

THE IMPACT OF POSTMODERNISM ON SAM SHEPARD'S PLAYS

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Abstract. In this research, we have tried to introduce the familiar components for a better understanding of new and innovative ways of writing plays by the author. As it is already regarded to the points and elements, the fundamental question arises as to “why” and “how” and with what qualities the poetry plays in the face of postmodernism and its basic components having semantic and formal qualities. These plays usually occur either in the family or about the family and collapse of this family system. In some cases, it represents the human condition of postmodernism and the present world. Shepard challenges and criticizes the family and context of this family system which gives rise to a new look at the realism and the field of dramatic literature at the end. After reviewing these issues, the components of semantic and forming postmodernism in the Sam Shepard’ plays is introduced and completely recognized. We will find the findings and achievements in this study by collecting the main approaches of this research, alongside. Then we will comment on them. The influence of postmodernism in the plays of Shepard is very visible and touchable. So, many of these factors are directly or indirectly associated with Shepard’s dramatic works. By reviewing relative familiarities with postmodernism and its components, we will understand it well. Thus, we can see them in this research for assembling the form and semantic components of postmodernism in Shepard plays, and we will be able to divide them into three broad categories.

Keywords. Postmodernism, Effect, Sam Shepard, Essential Components, Shaped components, Semantic Components.

1. INTRODUCTION

Sam Shepard by using fixed components such as: eclecticism, contradiction, uncertainty, intertextuality, return to the past, ambiguity, intonation, collage, reflection of the author in effect, fading the storyline, combination and integration, illusion and fantasy, foundation, Decentralization, discourse, myths, hobbies, purity, caricature, consumerism, playfulness of the artist in artwork, has created two types of essential and fundamental or structural components. Shepard's plays have reached two main attributes with collision and overlapping with these elements:

1. Shaped components
2. Semantic components

These plays usually either occur in the family or are about the family and the collapse of the family system and in some cases, represent the human condition of postmodernism era and the present world. Shepard challenges and criticizes the family and the context of this family system and creates a new viewpoint at social realism and the field of dramatic literature. Family and the family-social system have a special importance in Sam Shepard's plays; he uses family institution so that to create its own attractive and interested dramatic situations, and in this way, he will also be achieved shaping its dramatic situations. Considering that Shepard's plays are usually concept-averse, and there are usually different interpretations and ideas about them.

1.1. Problem Statement

In this research, we have tried to better understand about new and innovative ways of writing plays of this author by introducing these components. Considering the points and elements mentioned above, this fundamental question arises that why and how and with what qualities of Sam Shepard's plays do have these semantic and shaped qualities in facing with postmodernism and its basic components? And with what qualities and features each of the basic components of postmodernism have become crystallized in its works. It should be noted that this research will use its best endeavors to answer this important question, and the exploration in plays of this author can be helpful to answer this question. Although postmodernism and its margins never influence on art and literature as a homogeneous and unitary flow, two decisive years 1967 and 1968 should be noted that postmodernism

began to grow and develop after them. Different definitions and perceptions of postmodernism have always caused confusion and uncertainty of critics, scholars, and artists and elites of science and culture. Perhaps in a general definition, it can be said that postmodernism is profound and radical transformations of the recent decades and also the critical attitude toward philosophy, literature, art and culture.

1.2. Research objectives

1. Among the main goals of this research is to recognize and apply the use dimensions of the dramatic works of Sam Shepard, and more and better recognition of the techniques and methods of play writing of this author. Although we accustom with the postmodernism elements of the plays in the way of identifying and exploring the elements of his plays, we will see the effects and changes emerged in his works, and we will find out some of the strength and weakness points of his works. In this research, we try in addition to recall the effective elements and components of postmodernism in the Sam Shepard's plays, to encourage other enthusiasts and scholars to further research in these works and to repeat the contents.
2. He discusses the comparative review and development of methods and technical topics of play writing.

1.3. The importance of the topic of research and the motivation to select it

This research, considering the Sam-Shepard's literary-dramatic works, explores the achievement to the new components and methods and American contemporary drama literature leading to familiarization with American contemporary literary-dramatic works. In the meantime, this study with comparative approaches, introduces familiarization with new and novel ways of writing of Sam-Shepard in play writing more and more deeply and leads to relative familiarity with the works of Sam Shepard. One of the main reasons and motivations of this researcher for choosing and researching the dramatic works of this writer is his fascinating and new features in pay attention to the play and flow of drama. It should be noted that the most important achievements of this research are to learn more about the various techniques and methods of play writing and the recognition of new and different ways.

1.4. Research hypotheses

1. Why and how the plays of Sam Shepard, in the face of postmodernism, possesses constant constituents such as eclecticism, contradiction, uncertainty, intertextuality, return to the past, ambiguity, quagmire, collage, reflection of the author, fading the storyline, composition and integration, illusion, fantasy, deconstruction, decentralization, discourse, myths, hype, caricature, consumerism, playfulness of the artist in effect, and what is the achievement of these fundamental constituent?
2. Do these constant elements have created new and innovative ways in the literary-dramatic works of Sam Shepard?
3. Sam-Shepard's plays on dealing with the fundamental components of postmodernism have two features of meaning and semantic, both of which have been shown in different ways and forms in the plays.

1.5. Theoretical Foundations

1.5.1. background research

Studying and researching Sam-Shepard's plays and his playwriting techniques created a motive for his cognition and examination of dramatic elements. In the next steps, I became more interested while studying, researching and familiarizing with the theories of the postmodern theater and the exploration of the contemporary American theater, in the effects of these features in the writer's works and provided the appropriate fields of research.

The precise and careful reading of Sam Shepard's plays, as well as the highlighting of the important, innovative, creative, controversial and prominent works of these works, sought to classify them based on form and content. What encouraged and stimulated the researcher to continue the study was the confrontation between these works and their confrontation with the postmodernist and postmodern dramatic literature. Postmodernism, breaking down and disrupting past practices, has created new and innovative ways of narrative and dialogue, as well as other modes of paying plays. The effects of this important flow on the contemporary American literary currents and the emergence of a new, rebellious, and breakaway generation, which abandoned the logic of the past, provided a good basis for this study and its better identification.

1.6. Research methods

This research is carried out using books and various sources including Persian and English, articles and terminals, and a library. In some cases, the Internet and sites have also been used to reduce the error rate.

2. POSTMODERNISM

What is being called postmodern today is to be considered a fluid and changing process. Postmodernism is a term that overlaps with other vocabulary such as postmodern, postmodern, postmodernism, postmodernity, and all of them refer to a period after modernism or modernity. The world after modernity and industrial, scientific and cultural, artistic, social, and political advancement and the period after it, is called post-postmodernism or beyond-modernism. After the end of the modernism era, according to theorists, critics, and illuminati, the world enters a stage that is called postmodernism. Although Postmodernism has been greatly impacted by Marxist and post-structuralism movements, Postmodernism as a profound intellectual and philosophical movement seems to have had an influence on global trends and human thought. Postmodernism, as a movement, is essentially a reaction against the intellectual, philosophical, spiritual, literary and artistic crises and currents and can be considered it as somehow against the enlightenment or the failure of this era. Postmodernism, like a drooping complex and like an endless sea feeds the World Cup, and provides a fundamental transformation to human thought. "Olyis" from "James Joice" and "wasteland" from "T.S. Eliot" created new blood and new way in literature. "Olyis" novel from Joyce, with its conceptual and structural revolution, and "wasteland" of "T.S. Eliot", with a new, stormy language, hoped the emergence of a new era in literature. In the art of architecture, there were also new and innovative ways, all of which resulted from cultural, climatic and thought changes, and these changes appeared in the form of special complexity of two architectural works. The basis of the pluralist belief is that there is never a definitive, permanent, universal, and unity belief. Pluralism is well illustrated in two articles by "Ihab Hassan" called "Post-Modern Art and Pluralism", and another by "Jean Francois Lyotar" called "postmodern condition."

2.1. Who is Sam Shepard?

“Sam Shepard” with the full name of (Samuel Shepard Rogers), was born on November 5 in 1943, in Fort Scribe, Illinois, USA. He was raised in a farmer family, his father was engaged in farming and animal husbandry, and at the same time he traveled from the state to another for livelihood. Shepard’s family spent many years on a trip so that they eventually settled in California. Though Shepard’s father was very interested in teaching and learning to children, joined to the US Army when World War II began and served in the United States’ Air Force.

Though young Shepard had become one of the well-known persons of the theater and play writing in American and in the early 1970s and was at the height of his popularity and honor, never stopped writing. Perhaps Sheppard is one of the most innovators of the theatric in the world and the United States, as he is excellence among his contemporary play writers by innovations and new techniques that he has created in playwriting. However his works always have a lot of tales and sayings, they also have constant followers and opponents. Shepard has written around 35 plays until the 1970s, most of whom have conducted in Broadway. An interesting point in his play writing is maybe the variety in a dramatic types, from monologues to twosome short plays, long and high-character plays, and "family tragedies" and musical plays; he's almost has been written play about all his favorite subjects.

2.2. Postmodern American and Sam Shepard’s Literature

Postmodernism and influence of the various and intermittent currents on it, with the help of European scholars and thinkers, also opened their footsteps in America, and American literary-artistic current changed profoundly after being recognized and communicating with postmodernism. Larry Maccaffé says in postmodern literature: "What seems happened in the post-modernist upheavals of the United States in the 1960s was to some extent radical developments" (Yazdanjou, 2008: 18) (Qaderi, 2011: 89 and 90). Contemporary American dramatic literature, in fact, as an influential twentieth century could portray its essence as a realist on american art, and the role of dramatic groups such as Pravinston group is also very important and worthwhile.

In fact, this group has made it possible for many young people and play writers to easily use their creativity and talent and ideas on stage. People like Eugene O'Neill were also active in this group, and in fact this group is called as the father of American new drama literature. After the war, two other great

persons emerged on the American dramatic literature scene, which these two person were Tenesy Williams and Arthur Miller. Each of these play writers by using their own practices played a huge role in fostering the talents the next generation and people like Edward Elbi, Sam Shepard, and David Memt.

2.3. Symbolic characters and attributes in Sam Shepard’s plays

Characterization is one of the fundamental elements in the art of playwriting with which play writers create unique features in their plays. Sam Shepard has also used unique features to create characters in his plays, and in fact the characters of Sam Shepard’s plays are symbolically portrayed in plays. Postmodernism and its main components in dealing with Sam Shepard’s plays have created a certain kind of characterization in these works. David Harvey, in the book titled "The status of Postmodernity," says: "Post-modern cultural artifacts are extremely different from their eclecticism of the concepts, and their content works." (Harvey, 1393: 401). As you can see, Harvey's words are that the eclecticism, which is itself a component of postmodernism, affects cultural works and has caused some kind of features and differences in these works. In Shepard plays, we also deal with quite different complex characters, and in fact most characters of Shepard's plays are formed by the same complex characters. "Simple or one-dimensional play individuals created on the basis of superficial logic and stereotypical features, Macy says in explanation of simple or one-dimensional play individuals " (Haman: 70). It seems that in a number of Shepard’s plays, there are also simple characters, and they also have the same cliché attribute. Of course, Shepard, with his skill in play writing, does his best to turn them into familiar, lovely, acceptable, and somewhat familiar individuals to us. "Marjorie Bolton, in the drama's anatomy, points out interesting things about the characters in the plays:" The principle of condensation in a play makes us portray images of characters in a sharp rhythm. The fast density and rhythm of images must be accompanied by clarity, although some dramatic characters can be analyzed from several angles. "(Bolton, 2003: 89). According to Bolton, the characters of Shepard's plays can be examined and analyzed from different angles to determine their intrinsic properties.

2.4. Fading the storyboard in Sam Shepard's plays

One of the fundamental components of postmodernism, which has greatly influenced the American contemporary literary-dramatic currents, is fading the storyline or, in fact, neglecting the plot, which is also seen in many Sheppard's works. So this is storyline that drives the dynamics of characters and the advancement of the play, but some play writers neglect whole storyline and reduce its significance and credibility. Shepard believes that in a number of his plays influenced by the discourse of postmodernism and its basic components, has deliberately and cleverly reduced the narrative and story of the play in favor of other factors that he liked, which we can also pay attention to these factors from the viewpoint of the postmodernism. Of course, it should be noted that in some plays sometimes there are several components, and in some plays one or two components, but all of them are faced with fading phenomena of story course. It should be noted that fading the story course, which has been mentioned as one of the shaped components of Shepard's works, has been characterized by the severity and weakness of each play and a group of types of Shepard's plays. Single-screen plays and Shepard's monologues are typical examples of these features, although in some of the long and multi-screen plays, this feature can be seen to some extent. In this group, following plays can be mentioned: *When the world was green*, *short stop*, *wild / love*, *languages*. Although, for example, single-screen plays such as *the Red Cross*, *the mother of Icarus* and *the game* could be included among them. "In the post-dramatic theater, breathing, beatings, the actuality of the physical presence of the bodies overlies the word. We succeed in opening and spreading the word so that it does not necessarily transmit a sign from A (from the scene) to the B (the hall), but it is especially a theater and (magical), in which the relationship is created by the language" (Haman, 267 and 268). The typical example of the physical presence and even the beating can be seen in the Shepard's works, and especially his monologue plays, but Shepard uses mostly the dialogue.

2.5. Dialogues and talking dialogue in Sam Shepard's plays

The dialogue is also a shaped feature of Shepard's plays, which there is particularly and prominently in a number of plays of this play writer. Dialogue writing is one of the methods and techniques of every professional play writer who has entered this field seriously. A number of contemporary play writers have been able to boast their name more because of the proper use of dialogue and the

creation of particular aesthetics by this element. Meanwhile, Shepard by using several techniques in talking dialogue and use of interrupted and concise dialogues in a number of plays such as *the buried child* and *the true West*, and also the use of long dialogues, monologue, and using "Dialogue Synthesis" has managed to achieve a unique perspective. Dialogue and talking dialogue in the play can be studied with different characteristics, and how Shepard writes dialogues is no exception. How to writes dialogues is chosen for every character by the play writer, and each character of the play speaks in a different way according to their characteristics. In a number of plays, Shepard selects this discrepancy and method especially talking dialogue for his characters, and with method makes his characters more profound and more credible.

According to the above points, we will refer to another feature of the dialogues of Shepard's plays, which is also one of the components of postmodernism that has affected the way of talking dialogue of Shepard's plays. We mentioned the discourse and the emergence of discursive space as one of the main components of Shepard's dramatic works. In this regard, what seems to be important and necessary is that in a number of Shepard's plays, the discourse element and cultural discursive space is formed.

2.6. Time and space compression in Sam Shepard's plays

Since one of the achievements of postmodernism in the drama and playwriting world is playing with time and space, and in the previous chapter, the components of postmodernism and uncertainty were referred, it is necessary to pay attention to this characteristic of Shepard's plays. "Space and time are the basic categories of human being," says David Harvey on space and time. However, we discuss their meanings less, and we tend to regard them as a certain categories, and give them obvious and conventional qualities. We record the time message in seconds, minutes, hours, days, months, decades, centuries, and periods, so that everything seems to have a single objective time scale. "(Harvey, 2014: 263 and 264). Yes, of course, the deep effects of time and space on human beings have left their footsteps in plays, especially contemporary plays, and Sam Sheppard has used all of these elements for displaying and uniqueness of his plays. If we put these two categories together, it is because they have very close ties to each other. Because no place can be imagined without time and time without space. Of course, every phenomenon becomes tangible

with reaching in a particular time and place form, and becomes physical. "(Bagheri, 2013: 114). Shepard in the play "When the world was green, or the memories of a chef," without pointing to a particular time and space, forms just all the events in a prison cell, and this reflects that Shepard is influenced by other theatrical currents, and especially postmodernism. Harvey, in a postmodernist state, says: "The experience of space and time compaction is challenging, exciting, stressful, and at times problematic and includes seethe and therefore diverse social, cultural, and political responses" (Harvey, 2014: 313). It seems that Shepard has used this feature of postmodernism in a number of his plays, and this feature is seen in the plays "languages", "cowboys 2", "wild / love" and a number of single-screen Shepard's plays.

2.7. The issue of identity and trying to find it in Sam Shepard's plays

The identity, either individual or collective has different characteristics and definitions, and in American society, the issue of identity has become one of the particular phenomena, and sometimes multilateral phenomenon. The issue of meaning for identity is also one of the semantic levels in some of Sam Sheppard's plays, in which we also face two types of identity issues, namely individual and collective identities. It seems that with the advent of postmodernism and its domination in advanced societies and the emergence of a kind of intertwined and eccentricity, and on the other hand, the identity crisis and its confrontation with postmodernism, the issue of identity has turned to one of the great discourses in art and literature, including American drama literature. Shepard is one of those play writers who influenced by these currents, has written plays in which we are faced with characters who either have an identity crisis or are trying to recover their lost or forgotten identity. The identity crisis and conflict of characters and the controversy between the characters of the family and its effects on the society, and in particular the focus on American contemporary characters is obvious in his works. His characters, although still influenced by the effects of the Obzoverd, have obvious signs for him, from every angle that can be approached to his works, it is easy to find repetitive motifs and themes that have nothing except anxiety and frivolity. Shepard's characters have anxiety about themselves, society, time and place. Many critics have explored the identity and its concept in his plays and all of them know this factor very important and motivating in his plays. Shepard's powerful works mean with exploring in the genuine

American identity and American myths, especially the ancient west. His plays' characters, as if are himself suffering from moral and social instability and lack of spirituality and are forced to seek to find their identity. In the end, it should be acknowledged that many characters in Shepard's plays have a inextricable conflict with identity issues and meanwhile, a number of people are trying to gain their identity. Characters such as Vince in "Buried Child", Lee in "Real West", Heinz in "God of Hell", Ella and Ema in "Nephritis of the Hungry Category", May and Radi in "Crazy of Love", Sto and Chat in "Cowboys 2", Carroll and Jim in "Red Cross" and Many other characters of the plays that can be considered this issue in them with careful convey. The issue of identity in Shepard's plays has turned into spectacular examples of postmodern dramatic literature, in terms of having the postmodernism characteristics.

2.8. American Dream and American Dream Death in Sam Shepard's Drama

The American dream and its death as a major feature in Shepard's plays have linked these plays semantically with one of the fundamental components of postmodernism. Yes, the American dream is the same feature that can be considered it as a myth-elimination component in postmodernism. In Sheppard's family plays or family tragedy, this issue is illustrated beautifully and is included aesthetically of this category of plays. Although American dream in sovereignty, always used as a deterrent leverage and sometimes a kind of social and cultural pressure, it seems to play a fundamental and undeniable role in political, social and cultural functions. "Yuri Kovalov" and et al, in the American Literature Book and two revolutions on the rise of decadence in American literature, say: American degenerate works despise human beings, and illustrate him naturally, as an inferior, ghoulish and immutable entity. Degenerate literatures say that human struggle to reach for a better future will be fruitless. This style of writing is a combination of naturalism, figurative and mysticism, and the aristocratic humiliation of ordinary people. "(Kovalf and et al, 1978: 90). Sam Shepard also has a bitter, very cynical and often ridiculous look to American dream in many of his plays, and he usually tries to show death and collapse it in a nostalgic bond between the characters of the family and sometimes single and exclusionary characters. Conflict in traditional thoughts and new era, and the contradiction between the ideals and the absurdity of values and memories wave in his works. Shepard in writing plays tries to

break the taboos and values of the community, and Americans and family dream and their bond is one of them. Shepard has become one of the most important insurgent play writers and contemporary traffickers by treating and questioning custom, beliefs and values and negating them. Shepard, like the elders before him, is trying to show the deterioration, decay and death of the American dream.

2.9. Feminism and the transformation of female characters in Sam Shepard's plays

The female characters of Sam Shepard's plays have a special role, and these characters seem to have an important share in becoming more visible and relation to women-centered views and challenges related to women and girls. The post-modern American society is focusing on these issues and is considering the feminism. The question that comes to mind in this regard is what is postmodern feminism? And what features does it have? Richard Epignanzi and Chris Garant, in *Postmodernism*, in response to these questions says "The position of feminism in so-called postmodernity represents a fictitious controversy between modernism and postmodernism, this controversy has played a significant role in the separation of the modernist unprejudiced feminism from the postmodern prejudiced feminism. Liberal feminism has a profound roots in modernity and, in fact, is a rational plan for liberation. Although Shepard is not a feminist play writer, and according to somebody can be considered him in the current of opposition to feminism, it seems that the intersection and proximity of postmodernist components with his plays influences this current as well as influence of female characters his plays. Feminism and the transformation of female characters in Shepard's plays have become one of the most influential semantic components in the work of this author. However, this plays can be viewed both from the view point of postmodernism and postmodern critique and the postmodern feminist critics and new ideas and concepts can be gained.

2.10.4-11 the issue of war and its reflection in Sam Shepard's plays

Although the issue of war and its reflection on the American society is the source of many contemporary American play writers, Shepard seems to have taken a glimpse of the sharp, biting, and bitter critique to this important issue and its implications in the context of society and family. The United States, as one of the countries that

participated in several wars in the last few decades and its warmonger and power-hungry policies has been consistently criticized by the factions and intellectual, political, literary, and artistic currents. Maybe, the literature from the Second World War until now, has been more similar to the literature after the break-up wars, so that the literature between the two world wars, and the logical relationship that exists between these three periods, can be put together "(Waker, 1372: 358). The point that is seen in the reflection of the war in the characters of Shepard's plays, and he refers to him in his conversation with Matthew Ruddane, is the same phenomenon of the use of male characters in a symbolic manner in plays. One of the late plays that Shepard has tried to reflect properly the image of the war and political affairs is the play of "Hell God", although Shepard, in another work called "Shock Stages," in the form of a tragedy, protested against the war, and especially the recent wars of the United States with Iraq and Afghanistan. In the play of "Hell God", he tries to show a relatively calm life of a couple called "Frank and Ema" by designing and exhibiting a landed property but eventually the Shepard's protest is crystallized in various forms at the end of the play, where Frank sells all the calves to "Wolch" so that he does not have to feed them every day. Two other characters, each of which can be the representative of the government of the United States or government officials are present in a cartoon-caricature manner in the play. Wolch is a cheerful and cheater businessman, and "Hinz" is also an unknown scientist who appears to be the machine human that anyone touches him electricity takes him. Although Shepard, in a humorous way, attempts to diminish the impact of serious issues in the play, but the peak of darkness and strangeness and turning to political issues can be seen in it. In fact, Shepard, by showing a couple and a stranger among them, intended to metaphorically and implicitly attack the Republican Party, and the stranger's character could be considered a symbol of this party. The play, "The Mother of Icarus, is a play that can clearly reflect the war and its related issues". Referring to the mythical background of Ikarus and showing a bomber airplane in the sky, Shepard tries by using the familiar story myths to present among the unknown characters, but this play, in turn, reflects the problems and issues being come out of war. In fact, Shepard using the myth of Icarus tries to demonstrate human incapacity for communicating with his fellow. In fact, this play, which runs his adventure in a park, ends with the crash of a jet bomber. Various metaphors such as the role of war in social and family life and even the relationship between young couples can be found in

this play. In fact, Shepard in this public park, by displaying and dropping airplanes, addresses war-related issues and the role of the war in collapsing and improvement of social and personal relationships. In fact, the collapse of Ikarus or the crash of a jet bomber is a fall of the common values of the community.

5- CONCLUSION AND RECOMMENDATIONS

In the end, after reviewing, introducing and recognizing the semantic and shaped components of postmodernism in the Sam Shepard' plays, we will tell our findings and achievements in this study, and by this approach, we collect the main approaches of this research Setting them together. The influence of postmodernism in Shepard's plays is very visible and tangible, and many readers and those directly or indirectly associated with Shepard's dramatic works, and have a relative familiarity with postmodernism and its components, understand it well. What can be seen in this research and in assembling the shaped and semantic components of postmodernism in Shepard's plays can be divided into three general categories.

1. Recognizing and paying for these components can give a deeper and more general insight to the audience of these works and all those who intend to read or direct these works.
2. More familiarity with other plays of this author and the plays that remain confused.
3. Comparison and adaptation of plays and their case study according to the form and content of the works.

How to analyze and interpret the material obtained in this research pursues two main goals for its readers: first, how postmodernism and its main components influence on contemporary American playwriting and Sam Shepard, and second, the recognition of the shaped and semantic components of Shepard's dramatic works that is carefully gained in the great issues of these plays.

It seems, a play is postmodern, which has some of the main components of this current, so with this definition many other plays that do not have these components cannot be called in this trend. The Effect of Postmodernism in Sam Shepard plays as you saw in the previous chapters, is evident in two main forms, shaped and semantic, although postmodernism components plays an essential role

in in current of play writing as an influential element. Study and research in postmodernism and Postmodern Art and the evolution of contemporary American playwriting, and in particular Sam Shepard, led to find out two attributes, in other words, the manifestation of his plays, and I did my best and devoted myself to studying and reviewing in these plays. What was the result of this study was the proof of the main claim that Sam-Shepard's plays in dealing with postmodernism and its main components have two main characteristics that these two characteristics can be examined from the viewpoint of shaped and semantics structure and identified each of the most important of these shaped and semantic components and found out their relationship with the plays. Sam-Shepard's postmodern plays, unlike other modern plays and other styles, are elusive in terms of definition and particular framework, they cannot even be considered complete or technically valuable plays, in fact, Shepard fights with any definition, reason. Shepard's playwriting is quite decadent is seeking transformation and novelty in art and literature, and of course the dramatic developments in contemporary theater of the world, that Shepard, in turn, is one of the most influential individual. Shepard's dramatic works have other shaped, semantic and refractive and content components that includes in the confrontation with other intellectual, cultural and philosophical currents, and these works can be studied and evaluated due to having the different characteristics with the currents and schools such as: surrealism, magical realism, gothic, modern, etc.

1. A comparative study of each of the plays with each other and other play writers that are the same aged with Shepard is indispensable and valuable.
2. Socio-political and cultural backgrounds affecting European and American playwrights and their differences and similarities is a worthwhile and difficult research, and for example, Shepard's work can be compared with Samuel Beckett or Tom Stoppard.

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