Univerzitet u Sarajevu

Filozofski fakultet

Odsjek za anglistiku

Završni diplomski rad

Depiction of Violence and Family Conflicts in Sam Shepard's Plays and EFL Classroom

Prikaz nasilja i porodičnih konflikata u drami Sama Sheparda i nastava engleskog kao stranog jezika

Mentor: doc. dr. Ifeta Čirić-Fazlija **Student: Jasmina Hadžiahmetović**

Contents

1. Introduction **2**

2. The World of Sam Shepard **5**

3. *A Lie of the Mind* **13**

4. *The Late Henry Moss* **23**

5. The Role of Drama as a Literary Form in Teaching English as a Foreign Language **33**

5. 1. *A Lie of the Mind* and *The Late Henry Moss* in the EFL Classroom **38**

6. Conclusion **44**

7. References **46**

1. Introduction

Few things in life can be compared with the ability of human beings to speak. It is one of the traits that make us unique among other animal species on Earth. From the moment we are born, our brain soaks in every possible stimulus from our environment: we observe what is happening around us, we touch and taste, but also, we listen. As time passes, sounds become words, words connect into sentences, and before long, we are able to communicate with other people, to tell others what we want or need, or simply to express how we feel. Language, however, is not only a vehicle of transferring information necessary for our basic, physical survival; it is a part of a person's (cultural) identity, our connection to the past generations and those yet to come.

Bearing all this in mind, it is hardly surprising that languages have always been an important part of school systems around the world. Today, in an era in which technology has made our world smaller than ever, being able to communicate with people from different parts of the globe has become an absolute professional and cultural imperative. But learning a foreign language is markedly different experience from learning a mother tongue.

During the last half-century, there has been significant development in approaches and methods that EFL teachers can use and adapt to best suit their students' needs. However, it is surprising that dramatic literature is rarely included as part of English language courses, especially if we consider the fact that there is a wide range of highly interesting dramatic texts that could be used to improve students' language competence at upper-intermediate and advanced levels.[1] Additionally, we must not forget that education is not only about making students take various courses or memorize myriad different information; it also involves helping students to grow up into mature individuals, aware of the many challenges that lie ahead in their adult life. In this respect, dramatic texts provide ample material for secondary school students to discuss various important social themes such as family relations, psychological health, violence, alienation, addictions, and alike.

When it comes to the dramatic representation of various ailments of modern societies, especially those typical of American society, it is difficult to find a playwright more expert at it than Sam Shepard. Whether he is set on exploring the relationship between abusing husbands and their wives or depicting rivalry between two brothers, he surely provides his

[1]Upper-intermediate and advanced levels of foreign language proficiency mainly refer to students aged between 15 and 19 years.

audience with plenty of food for thought. It is Shepard's plays that will be at the center of the attention of this paper, with *A Lie of the Mind* (1985) and *The Late Henry Moss* (2000) being given in-depth analyses. The main supposition of this paper is that there is a high potential for Shepard's plays to be included in English language curriculum for secondary school students, both in terms of improving students' language skills, and addressing burning social issues, mainly those of violence and family conflicts. Additionally, intercultural component of language teaching may be addressed by drawing students' attention to Shepard's representation of America.

The selection of images of violence and family conflicts as the concepts to be given special attention in this paper is by no means accidental; although we may have evidence the modern world is overall far less violent than it used to be, the advent of technology means that we are no longer oblivious of what is happening several hundred or thousands of kilometers away (Pinker in Jabr, 2011, para. 1–2). Too often, we are bombarded by news of wars and atrocities committed by individuals and various groups around the world. On a local scale, we are exposed to reports of murders or cases of domestic abuse; each of them resonates strongly in the minds of both adult and young members of society. And this is not just sensationalism; violence still causes significant loss of human lives worldwide, and produces huge financial costs (Krug, Dahlberg, Mercy, Zwi & Lozano, 2002, p. 3). Some types of violence, such as domestic abuse, affect women more severely than men and frequently occur at alarming proportions, even in relatively affluent countries such as the USA (Breiding, Chen, & Black, 2014, pp. 1–3). In connection with this, conflicts among family members often precipitate various types of abusive behavior, and, apart from potentially causing physical harm, lead to long term psychological damage and behavioral problems reflected in higher likelihood of repetition of abusive patterns by the victims themselves. Thus, these issues as presented by Sam Shepard will be discussed in the paper as well.

This paper is structured in several sections, as follows. The first part focuses on the general characteristics of Shepard's playwriting style. As will be seen, Shepard was, of course, influenced by various predecessors, but in many ways, he was a pioneer, especially when it comes to the way he employed music and language to shape his dramatic vision. A playwright of contradictions, he dealt with familiar themes, in a very original way, managing to captivate the attention of his audience for more than half a century. The next two parts of the paper are concerned with two specific plays, *A Lie of the Mind* (1985) and *The Late Henry Moss* (2000) respectively. The selection of the plays is by no means random; in the context of representation of violence, both plays deal with particularly unsettling cases of domestic

abuse, skillfully employed not for its sensationalist effect, but in order to show the audience the intricate ways violence actually works: from a perpetrator who himself (it is always 'he' in Shepard's plays) is an individual in dire need of psychological help; to the victim whose world is shattered, part by part, with each new instance of abuse; to other family members whose bearing witness to such acts irreversibly affect their own psychological wellbeing. The plays complement one another through the use of gothic dramatic elements, surgically precise vernacular, and masterful depiction of people living in a society in crisis. The last two parts of the paper deal with the manners in which the immense potential of drama can be utilized by teachers in foreign language classroom, with an emphasis on the two plays analyzed in this paper.

2. The World of Sam Shepard

Language, as stated earlier, may separate humans from animal species, but there are numerous other things that human beings have in common. We have similar physiological needs, we feel urge to socialize, make families, or show affection to each other. At times we fight, compete for resources or position, and in that competition, we hurt or even kill our rivals. And as far as this destructive type of behavior is concerned, many times in their history humans have shown depravity which is absolutely beyond compare. It seems as if violence and conflicts are parts of our genetic code; ever since Cain took his own brother's life eons ago, his mark has never stopped following mankind. Both creation and destruction are inseparable parts of the same medal; the noble acts that human beings are capable of committing become even more admirable when we know the depth of the abyss our soul can sink into if left unattended. Therefore, it is small wonder that this duality has puzzled artists from antiquity to the modern times. If every human being is a natural amalgam of Dr. Jekyll and Mr. Hyde, does it mean that fighting our sinister impulses is useless, because Mr. Hyde cannot die without Dr. Jekyll dying with him? The question that also occupies many is what is it that makes some people more violent than others?

Sam Shepard often provided no answer to the above asked questions or, at best, gave an ambiguous one. The thing one can be certain of, however, is that an expression of human aggression was one of the most prominent themes in Shepard's plays. When violence occurs in a family environment, the one which by default should provide protection and a safe haven for all family members, a very special sense of unease is provoked.

Shepard's preoccupation with these issues might have stemmed from his own tumultuous personal life. It is almost impossible to talk about his plays without emphasizing this fact one way or another, as most of his works contain elements of the real events that happened to him. His father, a US Army Air Forces pilot, served in Italy during World War II. This conflict, among the most violent ones in recent human history, left millions of dead, but also inflicted profound consequences on those who survived. Many soldiers who came home after the war was over faced life they could not cope with; far from the brutality of war, peace somehow seemed utterly surreal and, paradoxically, almost unbearable to them. In a PBS documentary titled *Sam Shepard: Stalking Himself*, Shepard himself foregrounded this issue in very simple terms: "There was a trauma that was mysterious. And the women didn't understand it. And the men didn't understand it. So, the medicine was booze, for the most part. Booze" (Shepard in Jacoby, 1998). This "medicine", of course, never solved anything. In

the case of Shepard's father's, it only worsened his already aggressive disposition towards his son, which was supposedly aimed at instilling in him "a notion of what it was to be 'a man'" (as cited in Bottoms, 2005, p. 224).

Shepard's relationship with his father was not an easy one, and it is no wonder that he tried to avoid representing it in his early plays. There was almost a conscious effort on his side to reinvent himself, to form a new identity, to live a life utterly different from the one he had escaped from. But after a while, his past found a way to sneak up on him, which was, after all, inevitable:

> [T]here is no escape from the family. And it almost seems like the whole willfulness of the sixties was to break away from the family, the family was no longer viable, no longer valid somehow in everybody's mind. [...] Which is *ridiculous.* It's absolutely ridiculous to intellectually think that you can sever yourself, I mean even if you didn't know who your mother and father were, if you never met them, you are still intimately, inevitably, and entirely connected to who brought you into the world – through a long, long chain, regardless of whether you know them face to face or not. You could be the most outcast orphan and yet you are still inevitably connected to this chain. (Shepard in Roudané, 2002, pp. 67–68)

The man who often resented being connected with the term "family plays" and whose primary goal both in art and life has always been about expressing individuality and doing things unique ways could not escape what proved to make up the very essence of his being.

Shepard never tried to embellish the feelings he had harbored toward his father; while talking about his cremation, he plainly stated: "You either die like a dog or you die like a man. And if you die like a dog you just go back to dust" (Shepard in Lahr, 2010, para. 16). As much as he hated his father's addiction, Shepard himself was not able to escape repeating the same pattern in his life. On the other hand, his first contact with poetry and music (that would become a huge influence on his artistic sensibility) was also the exact result of his father's influence (Bigsby, 2004, p. 175). Shepard was certainly aware of these things, both positive and negative, and it is one of the reasons why he always retained a partial understanding for his father's troubled life.

The fact that a person shows understanding for something does not imply that one cannot confront the lies around them, or debunk the myths the society has carefully constructed in order to make life without meaning a little more bearable. And this became the task that Shepard took upon himself: to confront America and its myths, to shatter the

illusions that only make America remove further away from its past. This is not a new topic of course; many artists before Shepard had been deeply disappointed by the awful, yet somehow widespread social hypocrisy. Lewis Sinclair is often famously quoted as having said that he loved America, but did not like it, and this sentiment could probably be attributed to Shepard as well. There was nothing as dear to him as America was, with its roads, plains, prairies, and all the sounds, colors, and smells that could be found nowhere else on Earth. Yet, there was something truly wrong in people, something he could not precisely define, but was obviously there.

It took some time for Shepard to reach this point in his career. Bottoms (2002) sees his early plays as erratic displays of wild creativity, aimed at both captivating the audience and exploring the boundaries of his own theatrical genius (pp. 42–46). His early career pieces were experiments not intended at creating plays with a typical structure in terms of plot development; the main goal was to appeal to the senses of the audience by placing emphasis on rhythm, sound, and image(s). Flying on the wings of the newly found acclaim, through the following years, Shepard slowly but steadily developed his recognizable style. Yet, even in those early plays, as Bottoms notes, there were signs of preoccupation with social issues, commercialization, and masculinity—themes that for Shepard would prove crucial later in his career. As he evolved and matured artistically, his plays gained more coherence, but he always retained that specific rhythmic and visual appeal in his dramas.

As his own tumultuous inner life was weighing increasingly down on him, Shepard started leaning more obviously toward the topics of family life. There were issues needed to be dealt with, myths that were destroying people's lives from the inside, and it was his life that was also caught under the millstone of denial. Shepard decided to deal with the past and confront it by relying on others' myths, much older than those present in contemporary American society (Bigsby, 2002, pp. 8–9; Hosseini-Maasoum & Vahdati, 2012, pp. 246–255). Since family for Shepard was not a social unit aiming at establishing supportive and secure environment, but a source of constant conflicts and a breeding ground for destructive, unaccomplished and, eventually, socially inept individuals that were almost tragically predestined to repeat the mistakes of their parents once they would start families of their own, the myths of the past better explained the complexity of his characters' behavior. After all, the myth of Cain and Abel, portrayed in *True West*, is much older than the myth of nurturing and supportive family that we so idealistically believe is the only one that can exist; and the myth of Oedipus, as represented in *Buried Child*, *Curse of the Starving Class* and various other

Shepard's plays, provides a backdrop for representation of dysfunctional relationships that sons develop with their mothers and fathers.

As his preoccupation with the past grew stronger over time, Shepard's dramas became "retrofitted […] with a savage, ironic, and unstable naturalism" (Favorini, 2008, p. 218). Memory, both collective and individual, is given greater importance in Shepard's later plays, with the former receiving special attention as it is the only way through which a human being can connect with the experiences long gone. But with their witty dialogues, dramatization of real family crises, and portrayal of contemporary problems Shepard's plays also become social and psychological studies in their own right and not only memory plays in the sense that their characters rely on their memory simply to relate their stories. Memory is as an essential survival tool for any living being; for its mere physical survival, one's body has to be capable of learning through trial and error. In this sense, forgetting that something poses a threat to one's life can be a real danger in the future. A human's entire physical movement is a result of something called muscle memory, and without it one would not be able to walk, let alone do finer motor activities like playing instruments or dancing. Yet these are all things that most humans would take for granted. On a higher level, one's memory helps them get around among other people, learn how to adhere to various social norms, or gain a university degree.

Shepard was also concerned with the way how memory influenced human behavior through social constructs it formed in one's mind. Memory can trick us and vice versa; we can forget the things that are too painful to us; or, when we cannot forget painful memories, we try to block them. In each case, one's future actions depend on the memory of the past or the lack of it. Therefore, one of the most prominent questions that Shepard presented his audience with is whether in certain cases it *is* better to forget some things; as for example, in *A Lie of the Mind*, when Jake cannot remember (or does not want to remember) his role in his father's death, and Beth's brain injury causes a sort of partial amnesia. On the other hand, in *The Late Henry Moss*; the two brothers constantly accuse each other of misrepresenting the facts from the past as one of them desperately tries to discover the truth about their father's death. Once he manages to do it, it is doubtful whether this revelation will bring him any relief.

In the context of Shepard's naturalism, it is important to emphasize that he always relied on drawing audience's attention to the sense of smell as probably the strongest physiological trigger for evoking memories stored deep in human brain. When Beth in *A Lie of the Mind* takes her father's shirt, she instantly feels his smell, whereas Sally's recollection of a distinctive odor in her father's trailer makes Lorraine remember her husband's alcoholism. In

The Late Henry Moss, apart from Earl's remembering his father's scent as well, Ray complains about the foul smell of his deceiving brother, after constant remarks of the awful stench of Esteban's 'menudo'[2] become borderline comic by the end of the play. This primordial connection of one of humans' most primitive senses to a defining trait of human beings must have been particularly appealing to Shepard.

Although his playwriting style changed and evolved during the years, the motif of violence proved to have the lasting significance for Sam Shepard. His characters are neurotic, alienated individuals who are unable to live up to the norms of the society they live in or even to their own expectations. Instead of solving their problems, they try to get away from them, and when they realize that is not possible, they turn to the only thing they have left – destruction. Sometimes, it was self-destruction that Shepard chose to portray; many of his characters seem adamant on doing harm to themselves, such as alcoholic men who drink themselves into oblivion, or women who endure abuse on part of their husbands.

In many of his plays, Shepard juxtaposed abusive masculinity with the abused femininity, the motif that has caused considerable criticism from some feminist readers; however, in the interview with Carol Rosen, Shepard did express a view which seemed to imply that even when a male character is destroying himself, it is an act of aggression toward a female part of his personality:

> You know in yourself, that the female part of oneself as a man is, for the most part, battered and beaten up and kicked to shit just like some women in relationships. The men themselves batter their own female part to their own detriment. And it became interesting from that angle – as a man, what is it like to embrace the female part of ourself that you have historically damaged for one reason or another. (as cited in Bigsby, 2002, p. 25)

However, Shepard also portrayed female characters that do not conform to this cliché, for example Shelly in *Buried Child* who is much more mature if compared with the other characters in the play, or Ella in *Curse of the Starving Class*, whom Shepard himself regarded as one of the strongest female characters he had ever portrayed (Roudané, 2002, p. 73).

Shepard's characters may also be analyzed in terms of simply representing his preoccupation with the notion of one's identity by dealing with the archetypes of masculinity

[2] A traditional Mexican dish, menudo is a soup made of chili peppers, onions, and tripe, the latter probably being responsible for its strong smell. Although Esteban would probably bet his life on its ability to cure the worst of hangovers, everyone else is much less impressed, adding to the farcical effect of Esteban's therapeutic methods.

and femininity in accordance with the principles of psychoanalysis proposed by Freud and Jung (Bottoms, 1998, pp. 44–47). Such analysis is also consistent with Shepard's interest in the myth of Oedipus, the topic of castration, and a notion of endangered masculinity in general. On the other hand, considering the importance that his personal experience had on the choice of themes for his plays, one could claim that the consequences of men's dominance over women was something that Shepard all too often witnessed in real life as well:

> Those Midwestern women from the forties suffered an incredible psychological assault, mainly by men who were disappointed in a way that they didn't understand. While growing up I saw that assault over and over again, and not only in my own family. […] I think there was a kind of heroism in those women. They were tough and selfless in a way. What they sacrificed at the hands of those maniacs … (Shepard in Howe, McCulloch, & Simpson, 1997, para. 18)

Apart from showing self-destructive behavior, Shepard's characters are also violent toward other members of the family or outsiders they come in contact with. In this context, one immediately remembers Austin and Lee in *True West*, Jake in *A Lie of the Mind* or Henry in *The Late Henry Moss*. However, it is not only physical violence that Shepard is concerned with. His characters repeatedly intimidate, threaten, or assault each other verbally, almost reveling in causing emotional pain and psychological damage to their loved ones. Shepard parodies the notion of what is usually considered to be a normal, functional family, and turns it upside down; in his dramatic universe, family ties are not discernible by how kindly one behaves to another human being, but, like Baylor in *A Lie of the Mind*, how much they belittle and torment people who are close to them.

As a vehicle of portraying the relationships among his protagonists and the crises they go through, Shepard had a very prominent inclination to employing various gothic elements. According to Lee (2003), the recurring characters of destructive fathers and absent and abused mothers, as well as motifs of guilt or apparitions are all consistent with the desire to achieve a gothic atmosphere similar to that which can be found in the plays of Eugene O'Neill and Tennessee Williams:

> The gothic literary tradition provides Shepard with a collection of ready-made devices with which he can employ his cultural critique. Some of these devices include ghosts, the uncanny, a family curse, grotesque characters, real or implied incest, rebirth or resurrection, and dramatic excess and spectacle. Shepard uses these gothic techniques to

> portray the modern American family as a dysfunctional social unit whose members are hopelessly alienated, cynical, and still bleeding from psychic and emotional wounds. (pp. 1–2)

The plays that are at the focus of attention of this paper can also be taken as great examples to illustrate the aforementioned claim; in *A Lie of the Mind*, Jake frequently sees the ghostly presence of his wife, whereas in *The Late Henry Moss*, this element is even more overtly expressed as, in all his appearances, Henry is a man who has died more than two decades ago, but having no knowledge of that, he becomes a specter of his former self. The motif of a dysfunctional family haunted by their inability to conquer their worst instincts permeates both plays providing them with the peculiar atmosphere characteristic of the gothic literature.

However, some of Shepard's most successful plays would probably be inconceivable without another important element—a powerful combination of words and music. *Tongues*, a play he wrote in 1978 with Joseph Chaikin, is the best example of this credo; it consists of a series of various (dis)connected monologues, uttered by a single actor, with the backdrop of music consisting of a wide array of percussion instruments including even kitchen utensils:

> The voice addressing the blind one was accompanied by the high, eerie whine of a brass bowl being vibrated by a soft mallet, a sound that suggested the noise of a mosquito. Seeds inside a long, thin drum pittered and rolled as the tube was rotated during the childbirth speech. A section about wanting to change from a job with noisy, dangerous machinery was accented by the smashing of chains against metal pipes. A rhythmic jingling of bells undercut the possible morbidness of the long series of guesses about "when you die." The final section, about learning to hear, was spoken to the low, pastel gong of broiler trays. (Blumenthal, 1984, p. 177)

The fusion of different sounds and convincing, masterfully employed language that would become Shepard's trademark made the play a quintessential example of American experimental theater of the nineteen-seventies. Even decades later, when Shepard's plays started assuming a more traditional form, music remained equally important.

In the "Music Notes" written for *A Lie of the Mind*, Shepard relates his experience with The Red Clay Ramblers, a band from North Carolina that provided musical background for the play: "Their musical sensibilities, musicianship and great repertoire of traditional and original tunes fit the play like a glove" (Shepard, 1986, p. 7). The result was so successful that

Shepard was convinced that "this play needs music. Live music. Music with an American backbone. […] I will leave the choice of music up to [director]. All I ask is that there *be* music and that the music serves to support the emotional values discovered by the actors in the course of rehearsal" (1986, p. 7). And music with a true American backbone it should be, as the language he uses immaculately transfers all peculiarities of everyday, authentic language spoken by his characters, and makes them believable, interesting, and even funny when it is most unexpected. *The Late Henry Moss*, with careful directions regarding the music themes that precede each of the acts, is no exception either.

3. *A Lie of the Mind*

The year 1985 was frequently dubbed as “The Year of the Spy” by the US media because of several high-publicity cases of spies being arrested for handing over government secrets (Macrakis, 2015). Amid the heightened political tensions between the USA and the Soviet Union, Americans flocked to cinemas to see Michael J. Fox going back to the future, oblivious to the revolution that would be brought to their lives with the release of the first version of Microsoft Windows (National Geographic, 2013, para. 6). It was a year that was important for Sam Shepard as well, albeit for slightly different reasons. On December 5, *A Lie of the Mind* was staged for the first time in the City of New York. It was the first play staged after the death of his father a year earlier; a play that he felt should have actually won the Pulitzer Prize, instead of “clumsy” and “cumbersome” *Buried Child* (Shepard in Howe et al. 1997, para. 127). With an “atmosphere of laissez-faire lunacy, [...] eccentric talisman-laden behaviour, and [...] presentation of action as a dangerous mission into unknown enemy territory“ (Rosen, 1998, p. 31), *A Lie of the Mind* never comes short of anything but a very mature and structured work.

Technically, the play is uniquely crafted; the stage is divided into two parts, each for one of the two families that the plot revolves around. The scenes shift from one part of the stage to the other, partially overlapping as one scene ends and the other begins. It appears as if Shepard’s aim had been to give an impression of a simultaneous action, as if in a movie:

> One thing that’s great about film, I think, if you actually are lucky enough to get to make one, is the thing of parallel time, which is very difficult on stage. I tried it in *A Lie of the Mind* to a certain extent, but it’s very cumbersome. It works, but with film it’s immediate. You go; here’s a story, and then you cut and here’s another story. (as cited in Harper, 2006, p. 38)

As the play opens, we realize that something bad has happened. As Jake talks to his brother Frenkie on the phone, we realize that he has probably beaten his wife so badly that he thinks she is dead. We can discern from the conversation that this was far from being an isolated incident: “She’s not gonna’ pull outa this one, Frankie. She’s not gonna’. I saw her face. It was bad this time. Real bad” (Shepard, 1986, p. 10). In Scene two, Beth sits in a hospital bed. Her face clearly shows the severity of the beating she has endured; bandages on her head, slurred speech and inability to understand what is happening around her indicate that her brain is damaged, as will be confirmed later in the course of the play. The way in

which these two scenes are envisioned, happening at two parts of the stage with the light carefully manipulated, serves to captivate the attention of the audience and focus it on the aftermath of this horrific case of domestic abuse. The effect that is produced this way is much greater than it would be if the actual scene happened onstage; this way, our imagination construes an image of cruelty that surpasses anything that could be enacted in front of our eyes.

As the plot unfolds, we learn more about Jake and Beth, and their families. Frankie remembers Jake's long history of aggressive behavior toward both people and animals, especially those that he cares about. "You kicked the shit out of that goat you loved so much when she stepped on your bare feet while you were tryin' to milk her" (Shepard, 1986, p. 17). But whenever Jake is confronted with his violent nature, he resorts to a kind of childlike behavior: "Why didn't I see it comin'. I been good for so long." (p. 10). The way he talks about himself is reminiscent of the way parents scold their children when they have done something wrong. One of the most disturbing facts, in Jake's case, is that no one else seems to be concerned about the woman who, for all they know, is beaten up to death. Frenkie's absurd comment about Jake being "pretty emotional about the whole thing" is followed by Lorraine's infantilizing and uncritical reply: "He's an emotional boy. Always has been." (p. 22). No one actually knows what to do with Jake. Lorraine makes sure to wash her hands of her son's behavior: "He was trouble from day one. Fell on his damn head the second he was born. Slipped right through the doctor's fingers. That's where it all started. Back there. Had nothin' to do with his upbringing." (p. 21). Later, Lorraine agrees that he is a "maniac" (p. 24); nonetheless she is intent on keeping him at home, literally without letting him go out of his childhood room "for a solid year" (p. 25). The moment she enters the stage, Lorraine's behavior borders on being ridiculous.

If Shepard was often concerned with different forms of father-son conflicts that mirror the Oedipus complex, here we have a manifestation of the Jocasta complex. In Scene two, Lorraine tells Jake how handsome he is, just like his dad used to be, and assures him that there is someone who is "just dying to be encircled by them big boney arms." (p. 29). Lorraine has never been able to control Jake's father. Because of his job, he was rarely home anyway, but his restless temperament eventually made him leave home for good. In such a situation, Lorraine turns her attention to her son who is finally home again, and hopes that he will not abandon her. But faced with a disappointing reality, she comments despairingly: "Is there any good reason in this Christless world why men leave women? […] We got all kinda' good reasons to suffer without men cookin' up more." (p. 64). She resembles Amanda in Williams'

The Glass Menagerie, who also laments over her predicament as Tom follows in his father's footsteps and leaves home. Just like Amanda, who is left with Laura and a photograph of her husband hanging on the wall, Lorraine is left with her daughter Sally and the ashes of her dead husband under the bed. Unable to move on, Lorraine symbolically keeps the old leather jacket and the flag she received at the memorial service, supposedly to hand them over to Jake. In a family of misfits, Sally seems to be the only one who, more or less, behaves in a normal way. However, her mother is not particularly fond of her, and she sees Sally as an intruder in an otherwise perfect relationship that she thinks she has with her son. Therefore throughout the play, the two constantly bicker about Jake. When it becomes apparent to Lorraine that Sally wants to stay home for some time, she exclaims: "Why can't you just leave!" (Shepard, 1986, p. 52), which also reinforces the interpretation of her behavior as a type of the Jocasta complex.

The memory of the deceased family patriarch, a former Air Force pilot, is still in the minds of all members of the family. Lorraine cannot escape it no matter how much she tries: "…He's still alive in me. […] He put stuff into me that'll never go away. Ever." (p. 67). We learn that Lorraine's husband died by getting hit by a truck on the highway, but Jake does not seem to remember how it happened. In a conversation with his mother, Jake asks her to explain it to him, but her insisting that he already knows the story throws him into a fit of rage. Later, we realize that there is more to the event than it seems at first and that Jake had something to do with it. Sally remembers the night when Jake and their father were drinking in the bar: "There was a meanness that started to come outa' both of them like these hidden snakes. […] Their eyes changed. Something in their eyes. Like animals. Like the way an animal looks for the weakness in another animal. They started poking at each other's weakness. […] Jake had decided to kill him." (pp. 69–70). As they were getting more and more intoxicated, Jake led his father into running down the middle of the highway, thus bearing a part of the responsibility for his death.

Once again, it seems that Shepard drew inspiration for the character of Jake's father from his own experience; apart from having served for the US Army as a pilot, a year before the play premiered at the Promenade Theater, Shepard's own father was run over in the street after he had gone out of a bar. At one point, Jake says of his father's ashes: "He's kinda' heavy" (p. 33). Even this laconic comment is actually almost the same one uttered by Shepard when he lifted the ashes of his own father after the cremation ceremony: "It was so heavy. […] You wouldn't think the ashes of a man would be so heavy" (Shepard in Lahr, 2010, para. 16).

In some respects Jake resembles his father, and that similarity is probably the cause of the constant friction between the two of them. They share a propensity toward excessive drinking, and in terms of temperament, Jake is obviously, just like his father, far from being able to control his aggressive behavior. Being aware of all this, Jake actually tries very hard to be different and protests when Sally notices the striking similarity between him and Dad: “I don’t sound like him. I never sounded like him. I’ve made a point not to” (Shepard, 1986, p. 50). Part of him is certainly guilt-ridden because of the things he has done, and although his first decision is never to leave the house again, in order to prevent hurting himself and others, it is probably his guilt that makes him change his mind and leave his home once he admits that Beth has survived the beating. It is the guilt that also causes him to remember Dad and Sally dancing together, or to ask his mother to keep his father’s ashes for him. When he finally decides to go to Beth’s place, he decides to wrap his father’s flag around his neck. Now that his father is not alive anymore, there is this inexplicable sense of loss, and that is why Jake is determined to find Beth and try to make things right this time.

The issue of how much a person’s own behavior is conditioned by the environment in which they grow up is obviously very prominent here, and it is one that probably resonates with most audience members. When parents do things that one deems to be unforgivable is devastating, yet recognizing the same pattern of behavior in our own lives seems like a nightmare. As he grew older and became more mature as an artist, Shepard was increasingly worried about how difficult it was to exit this vicious circle: “You think about it, you talk about it, analyse it, and then all of a sudden you have become the thing that you were most vehement against. It’s very Greek. They invented this shit. Or at least gave it a name.” (Shepard in Cadwalladr, 2010, para. 25). In *A Lie of the Mind*, however, there is a hope. While his mother tries to take revenge on her dead husband, Jake wants to make peace with him by scattering his ashes and trying to make a change when he breaks his usual pattern of violence and tells Beth to stay with Frankie.

The other family presented in the play has its own peculiarities. After having suffered severe beating, Beth is brought to her family home for recovery. However, the environment is hardly desirable as a place for one’s convalescence, and in addition to that, the damage that is done to her seems permanent. In Scene Six, we get a glimpse of Beth’s parents Baylor and Meg for the first time; the communication between them and Beth’s brother Mike reveals a lot about the relationship between the family members. Baylor is represented as a cold, impatient man who has more important business to attend to rather than visit his daughter in hospital: “I got two mules settin’ out there in the parkin’ lot I gotta’ deliver by midnight.” (Shepard, 1986,

p. 26). Meg, on the other hand, is a perfect companion for such a person; living in a world of her own, she tries not to aggravate him in any way, or anyone else, for that matter: “Screaming is not the thing we’re born for.” (Shepard, 1986, p. 37). Just like Lorraine has no knowledge about the identity of her son’s wife, Meg has difficulties remembering who Jake is. Mike, on the other hand, seems to be a loving brother trying to protect his sister, but at times, neither he can escape the fact that he is his father’s son, as Meg tells Beth: “Honey, I can’t ask Mike. You know how he gets. He gets just like your father.” (Shepard, 1986, p. 36).

This is a family that has failed miserably; although they live together in one house, it seems as if they are miles apart. Most conversations are meaningless; they talk to each other, but although they physically hear what the other person is saying, they rarely resonate with what is being said. Meg attributes this breakdown in communication to the differences of the sexes. “Two opposite animals” (p. 77), she quotes her own mother. If we remember Lorrain’s own disappointment with men in her life, this does seem like a plausible explanation. Meg sums it up when she talks to Baylor:

> I know what it is. […] The female – the female one needs – the other. […] The male. The male one. […] But the male one – doesn’t really need the other. Not the same way. […] The male one goes off by himself. Leaves. He needs something else. But he doesn’t know what it is. (Shepard, 1986, pp. 77–78)

Meg leaves us thinking that, if family conflicts are caused by different natures of men and women, we are almost left with no solution at all.

Violence of American men may be a social problem important enough for Shepard to come back to for personal reasons, but he actually expressed another kind of fascination with it as well:

> I think there is something about American violence that to me is very touching…In full force it’s very ugly, but there is also something very moving about it, because it has to do with humiliation. There is some hidden, deeply rooted thing in the Anglo-male American that has to do with inferiority, that has to do with not being a man, and always, continually having to act out some idea of manhood that is invariably violent. This sense of failure runs very deep. (Shepard as cited in Görmez, 2007, p. 129)

According to Görmez (2007), Lacanian phallocentric psychoanalysis is the most suitable to explain the notions of masculinity of Shepard’s American males – to have a

phallus means to bi dominant over others, which is a proof of men's self-worth. When they feel they lack phallus and that they cannot control others, men resort to violence, be it against other men or women, although, naturally, it is more often women who bear the brunt of their abuse (p. 130).

Indeed, although American social issues are not exclusively American, they have enough peculiarities to help us understand the perpetual interest with which Shepard revisited this theme during his career as a playwright. Violence against women, one of the most important issues in both *A Lie of the Mind* and *The Late Henry Moss*, is a worldwide problem, with around one third of the entire female population being estimated to have been victims of at least one form of abuse during their lifetime (World Health Organization [WHO], 2013, p. 16). Americans, however, hold an infamous record; in the second half of the nineteen-nineties, among 25 high-income nations with more than 2 million inhabitants, the American women made up for 70% of all women killed as a result of domestic violence, despite constituting only 32% of the entire population in these countries combined (Hemenway as cited in Violence Policy Center, 2016, p. 8). In the last two decades, there has been some improvement in this dark statistics, but spousal abuse still stands at an alarmingly high rate, especially in the Bible Belt[3].

The most striking thing about Shepard's thematization of domestic violence in *A Lie of the Mind* is probably the fact that we get to see the actual consequences of it; Beth has survived Jake's beating, just as many women survive and manage to escape the abusive environment, but the consequences remain, both psychological and physical. Although some hope for Beth is present at the end of Act Three, she is certainly scarred for life by what she has gone through.

Because of his portrayal of exaggerated archetypes in the form of abusive males and abused females, Shepard was sometimes perceived as "giving trivial roles to the women and […] humiliating female characters" (Görmez, 2007, p. 141). However, to say this, one has to completely disregard heavy criticism that men are subjected to by Shepard:

> In *A Lie of the Mind,* then, Shepard favours the female side of the hunt, putting a feminist spin on all of that macho paraphernalia of wilderness survival. The self-

[3]The staggering number of women who suffered abuse from their current or former partners in South Carolina inspired the reporters of the *Post and Courier* to produce a seven-part series on domestic violence in that state. "More than three times as many women have died here at the hands of current or former lovers than the number of Palmetto State soldiers killed in the Iraq and Afghanistan wars combined" (Pardue, Smith, Hawes, & Hauff 2014, 2) is probably one of the most poignant sentences in this grim Pulitzer Prize-winning account of suffering and despair of women trapped in a never-ending cycle of violence.

invention of men in nature, stalking, with equipment and camouflage, supplies and strategies, is demythologized and mocked. Male characters get tracked, shot, beaten, humiliated, and stripped bare, i.e., treated like women. Their journey is from a safe hearth to an open space with nowhere to hide. The man of *A Lie of the Mind* finally crawls towards a recognition that "These things in my head-lie to me. Everything in me lies" (128). He finally reconciles himself with the female perspective, with nature, with what Jake sees in Beth, something "true" (129). (Rosen, 1998, p. 32)

Shepard's men in *A Lie of the Mind* are certainly anything but desirable role-models; they are portrayed like loose cannons destroying everything, good or bad, that comes close to them. Very often, in their desperate craving to affirm their masculinity, they actually have no idea why they do certain things. When confronted with the absurdity of him hunting a deer, the only explanation Baylor can come up with is that "[i]t's deer season. You hunt deer in deer season. That's what you do." (Shepard, 1986, p. 76). It is not about the food either, as he even does not like venison—"He never eats it. Poor excuse for killing a live thing if you ask me" (p. 39), Meg comments. But this is the way Baylor tries to show that he is a real man – if women bring lives to this world, men have to take them away. In her childlike way brought on by the injury that allows her to say things she probably could not say if she was healthy, Beth describes her father to Frenkie: "This – This is my father. He's given up love. Love is dead for him. My mother is dead for him. Things live for him to be killed. Only death counts for him. Nothing else." (p. 45).

Baylor is a very interesting character; most of the times, with his egotistical attitude and propensity toward humiliating his wife and daughter, he has an impeccable ability to provoke a feeling of disgust among the audience. But he is not the typical Shepard's man in a sense that he physically abuses other members of the household. He did shoot Frenkie, of course, but that was an accident. Whatever he did to his family in the past, today, Baylor is a worn-out man with back pains, unable to even bend over to reach his socks. The only thing he can do, apart from hunting, is to blame the females in the family for his condition and turn his wicked tongue on them: "I gotta play nursemaid to a bunch a' feeble-minded women down here in civilization who can't take care a' themselves" (p. 78). But it is not even him who is a nursemaid to women, but probably the other way around, as he finally realizes as he becomes engulfed in a childish rage: "Everything should be reversed! The worst part of your life should come first, not last! Why do they save it for last, when yer too old to do anything about it. When yer body's so tied up in knots you can't even stand up to yer own wife (p. 79).

Baylor's uselessness is confirmed by the fact that he has no idea what to do with Frenkie. "Soon's plow comes through, you're outa' here, pal. This ain't a motel," (Shepard, 1986, p. 75) he assures himself more than anyone else. Just a few minutes later, he is completely humiliated as he fights with Frenkie for a blanket, trying to convince him that his cold feet are a more serious condition than being shot.

Even Mike, who is a loving and protective brother to Beth, does two things when he catches Jake; first, he beats and tortures him, reducing him to a harnessed animal walking an all fours and having to listen to his commands, and second, he coerces him into issuing an apology to Beth. Notwithstanding the fact that even audience would like to get a piece of Jake at this point, the humiliation that he is subjected to does little to prove that Mike is any different than him. When we see Jake's state, we ask ourselves whether any kind of rationalizing Mike's actions can actually convince us that, under another set of circumstances, Mike would not do to another woman the exact same thing that Jake did to Beth, if he saw his actions as somehow justifiable.

As far as Jake's apology is concerned, it seems almost redundant, as it is doubtful whether it can hold any meaning to Beth who is brain injured and seemingly incapable of maintaining any rational train of thought. The whole situation is somewhat ridiculous as the apology is supposed to be issued at gunpoint, resembling the "who-started-the-war" scene from the Oscar-winning *No Man's Land*. When Mike tries to drag his sister in front of their house to face her husband, she resists and claims that Jake is dead, further convincing us that the apology does not make much sense. But Mike persists, since this whole display has additional motivation.

As Baylor comes, Mike asks about his mother as well, as he wants the entire family to witness the scene. What we see here is Mike's desperate attempt to establish himself as a real man, capable of hunting down and defeating a person who attacked his family: "Dad, I've got the bastard right outside on his knees. He's agreed to make an apology to the whole family" (Shepard, 1986, p. 90). As Baylor focuses his whole attention to the American flag disrespected by his son's tying it around his rifle, Mike's desperation for failing to get some long-awaited recognition from his father becomes apparent: "So it doesn't make any difference, is that it? […] My sister can get her brains knocked out and it doesn't make a goddamn bit a' difference to anyone in this family!" (p. 91). This final act of violence, to Shepard's men all-encompassing solution for the problems in their lives, proves to be futile as no one seems to pay attention to Mike's actions. His disappointment is reflected through his urging Jake to join his family as the feeling of abandonment takes over convincing Mike that

there is no place for him in his home anymore. He has suspected it for quite some time; when Frenkie was brought to their home, he could not wrap his mind about his family members allowing Jake's brother to stay: "I got an idea. Why don't we just move him on up to the bedroom. Huh? We got an extra bedroom empty don't we? Let's just move him up there. Then we can serve him breakfast in bed. We can move the TV up there for him. How 'bout that?" (Shepard, 1986, p. 42). We realize that Baylor's failure to acknowledge what Mike did to Jake is simply another act of someone who neglects not only female members of his household, but all people, as he is only concerned with himself. When Beth was in hospital, he had some business to take care of; now, as Mike pleads for his attention, amidst all the commotion happening in his home, he has a flag to fold.

Baylor's action is equally important if observed in the context of a man whose time has passed and who is no longer able to fulfill his role of a family patriarch in a meaningful way. However, a glimmer of hope can be discerned here; the entire scene almost symbolizes his realization that there is no use in continuing the same pattern of behavior he has perpetuated for years. As he carefully folds the flag, Baylor is absolutely exhilarated and, as he congratulates both to himself and Meg, he lifts her and kisses her. "I believe that's the first time you've kissed me in twenty years" (Shepard, 1986, p. 94). Meg is stunned. But hope is not to be found in Meg's acceptance of Baylor's proposal to come upstairs, but in her definite letting go of a failed husband, symbolized in "bucket fire, which burns as the stage lights fade, heralds a Phoenix-rite wherein wives no longer weep in Oedipus's house" (Haedicke, 1993, p. 91).

The only man who does not exhibit the destructive pattern of behavior which characterizes other males in the play is Frenkie who Beth chooses to stay with in the end. He represents "the man to redeem men in a woman's gaze, the man who functions here to soften and blur the edge between genders" (Rosen, 1998, p. 31). He is a symbol of a change that could happen, but certainly will not happen by itself. The false notions of masculinity have to be exposed and abandoned, but it is also crucial for women to cease to be obedient.

Each protagonist in the play has their own illusions they have to deal with, lies of their minds which keep them in shackles. After the beating she has endured, Beth still longs for Jake: "Heez in me. You gan stop him in me. Nobody gan stop him in me" (Shepard, 1986, p. 20). To her family members, especially to her brother, this is extremely painful, but Beth is neither capable nor willing to mentally distance herself from the man who almost killed her. When Frankie comes to their home, Beth is adamant that it was Jake's voice she heard outside. Her questions and insisting on hearing the answer she wants to hear drive Mike

insane: “She says – ‘tell me the truth, you’re lying to me.’ I tell her the truth and she turns it into a lie. I’m sick and tired of this shit. […] What do you wanna’ know? You want me to tell you it was Jake? Okay, it was Jake. How’s that?” (Shepard, 1986, p. 38).When Beth finally accepts the fact that it was Frenkie who paid them a visit, she is disappointed that he is gone. “Sometimes I think you must’ve enjoyed getting beat up” (p. 38), Mike responds with bitterness.

Beth acts as a typical victim of domestic abuse; she has invested so much in her relationship with Jake that leaving him is equally difficult as living with an abusive man, especially if the way he acts is the pattern of behavior that she is used to witnessing in her environment and that she considers to be normal. It is almost as if Beth is trying to justify her present situation; in her mind, it simply cannot be that all this suffering was for nothing. But future with Jake is a lie, and she finally recognizes this as she breaks her familiar pattern and turns away from Jake at the end of the play.

Beth may now harbor a sudden hope of unlikely, albeit possible brighter future with Frenkie, but it is clear that women cannot be passive onlookers anymore, especially when there are lives that are at stake. As Lorraine pointed out to Sally, if she was the only sober person when her father and Jake started their drink-fueled competition, there must have been something she could have done. After initial confrontation between a mother and a daughter, Lorraine realizes that what is done is done: “Doesn’t matter now. He was one a’them hopeless men. Nothin’ you can do about the hopeless.” (Shepard, 1986, p. 72). A change in Lorraine’s behavior is signaled by her decision to finally move on; the trip to Ireland does not seem very well thought through and obviously will not solve any problems that she carries inside of her, but it is finally an active step toward something that could resemble an independent life. Sally is skeptical, but strong enough to give it a try, joining her mother in destroying the tokens of the past in a bonfire. As play draws toward its conclusion, “male activities that are usually central to Shepard’s plays tend to be decentralized.” (McDonough, 1995, p. 79).

4. *The Late Henry Moss*

"Well, you know me, Ray – I was never one to live in the past. That never was my deal" (Shepard, 2002, p. 6) – says Ray's brother Earl musingly at the opening of the play. It is a very interesting choice of words, to say the least, considering the fact that the whole play will prove to be focused on the past. Moreover, Earl does not only state his point of view on this issue; he also seeks approval from his brother. But Ray will not let him off the hook so easily.

As an obscure, eerie monster, the past has caught up with two brothers who have not seen each other for seven years and are now unexpectedly reunited by the death of their father Henry, a retired army veteran. It is a monster that has been a source of inspiration for so many American artists and, to be entirely cynical in a Shepardian kind of way, a subject of yet another myth that human beings have perpetuated in order to be able to live with themselves – the myth that we can conquer this daemon and leave it behind if we just try hard enough and reinvent ourselves. In American society, the myth of reinvention is probably stronger than anywhere else:

> Looming over all of American history – but particularly the country's formative years – is the Biblical figure of Adam, the only person, according to the West's major religions, to have lived unburdened by what came before him. As literary critic R.W.B. Lewis wrote in 1955, in his wonderful book *The American Adam*, early generations of Americans became captivated by the idea that they could create a future without reference to the past. (Judis, 2008, para. 6)

As many others before him, Shepard was influenced by this way of thinking, but his debunking of the myth of reinvention is truly unique, a far cry from, say, Fitzgerald's melancholic, longing tale of a tragic nineteen-twenties bootlegger whose new identity would have been a holy grail materialized had it been accepted by the society. Shepard actually attacked the myth itself, and the loathing with which he did it is so raw and genuine that we can truly feel his resentment, a kind of a very personal disappointment arising from the realization that all along he had been lied to. Every myth has believers and non-believers; but Shepard seems like a former believer who found himself on the receiving end of this lie just far too many times. Now, fifteen years after he had confronted it in *A Lie of the Mind*, the motif that has more or less permeated his entire dramatic opus emerged again. In *The Late Henry Moss*, the daemon of the past is stronger than ever.

After years of leading their lives on the opposite sides of the continent, the play's protagonists Earl and Ray find themselves in the same room, trying to communicate again over their late father's bottle of bourbon. Earl is somewhat detached; although puzzled by the whole situation, he quickly returns to rationally describing his father Henry's demise as something that was all too predictable: "Look Ray – There wasn't much either one of us could do about this. You know that. He was on his way out. Been that for a long time. Pickled. Pissing blood. The shakes. Blackouts. Hallucinations. There was all kind of signs." (Shepard, 2002, p. 27). It seems that Earl actually has moved on from his childhood filled with abuse and his father's drinking. There are even clues that he managed to organize his life holding a steady job: "I got a packaging business now. We make boxes." (p. 25). It is only his own drinking habit that hints at the fact that his problems are probably just swept under the rug.

Ray, on the other hand, is very suspicious about the circumstances of their father's death. We do not know very much about him except that he lives in California and that, once upon a time, like Aston from The Caretaker, he used to be "good with [his] hands." (p. 11). It is little more than a faint memory now; Aston may dream about building a shed for himself in the garden, but Ray has no such plans and gives his father's tools away. Fixated on Henry's passing, he does not accept Earl's account of the events, and any attempt on his brother's side to strike up a conversation boils down to Earl's explaining himself for anything he says. In the first act, the feeling of unease is constantly creeping under the surface as Ray probes his brother with sarcastic comments. "Maybe you had a secret family" (p. 26), Ray says after Earl snaps at the former when he asks about the well-being of the family Earl never mentioned he had. As his silent rage is increasingly threatening to boil over, Ray points his blade to Esteban, a prying, but seemingly good-natured neighbor who regularly treats Henry's hangovers with his menudo. Esteban's care for Henry is probably matched only to his interest for Conchalla, an unlikely femme fatale and Henry's girlfriend of sorts, but other than that, Esteban's presence appears to be anything but threatening. In a situation where Ray is not able to provoke Earl into giving him the answers he expects, Esteban presents himself as a perfect victim of the younger brother.

At this point, a distinctive pattern of Shepard's portrayal of the anatomy of violence slowly emerges. From the beginning of the play, a certain hierarchy is being established; from Earl's and Ray's conversation, we realize that Earl, as the older brother has always been more dominant and he naturally positions himself higher in the pecking order than his younger brother. As he defends Ray's verbal attacks and Esteban is introduced, it is now the neighbor who becomes the weakest member of this company and thus prone to suffer Ray's verbal and

psychological abuse. These characters behave as wolves in a pack, with alpha and omega members whose relationships and places in the pack have to be constantly reinforced. Just like Jake and his father in *A Lie of the Mind* reminded Sally of "an animal look[ing] for the weakness in another animal" (Shepard, 1986, p. 69), Ray viciously attacks Esteban, unexpectedly forcing him to touch Henry's corpse as a way of letting him know that Henry is dead.

It does not take long for Earl and Ray to move from arguments to physical violence. The situation escalates in the moment when Ray accuses Earl of running from home after their mother took a particularly bad beating from Henry. Fists and kicks fly as Ray is pinned down to the floor next to the refrigerator in a nasty display of Earl's rage and domination, while Esteban is standing at the door, on his way out. Vague apology that follows is not as much concerned with what has happened, since this is clearly something that has to be done, but more with the fact that an outsider had to be involved: "I'm sorry about all this, Esteban. I truly am. I hate this kind of thing, myself. Family stuff." (Shepard, 2002, p. 45). This casual remark that all that bickering, fighting, and ultimately beating is, although detestable, still just simple, tedious, family stuff portrays the family dynamics where physical violence is part of everyday lives – a pattern of behavior learned and transferred from generation to generation.

As tension builds steadily, Ray finds himself another victim – a nameless taxi driver who took his father to a fishing trip, whom Shepard names Taxi. The driver must know something, and among all his "stories" and "fabrications" (p. 67) about his family history and career aspirations, Ray is determined to find facts and get to the bottom of the events that preceded his father's death. After he lures the driver to his father's home, it is obvious that the Taxi is in for a very hard time; as Ray orders him to stand by the door during a kind of questioning, Taxi is bullied and threatened by his violent interrogator, and eventually breaks under pressure: "I don't want the hundred bucks! […] I need to get back and see my girlfriend! I'm from Texas and I've got a girlfriend! How come you're trying to take everything away from me? I don't wanna be here! […] I want – I wanna leave now!" (p. 70).

But Henry's death should hardly be news for anyone; as we learn in Act Two, he has been dead for quite some time. In a semi-comic exchange between Henry and the taxi-driver, we are informed that Conchalla is responsible for his predicament: "That's what she did to me. Can you imagine? […] In front of everyone. […] She just bellowed it out to the general jail community at large: "Señor Moss is dead!" Now it's all over town. All over this territory. Everyone thinks I'm dead!" (p. 61). But as humorous as it may seem, Henry feels he is in real trouble; despite his undeniable physical existence, nobody perceives him as a living man.

Roudané (2002) describes this as an identity crisis similar to that experienced by Henry Conran, the title character of a short story named *The Late Henry Conran* that quite overtly served as inspiration for *The Late Henry Moss* (p. 284). Both men become ghosts, walking among the living, but not considered living beings, and desperately asking for acknowledgement of their existence. What they fail to understand, or probably subconsciously do understand and therefore feel unbearable anguish for, is that, because of the way they choose to live, they *are* dead to those who matter, their family members and their friends:

> Seeking spiritual fulfillment, or at least understanding, they instead fill themselves with spirits. … These are men tormented by a dimly perceived inability to maintain contact with those with whom they could, or should, be intimate. In effect, they transform psychologically and spiritually to ghosts, suspended between a kind of heaven and hell, at least until a secular or cosmic reckoning may brook purgation, a cleansing of the soul so that soul may find its rightful place in the universe. (Roudané, 2002, p. 284)

Henry is not the only one who has to affirm his existence; through his interactions with other protagonists, Ray is desperately trying to find out who he is and how everything came to unravel the way it did. The family album, his inquiring about the events on the day his father died, questions about Earl's family and attempting to confront his older brother – all these are symbols of a painful past that he is trying to come to grips with. Moreover, whenever he focuses his attention to them, the stress gets the better of him. For Ray, the truth is at stake: "Well, this is kind of a personal thing here, Earl. Girlfriends and jail. This is something different than a photograph from 1931. This is something actual here." (Shepard, 2002, p. 41). To him, photographs have little meaning, as one can construct all sorts of stories around them. In comparison to what Earl's and Rays actual childhood looked like, they only add salt to the insult, representing the "collapse into oversimplifications of past events precisely because the camera eye was never privy to the beatings and alcoholic destruction of the Moss home" as they become "co-conspirators and co-authors of frozen moments that are inadequate re-presentations, mere traces, of reality" (Roudané, 2002, p. 287).

The identity crisis of Shepard's main characters and their destructive nature are inseparable from one another – one fuels the other and together they become the defining traits of the very society that is increasingly starting to resemble an apparition as well. "We're on our way out, as a culture. America doesn't make anything anymore!" – Shepard said resignedly in an interview given to Laura Barton (2014, para. 30). When confronted with violence as an ever-present element in his plays after writing *Ages of the Moon* (2009), the

explanation was that “there is a barbarism and bloodlust and primitivism in a lot of the stuff. There’s a savageness in us that is far more interesting than the sophisticated” with the source being“ America. Being raised in America. Everything that constitutes what we call America – its collapse and its terror and, yeah, the raggedness of it.” (Shepard in Parsi, 2010, para. 5–7).

The Late Henry Moss echoes these harsh statements through the depiction of its title character, a man who bombed people he had never even met, or Taxi who claims his distant relative was killed by Comanches, which Ray refutes as a complete lie “passed down from one generation to another” (Shepard, 2002, p. 67), and even Esteban who is denounced as a “pretender” (p. 38) for not actually drinking with Henry, but only pretending to do so. There is no person who is capable of looking the truth in the eye, “right deep into the pupil” (p. 63) as Henry would say. The truth is to be found only through connection with the original values, by denouncing the corruptness that has become so firmly engrained in today’s American society. The truth is symbolized by a person who is a direct descendant of the people who originally inhabited the continent—“Conchalla Lupina [who] is doubly the mysterious and dangerous Other: […] her ethnicity (Native American) sets her apart from the other characters as somebody different, with a closer and still authentic relation to nature, to life, and to death, a ‘knower,’ ‘doer,’ and ‘revealer’” (Prohászka Rád, 2010, p. 57). Today’s society, comprised entirely of people who behave as ghosts, programmed and as if stuck in some kind of a fugue state, has little to hope for if it continues to move along the path of denial and destruction. As Ray says, “[s]omebody, somewhere along the line has to try to get at the heart of things.” (Shepard, 2002, p. 68).

Far from being the first person to pronounce America dead, Shepard did belong to a handful of prominent intellectuals and public figures who have presented their case in a particularly compelling way. As a son of a former war veteran, an abusive man of “terrible suffering” and “a dedicated alcoholic” (Shepard in O’Mahony, 2003, para. 9), Shepard’s childhood and adolescent life provided a firsthand experience of living in a dysfunctional and abusive environment, often resembling a dance in a minefield where one wrong step was enough to start an all-out destruction. Confronting the trauma experienced in his own home was natural and inevitable; a necessary prerequisite in order to try and break away with the daemons of his own past, or as Shepard would rather say, “to shake hand with them” (Shepard as cited in Maltby, 2017, para. 2).

Yet it is not only Shepard’s personal experience that gives such an enormous credibility to *The Late Henry Moss* – this is a play that represents an experience shared by “too many audiences: the never-seen mother, the father, and the sons emerge as bewildered figures, in

the specifics of whose confrontations Shepard sets forth the entropic condition of the American family", aiming at "a larger cultural critique of the family in any part of the United States" (Roudané, 2002, pp. 281–282). Shepard's message is all the more important since it is felt and understood by a wide range of people.

The importance of the play as a material for discussing social issues is equally important not only in regard to domestic abuse and the consequences it has on all family members, but also to alcoholism, PTSD and various other disorders experienced by those who had an experience of war and combat situations. Prohászka Rád (2010) rightfully notices that the terms used by Henry and his sons talking about the day Henry beat his wife give the impression of "a war-zone" (p. 54). That inexplicable trauma that Shepard talked about in 1998, the trauma that was not understood either by men or women, has to manifest itself somehow in the behavior of various Henrys who, after "dropp[ing] bombs on total strangers," (Shepard, 2002, p. 79) all of a sudden find themselves away from the battlefield, but left with the trauma that does not go away. Science has given it a long, impersonal name and humans use yet another acronym to distinguish it among countless other conditions, but the truth is that PTSD is a widespread, life-changing disorder whose victims suffer within the four walls of their homes. To a Bosnian-Herzegovinian reader, living in a society that is very much defined by this trauma, this issue is certainly all too familiar as well.

For Henry Moss, the relief never comes. After years of spending his days and nights in drunken stupor among other lost souls of New Mexico, he finally realizes he has been dead ever since he had savagely beaten his wife in front of Earl and Ray. In a manner of a true coward, he chose to run away – from home, from himself, and from the truth: "I ran out into the yard and I remember – I remember this – death. I remember it now – Cut off. Everything – far away. Birds. Trees. Sky. Removed! Everything – out beyond reach. And I ran. I ran to the car and I drove. […] I had no map. No destination. I just – drove." (Shepard, 2002, p. 112). It was the moment of his spiritual death, but now, he has reached the physical end of the way as well and there is no time to mend things anymore.

The closing that Shepard presents us with is far from the redemption we would hope for; the two brothers are grown men – their father's sons, with a drinking habit of their own and personalities to match. Just like Henry probably learned some behavioral patterns from his father, Earl and Ray learned the same thing from theirs; if the two ever manage to start their own families, one has little reason to believe that future will be any brighter for their respective offspring(s). At the end of Act One, Earl beats Ray, but by the end of Act Three, the tables are turned and Ray becomes the "violent 'master' of the house" who "verbally and

physically bullies Earl in the same vicious and brutal, and at the same time, unmotivated and inexplicable manner as his model, their father treated his wife" (Prohászka Rád, 2010, p. 44).

Ray desperately wants to punish Earl for not helping their mother when Henry beat her; in doing so, he recreates the defining day of their lives. As he suffers blows from his brother, Earl is also humiliated by being forced to do a task that has somehow always been the responsibility of women – the task of cleaning the house. Their mother was no exception: "Keep scrubing Earl! Just keep yer nose to the grindstone. There's a lotta territory to cover here. Lots of square footage. […] You remember how Mom used to work at it, don't ya? […] You remember how she used to scrub, day in and day out. Scrub, scrub, scrub." (Shepard, 2002, p. 97). The representation of this circle of violence is all the more upsetting knowing that the play, in Shepard's typical naturalistic fashion, actually reflects reality as, tragically, children who are victims of domestic abuse are more likely to become the perpetrators of abuse in their adult lives (Wallace, 2014, para. 19)[4].

Earl's family stuff explanation hovers above the protagonists and echoes ominously as he is being given a taste of his (and the family) medicine. The whole situation resembles a Greek tragedy that the author himself frequently talked about – the protagonists' fate was sealed by a prophecy uttered many years ago, namely by the fact that they were born in an environment unsuitable for anyone, let alone for children, and although their later escape, both physical and mental, provided a temporary relief for a while, an evitable breakdown had to occur eventually. The fact that this was something they had no influence on, and that no amount of their conscious effort could bring change to their lives makes the entire situation all the more regrettable. Ray, who so vehemently opposes Earl's behavior in almost all aspects, in the end absently reiterates his brother's opening remark, word for word: "Well, you know me, Earl – I was never one to live in the past. That never was my deal. You know – You remember how I was." (Shepard, 2002, p. 113). Their defeat seems complete.

A Lacanian reading of *The Late Henry Moss* fits even more compellingly compared to that of *A Lie of the Mind*. Henry is a tormented man who seeks explanation for his actions in the behavior of other people. "She caused me to leave!! She caused me to pack on outta there! […] SHE LOCKED ME OUT!!!" (pp. 109–110), he screams in a fit of rage when confronted by Earl with the beating of his mother years ago. At the moment when his wife decided to stand up to him, Henry did the only thing he could to show who the man of the house was –

[4]"Domestic violence ... is learned behavior, and so we know that one of the reasons that it persists generation after generation is that people learn in their families as children that it is OK", stated Liz Roberts, deputy CEO and chief program officer of the group Safe Horizon in a statement for CNN (Wallace, 2014, para. 18).

he beat her so badly that he almost killed her. When Henry assures the taxi driver that he has enough money for the ride he ordered, he takes the bills out of his pocket and tells the driver "That's blood money right there, Mr. Taxi! World War II blood money! Guess how many dead Japs that cost?" (Shepard, 2002, p. 60). With his loud and boisterous behavior, Henry has even been likened to Big Daddy from *Cat on a Hot Tin Roof*, in being the "freewheeling and unrelenting wellspring of unvarnished verbal vulgarity, at once infantile, aggressive, obstreperous, and artlessly inventive in his speech," with "a certain American monstrousness in him." (Kuharski, 2002, p. 501).

Conversely, Henry's sense of masculinity and identity will be completely shattered by an acquaintance of a mysterious and frightening woman named Conchalla Lupina whose "dispassionate pity for Henry is concealed by a mask of mocking sexual provocation and reckless impulsiveness" (Kuharski, 2002, p. 502). Conchalla claims that she tends to Henry, but to him, she is the embodiment of seductive humiliation. Besides threatening his actual existence by pronouncing him dead, she presents a demasculinizing force that not only diminishes his abilities by ridiculing the size of the fish he caught, but she also attacks his literal maleness as she makes fun of his penis. The need to affirm his existence, both as an individual and as a man, is the only reason why Henry puts up with her; when Earl tells him he did not know they lived together, Henry is appalled: "I'm not living with her! Don't be ridiculous. How could you live with something like that?" (Shepard, 2002, p. 104). Conchalla is no longer "she," but "it" – a kind of a monster that equally provokes fear, disgust, and attraction. However, although he cannot live with her, he is bent on staying with her until she admits that he is a true man who could take her "warmth." (p. 109).

However, Henry's attempts to gain some much-needed recognition are completely futile; reduced to an exile roaming the barren deserts of New Mexico, he becomes a fisher king whose healing is now in the hands of someone who has long been an object of his abuse – a woman. A real woman in Henry's words, Conchalla can make a dead being living with her thighs, and then kill it again, as she demonstrates with Henry's fish. But the only kind of healing that Henry can hope for from one woman is accepting her as the conductor of his funeral rite. Moreover, he should be grateful for that too, for it is far from being an easy task: "I am just – watching out for the dead. Do you know how much trouble that is? Watching – always watching? It takes a lot of time. A lot of patience." (p. 111). It is an act of mercy for a man who led his life the way Henry did, or rather roamed the earth between two worlds since the day of his spiritual death.

Conchalla is the only woman who appears onstage; the other woman, Henry's wife, is "nameless" and "rendered invisible by a wayward husband whose anger gains its demented energy from drink and insecurity" (Roudané, 2002, p. 282). Only talked about, but never seen, neither in present, nor during the recollections of the protagonists, she is a specter, an incomplete entity whose existence would be very much doubtful were it not for the presence of her sons and a husband ranting about what *she* did to *him*. At the moment of his catharsis of sorts, Henry remembers her look on that faithful day: "I can see her eyes – peering up at me. Her swollen eyes. […] She sees me. She knows. I can tell she knows. She sees me dying! […] And then – there's this flash of grief – from her. Grief! Why would she grieve for me?" (Shepard, 2002, p. 112). Regardless of all his cruelty, Henry is still a man to be pitied. The whole scene is strikingly reminiscent of the beating Beth endured from Jake in *A Lie of the Mind*, and if one needs a woman with a name and a face to represent Henry's wife, it could just as well be Beth. While in hospital, Beth says: "Hee killed us both," (Shepard, 1986, p. 20) and Jake has no idea what he has done, just like Henry. Now, Conchalla does not only seem to be Henry's guide to the otherworld, but a symbol of a glimmer of "courage" mustered by this "drowned man" (Shepard, 2002, p. 111) – courage he desperately needed in order to confess his sins, but was not able to find for more than two decades.

The Late Henry Moss is a great example of how Shepard's vision evolved in respect to his family plays. In *A Lie of the Mind*, one can discern some hope both for men and women, but now, a decade and a half later, the audiences are left with a bitter taste in their mouth. Henry has managed to open his eyes, to "return," "remember," and "see" (Shepard, 2002, p. 111) his condition, but it all seems a day late and a dollar short. And what about his sons? After finally getting the full account of the events of the fateful night, Ray chooses to negate them altogether, signaling that he will no longer be trying to open the family's Pandora's box. Their future seems uncertain, as there is an equal chance for the brothers to either continue going down the familiar path of denial, or, after this final exorcism, to seize their chance of redemption.

Somehow, one cannot escape the feeling that this indefinite, dark conclusion may be attributed to a less optimistic vision of the aging author. *A Lie of the Mind* was the product of a man whose father had just recently died; at 41 years of age, future still must have seemed to hold the answers if one was bent on finding them. As he approached the autumn of his life, the answers, if reached at all, were probably not the ones he had hoped for. In a *Lie of the Mind*, Lorraine leaves with Sally, Beth and Frenkie might unexpectedly become a couple, while the relationship of Meg and Baylor shows some potential to evolve one way or the

other; the most important thing in it is that people stay together. With hard effort, families are being rebuilt, and even Jake, who leaves by himself, seems to take responsibility for his actions. Conversely, in *The Late Henry Moss*, the protagonists suffer continuously; it is not important if they live on the opposite sides of the continent, in the nowhere of New Mexico, or if they come together in one room and talk about their lives over a family photo album – they are still completely alone and miles apart from each other. It is a true tragedy of human condition, one that was masterfully explained by Aldous Huxley in his seminal work of the twentieth century:

> We live together, we act on, and react to, one another; but always and in all circumstances we are by ourselves. The martyrs go hand in hand into the arena; they are crucified alone. Embraced, the lovers desperately try to fuse their insulated ecstasies into a single self-transcendence; in vain. By its very nature every embodied spirit is doomed to suffer and enjoy in solitude. Sensations, feelings, insights, fancies – all these are private and, except through symbols and at second hand, incommunicable. We can pool information about experiences, but never the experiences themselves. From family to nation, every human group is a society of island universes. (Huxley, 2002, p. 159)

John Donne's "no man is an island" philosophy from the 17th century has come to turn to an utterly pessimistic every-man-is-an-island sentiment of the postmodern society more than four hundred years later. Interestingly, it was in 2000 that Shepard wrote about his own feeling of isolation in a letter he sent to his former father-in-law Johnny Dark. In it Shepard talked about his drinking (and the three-year soberness at the time) and "this thing of loneliness and the inability to have easy relationships with other people" that actually pushed him toward alcoholism; moreover, he described himself as not only having "difficulty to get along with other people," but also with the "world at large" (Shepard & Dark 2017, p. 217).

5. The Role of Drama as a Literary Form in Teaching English as a Foreign Language

Desire to learn is an impulse as old as the humanity itself; born from necessity as a purely physiological evolutional trait, learning, for human beings, is equally important in its more pronounced form as a conscious activity, as it helps an individual fulfill their needs for social interaction, practical benefit, or even sheer amusement. Whether we are trying to master the use of the latest gadget that has just become (more or less) indispensable in our hectic, cyber age lives, or whether we are studying to pass a university exam, the goal remains the same – to learn new things about the world around us. But anyone who has ever engaged in these two activities knows that the latter demands a lot more time, effort, and instruction. Yet, we do not have to turn to such extreme examples. If we keep our discussion strictly within the limits of formal education, it is safe to say that expanding knowledge in, for example, history is a markedly different experience than studying mathematics. Now, studying both subjects can take an equal amount of time and effort, depending on one's eagerness to master the relevant field, but the teaching and learning methodologies will certainly have very distinct forms.

In the same vein, it is impossible to overemphasize the fact that foreign language learning constitutes experience in its own right as an individual tries to learn seemingly countless information that native speakers acquire without conscious effort. "There's no secret – it's just hard work", a famous astronaut Scott Kelly (as cited in Morabito, 2016, para. 4) said about his 18-year-long effort to learn Russian, which would probably make quite a few teachers smile. At times, it can seem like nothing more than hard work. But the methodology that forms the basis for various language courses and study books has been rapidly evolving for the last hundred years with a single goal of making a lifelong endeavor of learning a foreign language as easier as possible.

As globalization does not show signs of slowing down, more schools than ever are including two foreign languages in their curriculums. In the European Union, for example, over a half of all secondary school students learn two or more foreign languages, with English being learnt by around 96% of students (Eurostat, 2017, p. 2). Status of English as a modern day lingua franca also means that the standards of proficiency required from students when it comes to this particular language are much higher than they used to be in the past. Due to everyday presence of the western, English speaking countries' cultures in the mass media, we are much more exposed to English than any other language. Consequently, a large part of our students' learning happens outside school environment. Those whose favorite pastime is

watching Hollywood movies or listening to songs of the most popular American or British singers would probably disagree with Mr. Kelly's stance on learning languages. Still, the role of the instructor remains indispensable when it comes to providing guidance in the learning process, both in purely formal terms of teaching parts of language as a vehicle of understanding, but also in terms of helping students benefit from their contact with another culture instead of simply being engulfed by it. It is this responsibility that pushes the teachers and other education professionals to constantly strive for new ways of developing teaching methodology.

Today, a typical English lesson can include a wide variety of tasks and learning tools. Teachers use games, interactive exercises, audio and video materials, interviews, or even outdoor activities to stimulate their students to actively participate in the learning process. One area that has been curiously more or less put aside in EFL classroom is the use of literature or, more specifically, the use of dramatic texts. Some dramatic techniques are shyly used, such as role playing or improvisations, but more extensive study of drama is largely disregarded. Fortunately, it seems that the tide is turning—slowly, but steadily.

Those who argue for the use of literature often point to its "real-life" effect (Hişmanoğlu, 2005; Sell, 2005; Elkiliç Erişen, Kayintu, & Karaca, 2011; Khatib, Rezaei, & Derakhsh, 2011). As it is the goal of every teacher to prepare their students for the actual situations when they will have to use their knowledge in an active and practical way, they will go out of their ways to simulate such situations in the classroom. It is all the more pitiful that they will often fail to do so. Anyone who has ever opened a textbook recommended for an English (or any foreign language) class is immediately struck by the artificiality of various stories whose main purpose is the exact opposite – to create a sense of a real-life event. It cannot be avoided, and we settle for it, because it is often necessary when we are trying to explain a certain grammatical rule or we teach a specific vocabulary. But when we do strive for a meaningful and sincere interaction with our students, it is difficult to imagine anything better for this purpose than literary texts. Sell (2005), in his rather reserved defense of the use of literature in foreign language teaching, concedes that authenticity is certainly the most obvious and most important advantage of recommending literature to teachers:

> Textbook topic contents are also often unreal in the sense of irrelevant to the learners sitting in the classroom. Now, thank goodness, students are no longer taught how to describe, say, the main sites of London but are invited to talk about their own towns and cities, but still much of the content often fails to address the issues that concern learners or are likely to confront them in real-life. To put it bluntly, just as no one ever pissed in

> Enid Blyton stories, so there is little sex, drugs or rock 'n' roll in FL textbooks, little about human relations, sexual relations, sexual orientation, drugs, alcohol, racism, loneliness, fear, bullying, violence, growing up, dying, etc. etc. This is where literature can step in to fill the gap, supplementing topic areas with material that is authentic and has a chance of engaging learners affectively, more so than other text types. Literary texts carefully chosen in accordance with the social and cultural environment, the level of psychological development, and the interests, concerns and aspirations of learners can, if used wisely, be an effective tool for stimulating and achieving language learning and equipping learners with relevant linguistic and socio-cultural competences. (p. 92)

Arguing for literature, Khatib, Rezaei, and Derakhsh (2011, pp. 202–203) also mention other important factors such as increased motivation that learners experience while dealing with literary texts, or the role of literature in improving learners' intercultural and sociolinguistic competence, developing reading and grammar skills, improving vocabulary, as well as developing emotional intelligence and critical thinking.

Of course, there are some obstacles as well. First of all, it is pretty much obvious that students need to attain a certain level of proficiency in order to be able to benefit from this approach. Although it is possible to introduce primary school students to easier literary texts, it is secondary school students who have the largest potential to benefit from them. Nevertheless, the complexity of literature is often regarded as the primary reason why teachers tend to shy away from resorting to it in the classroom environment. Complex syntax and lexis (Khatib et al. 2011, pp. 203–204), dubious role in "promot[ing] students' academic and/or occupational goals" (McKay, 1982, p. 530), or simply the amount of time needed to address this type of classes are some of the most important factors for such situation. For every teacher, it is no small disappointment when they experience failure in what they should do best:

> I can't count the number of times that I have asked students to read something that I thought would be both interesting and exciting for them, only to be disappointed by a good many blank stares when I tried to lead a class discussion or to ask class members to share their thoughts about a particular story. (Furr, 2004, p. 1)

Still, one can easily be convinced that all these hindrances can be effectively overcome by the right choice of material and methodology. For Furr (2004), the success came about when he resorted to the use of literary circles – method that involves dividing students into

small groups for discussing the texts they have read and assigning them specific roles for discussion purposes. There are five core roles and one additional that can be employed as deemed necessary or useful that Furr elaborates in detail (2004, pp. 6–8), but will be only briefly mentioned here:

- Group Discussion Leader – acts as a facilitator, manages the discussion and asks questions;
- Summarizer – provides the plot of the literary text in question and helps other students understand its most important parts;
- Connector – connects the events and ideas from the text with the real world;
- Word Master – pays close attention to the most interesting words, phrases, and idioms in the text and discusses them with their colleagues;
- Passage Person – identifies the key paragraphs and literary devices; and
- Culture Collector – bears responsibility to address the intercultural aspect of the story (additional role).

The rationale behind assigning various roles is that these selected students will not only make the discussion more structured, but also feel certain responsibility for the successful execution of the class activity, which will also motivate their colleagues to provide their own input.

As far as the selection of the material is concerned, the teacher has to be very careful in order to select the text of just the right complexity; not too difficult so that it cannot be understood without extensively resorting to the dictionary, but not too much below the students' proficiency level which would significantly reduce the challenge laid out before them. Complex texts may be adapted so that certain parts are omitted or rephrased (one immediately remembers the Oxford Bookworms Library that provides numerous titles adapted for seven stages of language proficiency), but abridged editions are not always the right choice:

> Simplification tends to produce a homogenized product in which the information becomes diluted. The additional words in the text tend to spread the information out rather than to localize the information. Furthermore, the simplification of syntax may reduce cohesion and readability. Since proficient readers rely heavily on localized information and cohesive devices, deleting these elements will contribute little to the development of reading skills. (McKay, 1982, p. 531)

Not to mention some other factors that also have to be taken into account for determining the choice of the literary material, such as students' age, environment they live in, and even personal preferences, and we can see that this goldilocks conundrum really *is* the most difficult part of the process. Sometimes, a teacher may find that a certain literary text may work for one class of students, but not for the other, even in the same school and at the same proficiency level. The collective atmosphere of the class as a group may, therefore, sometimes be a deciding factor in the process. However, if enough attention is given to this preparatory stage, the result is certainly going to be satisfying.

When we take into account all the above mentioned guidelines, we will see that drama, by its very nature, offers solutions to the majority of the problems teachers may encounter in the material selection process. Some of its most obvious characteristics are exactly what makes it a suitable tool for teaching English in foreign language classroom:

- Dynamics – as the purpose of drama is to be enacted in front of an audience, the text consists almost entirely of dialogues, which does not allow for significant lapses in attention;
- Limited number of characters – since the action happens in real time, a number of characters is not too extensive, with one or two characters being the main protagonists in the plot;
- Authenticity – the much praised quality of literature as having the ability to produce the effect of a real life is pronounced in drama more than in any other literary text. This is not limited to the events enacted, but more importantly for students, to the language they use. The actors speak vernacular as it is spoken by real people, especially if contemporary plays are analyzed;
- Relative brevity – for teachers who may want to exclude novels from their literature classes due to their length, drama offers a great choice because the plays can be typically read in a short period of time, but are still complex enough in terms of ideas they convey to hold students' attention and provide enough material for analysis. Even if the teacher chooses only a part of the play for reading, they are able to choose a meaningful part, i.e. the climax or the resolution, without compromising the artistic effect;
- Potential for classroom enactment – most pieces of literature can be enacted in the classroom for the purposes of role-play or improvisation tasks, but the advantage of drama is that it is actually meant to be enacted, which helps students being more comfortable which such exercises.

Healy (2010) not only acknowledges the many advantages of literature for EFL learning, but sees it as having the potential to "become a driving force in EFL education" (p. 178). As a method of choice, an integrated approach is proposed, combining the Cultural Model, the Language-Based Approach and the Personal-Growth model. Having worked with students from medium to low English proficiency, Haley cites William Shakespeare's *Romeo and Juliet* as a great example of how plays may provide great material for discussion on topics such as love, social conventions, history, and most importantly, for learning English (pp. 179–183).

The need for new, effective methods of teaching has recently become more obvious as schools have turned to inclusive education so that children with various physical and cognitive abilities may get an equal chance of academic achievement. B. R. Neal (2012) relates employing drama and dramatic activities in an inclusive environment with high success, despite the initial reservations:

> The lessons, based on traditional drama warm-up games, require movement and high-energy from both learners and teachers. On the first day of class, we were surprised to discover that the school to which we had been assigned is a model for inclusive education and included children in wheelchairs, interpreters and assistants, as well as students with behavioural problems and other special needs. Of course, I had learned about inclusive education but had no experience working with students with disabilities and was unprepared for the challenges a mixed-abilities classroom can bring. I feared that drama would not be suitable and the lessons would be inappropriate or too challenging. The opposite was true. (p. 1)

By the end of the project, Neal discovered remarkable improvement in students' motivation, self-confidence and language proficiency.

5. 1. *A Lie of the Mind* and *The Late Henry Moss* in the EFL Classroom

Bearing in mind all considerations with regard to the selection of literary material for EFL classes previously laid out , *A Lie of the Mind* or *The Late Henry Moss* provide some obvious benefits. The plays are the works of a renowned author, accomplished in various fields of art, with his Hollywood career and an Oscar nomination being a potential source of admiration for high school students, typically interested in music and movie stars. For

students below 16 years of age, the inclusion of the plays in English classes would probably be neither suitable nor beneficial due to their lower level of language proficiency, but also due to the topics covered and the way they are portrayed. However, students in higher grades of secondary education[5] would probably have no difficulties in reading the plays, in accordance with Waring's and Takahashi's recommendations for selecting material with maximum 3 unknown words per page which allows reading of at least ten lines per minute (as cited in Furr, 2004, p. 2). The goal is to choose the material that students can successfully deal with:

> Actually, with literature circles, it is best to start with a graded reader that is one level below the actual student reading level because literature circles are based on the ability of our students, not only to read, but also to discuss the texts in English, so the materials must be manageable. In other words, if a student is found to be able to read at Stage Three of a graded reader using the method mentioned above, he may be using context clues to understand some of the words; thus, while he can generally comprehend the text, he may not be able to *produce* the language required to discuss the reading with his classmates in the literature circle group. Therefore, it is best to start at one level below the true reading levels. (Furr, 2004, p. 2)

In linguistic terms, Shepard's characters are an invaluable source of language spoken by ordinary people – military men, housewives, working people, Mexican-Americans, and alike. As for the content, both *A Lie of the Mind* and *The Late Henry Moss* would not only provide an interesting read, but, for teenagers who are slowly leaving their childhood behind and entering the world that is not always pretty or the way they want it to be, these plays provide both food for thought and a canvas for transferring those thoughts to in the form of classroom discussions. The relevance of Sam Shepard to secondary school students is best illustrated by a recent example of members of the Drama Department of Shakopee High School in Minnesota who decided to compete in 2018 One Act Play Festival with their very own rendition of *A Lie of the Mind* (Shakopee High School Theatre Arts, 2018).

Healy (2010) may have proposed *Romeo and Juliet* as a perfect choice for EFL classroom, but *A Lie of the Mind* offers a love story of its own, with a portrayal of family dynamics that can at times make Capulets and Montagues seem like rather appealing characters. An integrated approach with various structured activities, adapted to the needs of a particular class, yields some truly admirable results (Healy, 2010, p. 183).

[5]These are 3rd and 4th grade students in the educational system of Bosnia and Herzegovina, typically from 17 to 19 years of age.

The suggestion of playing a video is very useful as it is always a great way to quickly catch the students' attention at the beginning of the class. Two key scenes may be shown to students as a warm up activity – Scene Two, Act One performed by Bonnie Antosh in a 2012 Yale Repertory Theatre production directed by Kate Heaney, and the following Scene Three performed by Alastair Natkiel and Scott Sparrow in a video directed by Daniel Pickard. The second video may be edited in order to avoid possible worries about the appropriateness of some of the lines for the classroom environment. For teachers who opt for *The Late Henry Moss*, *This So-Called Disaster* (2003) directed by Michael Almereyda is a great choice, not only for its undisputed documentary and artistic quality, but also for some truly great performances by James Gammon, Woody Harrelson, and Sean Penn. After the projection of the video material, students are invited to express their thoughts and feelings on the material in question (Healy, 2010, p. 183).

The activity may be a short reflection for the purpose of catching the glimpse of the play's atmosphere, but also a form of a bridge to a detailed analysis on the plays events and motifs, which would constitute yet another structured activity (Healy, 2010, p. 186). In the context of the plays' analyses, some of the themes that may be considered are dynamics between men and women, social stereotypes, addiction and its effects on the physical and psychological wellbeing of the affected person and that of their family, violence and its manifestations, family relations, and many others. Based on the students' interest, this may be a starting point for various other extracurricular activities, inter-subject cooperation or even getting involved in certain community initiatives.

In linguistic terms, reading a selected part of the play or the entire text (Healy, 2010, pp. 184–185) is crucial for analyzing the key linguistic features and enhancing the students' English language skills. With regard to *A Lie of the Mind*, dialogue between Meg and Baylor in Scene 2, Act Three offers some truly remarkable material in this sense. Not only is it full of witty replies and sarcastic comments, but it also represents an example of how two people who have known and lived with each other for years actually talk in an everyday situation. Teachers may draw students' attention to phrases such as "toes […] cracked wide open", "blast a hole", "deer season", "pick a bone", "two opposite animals", "a basket case", "feeble-minded women", "body tied up in knots" (Shepard, 1986, pp. 76–79), and alike, and then invite them to produce some examples of their own. *The Late Henry Moss* does not fall behind in this respect either, with the titular character providing phrases such as "get that cab fired up [and] get those pistons rockin'", "sharp as a jailhouse coffee", and "couple a lame-brain sons" (Shepard, 2002, p. 65), all in a single line. The presence of Esteban also provides

the opportunity to study the influence of other cultures on English language with “menudo”, “chorizo” or “habaneros” (Shepard, 2002, p. 30) being some of the examples of the intertwining of cultures in the American Southwest.[6]

Dramatization of the text is the most obvious activity that can be performed with regard to the play that teachers want to include in EFL classroom. This is something that can be done with any piece of literary text that has identifiable characters and a storyline, but in this case, the activity is made easier by the fact that a script already exists. Of course, teachers may want to encourage their students to find a way that suits them best when they approach their roles, as some students may simply want to improvise, while others rely heavily on the provided text. The most important purpose of this activity is to help students use the language they are learning and give them “a solid basis […] to bridge the gap between their receptive and productive skills” (Mengü as cited in Hişmanoğlu, 2005, p. 63). For many learners of foreign languages, uttering new phrases and externalizing what has been learnt is a task far more difficult than learning itself, both in terms of actively making connections between the new information and those already present, but also with regard to feeling confident about producing new utterances. Therefore, students may consider these plays as templates for expressing their thoughts in a foreign language. Teachers who select *A Lie of the Mind* and *The Late Henry Moss* may find these plays particularly beneficial due to their dynamic and fluent atmosphere, with characters whose language is blunt and amusing at the same time.

Hişmanoğlu (2005) also emphasizes other possibilities that literature offers, especially when it comes to developing students’ writing skills:

> Writing “on or about literature” comprises the traditional assignments – written responses to questions, paragraph writing, in-class essays, and take-home compositions – in which students analyze the work or in which they speculate on literary devices and style. [...] Writing “out of” literature means making use of a literary work as a springboard for composition – creative assignments developed around plot, characters, setting, theme, and figurative language. There are many forms of writing out of literature, such as *Adding to the Work, Changing the Work, Drama-Inspired Writing* and *A Letter Addressed to Another Character,* etc. (pp. 58-59)

[6]The endless linguistic richness here is reflected not only in the mere number of Spanish words that have entered the vernacular in the American Southwest but in their multiple meanings as well, since menudo, for example, originally means “often“, “small”, “a tripe stew”, and even “change”.

Both writing “on” and writing “out of” literature are excellent approaches in terms of employing clear, structured activities for developing students’ writing skills and foreign language proficiency – and the possibilities are countless. Writing “out of” literature is especially beneficial if we want to encourage students’ creativity, or even give them a chance to change certain events or the protagonists’ choices. In writing a letter to a certain character, a student may choose to write Beth before that final beating that changed her life for good, or even to Jake whose jealousy and uncontrolled behavior were never regarded as a serious problem by his family members. Drama-inspired writing may, on the other hand, offer a chance of getting a sense of some of the characters’ state of mind as the “student steps into the consciousness of a character and writes about that character’s attitudes and feelings” (Hişmanoğlu, 2005, p. 59). A student may choose to portray Ray whose childhood traumas still influence his adult life, Taxi who unexpectedly finds himself in the midst of a family drama, or they may even choose to play a kind of a devil’s advocate for Henry Moss himself and try to explain away his actions. For teachers who feel that dramatization is too big of a challenge, these activities provide excellent opportunities to help their students express themselves as “[w]riting helps all students to evolve in their thinking and develop their analyzing skills, but it especially helps more quiet students or students who need a bit more time producing their answers and opinions with such development” (Lindstedt Kubik, 2010, p. 13).

A Lie of the Mind provides classroom material in yet another way; as Shepard originally envisioned the play to be accompanied by the music of Red Clay Ramblers, it is possible for teachers to use songs from the album for some of the classroom activities. Students can analyze and discuss the lyrics of a particular song, and then even provide suggestions of their own regarding the choice of musical pieces, contemporary or otherwise, that can be used for various scenes in the play. It is a fun activity that again allows for some creativity, while still maintaining focus on the play itself.

Both plays discussed in this paper show immense potential for being explored through literature circles as well. The roles that Furr (2004) describes give clear guidelines for each student to follow in order to enhance their skills according to their own individual needs and inclinations by allowing them enough time to prepare themselves for the class and placing emphasis on individual responsibility. Furr’s conclusion at the end of his article provides probably the most compelling argument for using literature circles in the classroom: “[L]et us not forget that at the heart of a literature circle is a great story. In all cultures, over thousands of years, people have been fascinated by a good story, and I can say from experience, that my

students have been no exception.” (2004, p. 9). And one can say with certainty that Shepard is nothing if not a true genius of storytelling:

> Shepard’s plays are set in the most ordinary of circumstances, but outrageous things happen. The characters are so interesting, there’s an unrelenting progression to the plot and the language is so descriptive and so visual that you are compelled to suspend your disbelief. Things are as they seem to be, and they are not as they seem to be, and sometimes this incongruity frightens terribly or makes us uneasy. But usually in a Shepard play, these juxtapositions are very funny. (Grant, 2010, para. 12)

Whether a teacher chooses to turn to the analysis of an unlikely love story in the form of *A Lie of the Mind*, or to *The Late Henry Moss* as a cautionary tale with the background of an ancient Cain and Abel myth intertwined with domestic violence and existential suffering, both plays are equally suitable for analysis by employing the methodology of literature circles.

6. Conclusion

In an attempt to distance themselves from the classical grammar-translation method of foreign language teaching, many teachers have forgotten how beneficial literature can be for students, especially today when education in general has become more holistic than ever. As literary texts are relatively complex form of human expression, it is logical that it takes some time for students to be able to fully appreciate all benefits that they offer. But once a person's passive knowledge gains reasonably strong foundation, it takes a lot more cement to bind the new particles of knowledge together with the existing ones, so that the learner can move from passive understanding to highly active and creative communication in a foreign language. This is where literature becomes practically unrivaled.

Literature encompasses a multitude of human thoughts and experiences, representing collective knowledge that has been evolving through millennia of civilization and dealing with the deepest emotions so unique, yet common for every human being. It is a well of countless information and a matrix of cognition that has shaped our actions in the most unimaginable ways. To dive into this world means to explore and learn about its many facets, with language, indeed, being one of the most beautiful ones. This sense of meaning is probably where literature becomes authentic in a way that textbooks can never be.

Nevertheless, making Shepard's plays literature of choice for English language teaching needs additional argument. In a high-paced world of Facebook friends, reality television and push-button warfare, living in the 21st century makes one ask themselves what is yet to come. At the peril of being overly dramatic, it should be noted that, for each new generation, entering the world of adults becomes more and more complicated. Cynicism seems to have spread in all walks of life – and among all generations as well. In such a climate, dealing with themes that are not always pleasant, but are a reality, is extremely motivating and meaningful. In this context, Shepard's plays are irreplaceable. His characters are outcasts and misanthropes, failed fathers and hopelessly lost children, but still, absolutely human and ordinary in their cry for, not help, but mere meaning. More often than not, that cry will even evoke a hearty laugh, rather than disdain. Moreover, with a masterfully crafted language, Sam Shepard's plays become a singular source of material suitable for linguistic analysis in EFL classroom.

The paper discussed the way Shepard thematized the aforementioned topics and concepts in *A Lie of the Mind* (1985) and *The Late Henry Moss* (2000), focusing in particular on that part of human nature that finds its expression in acts of violence and destruction in its

most unnatural forms, i.e. self-destruction and domestic abuse. By relying on his personal experience as a source of inspiration, Shepard not only took the proverbial bull by the horns, but he also lent a kind of almost tangible authenticity to his plays. The two plays discussed in this paper are great examples of Shepard's portrayal of family dynamics in an abusive environment and the way his treatment of this subject changed over a period of fifteen years.

For teachers who wish to include drama in EFL classroom, the worlds of both plays are best explored through literature circles, activities that form the core of integrated approach, and dramatization of the text. The endless variations of these activities will provide students with abundance of opportunities for learning and analysis, enabling them to creatively use the newly acquired knowledge, as well as to discuss important issues of the very society they are a part of.

7. References

Bigsby, C. W. E. (2002). Born injured: the theatre of Sam Shepard. In M. Roudané (Ed.), *The Cambridge Companion to Sam Shepard* (pp. 7–33). New York, NY: Cambridge University Press.

Bigsby, C. W. E. (2004). *Modern American Drama, 1945–2000*. Cambridge: Cambridge University Press.

Blumenthal, E. (1984). *Joseph Chaikin: Exploring at the Boundaries of Theater*. Cambridge: Cambridge University Press.

Bottoms, S. J. (1998). *The Theatre of Sam Shepard: States of Crisis*. Cambridge: Cambridge University Press.

Bottoms, S. J. (2002). Shepard and Off-Off-Broadway: the unseen hand of Theatre Genesis. In M. Roudané (Ed.), *The Cambridge Companion to Sam Shepard* (pp. 34–63). New York, NY: Cambridge University Press.

Bottoms, S. J. (2005). Introduction: States of Crisis. In H. Bloom (Ed.), *Modern American Drama* (pp. 209–231). Philadelphia, PA: Chelsea House Publishers.

Breiding, M. J., Chen J., & Black, M. C. (2014). *Intimate Partner Violence in the United States — 2010.* Atlanta, GA: National Center for Injury Prevention and Control, Centers for Disease Control and Prevention.

Elkiliç, G., Erişen, G., Kayintu, A., & Karaca, H. (2011). The Use of Literature in Teaching English Grammatical Structures as well as Some Linguistic Components. In A. Akbarov (Ed.), *Proceedings from the 1st International Conference on Foreign Language Teaching and Applied Linguistics May 5–7 2011* (pp. 490–495). *Sarajevo*: IBU Publications.

Eurostat. (2017.) *Foreign language learning statistics*. Retreived from http://ec.europa.eu/eurostat/statistics-explained/index.php/Foreign_language_learning_statistics

Favorini, A. (2008). *Memory in play: from Aeschylus to Sam Shepard*. New York, NY: Palgrave Macmillan.

Furr, M. (2004). *Why and How to Use EFL Literature Circles*. Retreived from http://www.eflliteraturecircles.com/howandwhylit.pdf

Görmez, A. (2007). Man, Woman, Violence and Sam Shepard. *Tiyatro Araştırmaları Dergisi, 24*, 125–143.

Grant, G. (2010, September 30). Ask the Experts: Gary Grant on Sam Shepard. *Bucknell University*. Retreived from https://www.bucknell.edu/x64476

Haedicke, J. V. (1993). “A Population [and Theater] at Risk”: Battered Women in Henley’s Crimes of the Heart and Shepard’s A Lie of the Mind. *Modern Drama, 36*(1), 83–95.

Harper, W. L. (2006). *Retelling the Myth: Sam Shepard’s* True West *and* The Late Henry Moss (M. A. Thesis). Joplin, MO: Missouri Southern State University. Retreived from https://shareok.org/bitstream/handle/11244/9497/Harper_okstate_0664M_1810.pdf?sequence=1&isAllowed=y

Healey, S. (2010). Literature in the EFL Classroom: From theory to practice. *Kyoto Sangyo University Journal*, *42*, 178–191.

Hişmanoğlu, M. (2005). Teaching English Through Literature. *Journal of Language and Linguistic Studies, 1*(1), 53–66.

Hosseini-Maasoum, S. M., & Vahdati. (2012). The Postmodernist Rendition of Myth in the Selected Plays of Sam Shepard. *International Journal of Humanities and Social Science, 2*(21), 246–255.

Huxley, A. (2002). *Complete Essays, Vol. 5: 1939–1956*. R. S. Baker and J. Sexton (Eds.). Chicago, IL: Ivan R. Dee.

Judis, J. B. (2008, March 12). American Adam: Obama and the cult of the new. *The New Republic*. Retreived from https://newrepublic.com/article/64555/american-adam

Khatib, M., Rezaei, S., & Derakhsh, A. (2011). Literature in EFL/ESL Classroom. *English Language Teaching, 4*(1), 201–208.

Krug, E. G., Dahlberg, L. L., Mercy, J. A., Zwi, A. B., & Lozano, R. (Eds.). (2002). *World report on violence and health*. Geneva: World Health Organization.

Kuharski, A. J. (2002). Review of “The Late Henry Moss” by S. Shepard and Performed By Signature Theatre Company. *Theatre Journal, 54*(3), 500–502.

Lee, E. A. (2003). *The Other Side of Love: Sam Shepard’s Gothic Family Plays* (Doctoral Dissertation). Knoxville, TN: University of Tennessee. Retreived from http://trace.tennessee.edu/utk_graddiss/2112

Lindstedt Kubik, A. K. (2010). *Using literature in EFL education – the connection between theory and practice* (Degree Paper). Gävle: Högskolan i Gävle.

Macrakis, K. (2015, November 30). Secret Spies: The Class of 1985. *History News Network*. Retreived from https://historynewsnetwork.org/article/161342

Maltby, K. (2017, July 31). „A sympathy for the brokenness of humans“: The mythic, grotesque work of Sam Shepard. *New Statestman*. Retreived from https://www.newstatesman.com/culture/film/2017/07/sympathy-brokenness-humans-mythic-grotesque-work-sam-shepard

McDonough, C. J. (1995). The Politics of Stage Space: Women and Male Identity in Sam Shepard's Family Plays. *Journal of Dramatic Theory and Criticism, 9*(2), 65–83.

McKay, S. (1982). Literature in the ESL Classroom. *TESOL Quarterly, 16*(4), 529–536.

Morabito, A. (2016, November 13). How to be a parent when you're an astronaut in space. *New York Post*. Retreived from https://nypost.com/2016/11/13/how-to-be-a-parent-when-youre-an-astronaut-in-space/

National Geographic. (2013). *The 80s Timeline*. Retreived from http://www.nationalgeographic.com.au/history/the-80s-timeline.aspx

Neal, B. R. (2012). *Drama in the Mixed-Ability EFL Classroom: Observing its Effects on Motivation and Self-Confidence* (B.A. Thesis). Reykjavík: Faculty of Education at the University of Iceland.

O'Mahony, J. (2003, October 11). The write stuff. *The Guardian*. Retreived from https://www.theguardian.com/stage/2003/oct/11/theatre.music

Pardue, D., Smith, G., Hawes J. B., & Hauff N. C. (2014). Till Death Do Us Part. *Post and Courier*. Retreived from http://www.postandcourier.com/app/till-death/partone.html

Pinker, S. (2011, October 12). Steven Pinker: Humans are less violent than ever. Interview by F. Jabr. *New Scientist*. Retreived from https://www.newscientist.com/article/mg21228340-100-steven-pinker-humans-are-less-violent-than-ever/

Prohászka Rád, B. (2010). Dramatic Representation of a Culture of Violence in Sam Shepard's *The Late Henry Moss*. *Acta Universitatis Sapientiae, Philologica, 2*(1), 43–61.

Rosen, C. (1998.) Sam Shepard, Feminist Playwright: The Destination of A *Lie of the Mind*. *Contemporary Theatre Review, 8*(4), 27–38.

Roudané, M. (Ed.). (2002). The C*ambridge Companion to Sam Shepard*. New York, NY: Cambridge University Press.

Sell, J. P. A. (2005.) Why teach literature in the foreign language classroom? *Encuentro, Journal of Research and Innovation in the Language Classroom,* 86–93.

Shakopee High School Theatre Arts. (2018). Official Facebook page. *Facebook*. Retrieved from https://www.facebook.com/ShakopeeHighSchoolTheatreArts/photos/a.176645006631.158487.172568201631/10157085210721632/?type=3&theater

Shepard, S. (1986). *A Lie of the Mind*. New York, NY: Dramatists Play Service, Inc.

Shepard, S. (1997 Spring). Sam Shepard, The Art of Theatre No. 12. Interview by B. Ryder Howe, J. McCulloch, and M. Simpson. *The Paris Review*, *142*. Retreived from http://losarciniegas.blogspot.ba/2017/08/sam-shepard-art-of-theater.html

Shepard, S. (1998). Sam Shepard: Stalking Himself. Documentary by O. Jacoby. *PBS*. Retreived from https://www.youtube.com/watch?v=RDjtxabtdKs&t=117s

Shepard, S. (2002). Shepard on Shepard: an interview. Interview by M. Roudané. In M. Roudané (Ed.), *The Cambridge Companion to Sam Shepard* (pp. 64–80). New York, NY: Cambridge University Press.

Shepard, S. (2002). *The late Henry Moss; Eyes for Consuela; When the World was Green: three plays*. New York, NY: Vintage Books.

Shepard, S. (2010, November 11). Like Father. Interview by N. Parsi. *Timeout Chicago*. Retreived from http://www.sam-shepard.com/press111110.html

Shepard, S. (2010, March 21). Sam Shepard opens up. Interview by C. Cadwalladr. *The Guardian*. Retreived from https://www.theguardian.com/stage/2010/mar/21/sam-shepard-interview

Shepard, S. (2010, February 8). The Pathfinder: Sam Shepard and the struggles of American manhood. Interview by J. Lahr. *The New Yorker*. Retreived from https://www.newyorker.com/magazine/2010/02/08/the-pathfinder

Shepard, S. (2014, September 7). Sam Shepard: 'America is on its way out as a culture'. Interview by L. Barton. *The Guardian*. Retreived from https://www.theguardian.com/stage/2014/sep/07/sam-shepard-true-west-philip-seymour-hoffman-robin-williams-observer-interview

Shepard, S., & Dark, J. (2017). *Two Prospectors: The Letters of Sam Shepard and Johnny Dark.* C. Hammett (Ed.) Austin, TX: University of Texas Press

The Violence Policy Center. (2016). *When Men Murder Women: An Analysis of 2014 Homicide Data*. Retreived from http://www.vpc.org/studies/wmmw2016.pdf

Wallace, K. (2014, September 10). Children: The silent victims of domestic violence. *CNN*. Retreived from https://edition.cnn.com/2014/09/10/living/impact-of-domestic-violence-on-children-parents/index.html

World Health Organization. (2013). *Global and regional estimates of violence against women: prevalence and health effects of intimate partner violence and nonpartner sexual violence*. Retreived from http://www.who.int/reproductivehealth/publications/violence/9789241564625/en/