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## The Concept of the Frontier in Sam Shepard's *True West* (1980)

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Sam Shepard is a prominent modern American dramatist who tries to dramatize vividly a conflict between America-the-past and America-the-present. It is a conflict between the valuable, traditional American values, and the dull modern commercial ones, with the resulting sense of bewilderment and disorientation, for Americans have come to discover that they can no longer belong to their glorious past or to their hellish present. Thus, Shepard's theatre reflects the inability of Americans to maintain a sense of belonging and contentment previously promised on their association with the land and with their significant past that has been diminished by contemporary values of modern technological world.

In his early life, Shepard himself was interested in rural life, an interest which has left a long-lasting influence on the way he has portrayed his characters later on. He grew up in California and became fascinated with states such as Texas and Montana in which he became closer to rural life and associated directly with the land, the fields and different seasons. Though Shepard wandered much, yet he maintained his longing for the land and he has always been charmed by the West where he could be close to it.

Shepard concerns himself with dramatizing man-land relationship, a relationship that represents the basis of the American Myth of the Frontier. Shepard himself states, in Don Shewy's *Sam Shepard*, that the value of the American myth is to be found in "the relationship between the land and the people - between the human being and the ground. I think that is typically Western and much more attractive than the tight little forest civilization that happened back east" (Shewy 13).

Shepard endeavours in his drama to present an image of America that continually separates itself from its glorious past, for it continually disconnects itself from its genuine relationship with the land. He believes that for the sake of reformation and regeneration, Americans must return to their valuable heritage. Modern Americans do not have any other potentiality to provide their present with new values. Therefore, Shepard has his characters look for the land and the open places which may maintain their aspirations. Yet, they end in a state of bewilderment and disappointment with realizing the bitter fact that modernization has destroyed their dreams of valuable, significant human life.

The aim of the present paper is to examine Sam Shepard's portrayal of the concept of the Frontier in his play *True West* (1980), in which he dramatizes the disparate elements of the American existence: the rugged Frontier individualist versus the urban socialite. In his drama, Shepard rebels against the restrictions and the limitations of modern urban life, and he nostalgically asserts the need for the sense of freedom and the spirit of adventure, renewal and regeneration, which are all originally embodied in the myth of the American Frontier.

The earlier immigrants saw the new world as an immense opportunity either to attain religious and intellectual freedom or to obtain economic opportunity. Coming to the new world, the new settlers developed some sort of liking and admiration for the Frontier and for their ever-move Westward into the wilderness: they moved either from Europe to America or from the American East to the American West. In Heilman's words, it is a move from

Europe to America, from society-at-large to utopian communities, and from the east coast to various receding Wests. The distant and the unknown ... have been an important nutrient of the dream; ... Hence the lure of the frontiers, which was once the Atlantic seaboard, and successively the Midwest, the mountains, and the the west coast; and since then

the frontier spirit has sporadically sought further  
(Heilman 10).

The concept of the Frontier, of ever-move with a sense of renewal, has always been an essential factor in the development of American history. Turner, in Billington's *Frontier and Section*, observes that the word 'America' can be perceived as a synonym for 'chance' or for 'new beginning'. In Turner's own words: "America has been another name for opportunity. American social development has been continually beginning over again on the Frontier. This perennial rebirth, this fluidity of American life, this expansion westward with its new opportunities .... furnish the forces determining American character" (Billington 61).

In all, the nineteenth-century concept of the frontier can best be summarized as: "the existence of an area of free land, its continuous recession, and the advance of American settlement westward, [all] explain American development" (Turner 1). 'Free land' objectifies the concept of the American Dream; for it means free opportunities and great expectations for the discontented dwellers of the American east. It is an attracting, tempting promise of some sort of reward. At least it is an escape to the free conditions of the frontier;" the outer edge of the wave – the meeting point between savagery and civilization .... the line of most rapid and effective Americanization" (Turner 3-4).

However, the ultimate limit of the Frontier which was reached by the close of the nineteenth century, more specifically in 1890, established in the American people a sense of regret for the loss of their valuable, golden past. It also created a sense of alienation and bewilderment in their present. Moreover, the two world wars and the Great Depression during the 1930s with its general socio-economic hardships and the labour tension in the far west, all added to Americans' sense of disorientation, and distanced them more from the values of the Frontier; from a sense of rebirth and continual renewal of life forces.

In *True West* the previous optimistic concept of the Frontier disappears, yet Shepard calls for adopting the spirit of the Old West

to be harmonized with the New West culture for the ultimate sake of salvation. To Shepard, true West has been torn down and broken up, and eaten up by contemporary, tough and dehumanizing modern materialistic ethics. Theatrically, the absence of the father figure from the stage in his play perhaps suggests the disappearance of the spirit of the frontier people in contemporary civilization. The previous marriage of the two cultures is, thus, replaced by divorce, abandonment and a deep sense of estrangement.

Shepard tries to call to mind the significant values of the Old West, the way of life that has been wiped out by modern commercial dull lifestyle. Tucker Orbison comments on the hollowness of the new west:

The new, modern west, then, is a superficially civilized 'collection of junk'. This is the real west — the West of temporary living, full freeways, and empty hearts. It is the West ... where because the present and future are everything, the past means nothing. But this new West is a false, demonic West: it has crushed imagination and feelings, and substituted material success (Demastes 111).

Indeed, the intellectually sterile modern West has deprived the imagination of any kind of creativity it was once capable of. Early in the play Shepard has Austin, for example, state to Lee: "I enjoyed my imagination" (12). Thus, it can be argued that Americans were at one with the Old West, yet this oneness is no longer to be enjoyed in modern West, in which Austin's imagination is limited by writing only scripts according to certain standards for marketable merchandise.

Moreover, Lee has opted for the desert which can be seen as a source of spiritual energy, as a fountain of independence and freedom, all of which represent the ideal conception of the true Old West. Lee himself cannot escape the corrupting values of the civilized West, for his sense of freedom and natural instincts have given way to an urge of easy pickings, roaming the outskirts of the civilized suburbs for easy burglaries.

Thus, both Lee and Austin, with their contradictions and divisions, can be seen as mere victims of America-the-present with its harsh materialistic ethics. Consequently, it can be said that Shepard concerns himself with dramatizing the impact of this modern culture on the psyche of his characters and their divided selves. In Shepard's own words: "I want to write a play about double nature, one that wouldn't be symbolic or metaphysical or any of that stuff. I just wanted to give a taste of what it feels like to be two-sided. It's a real thing, double nature. I think we're split in a much more devastating way than psychology can ever reveal" (Demastes 110). Americans have become torn up between their past and their present.

In *True West* the two brothers agree together that the land of the country has been invaded by modern cities and suburbs. Nostalgically, Shepard has the two remember the valuable values of the true Old West:

Lee: Up here it's different. This country's real different.

Austin: Well, it's been built up.

Lee: Built up? Wiped out is more like it. I don't even hardly recognize it.

Austin: Yeah, foothills are the same though, aren't they?

Lee: Pretty much. It's funny goin' up in there. The smells of everything. Used to catch snakes up there, remember? (11-12).

The mother's well-ordered house, where the dramatic action takes place in a Southern California suburb of Los Angeles, functions theatrically as an objectification of the lifestyle of the civilized West. However, it is Lee who is able to see through the so-called civilized world, for he sees the house as the "kinda' place that sorta' kills ya' inside" (12). This kind of 'killing' referred to by Lee, is a metaphorical death; a kind of death-in-life existence of the civilized culture. Tucker Orbison adds: "the death that enters this paradise is not the physical but the spiritual" (Orbison 506-507). Blind belief in the American myth of easy material success in twentieth century

leads to a kind of spiritual death. Metaphorically, the paradise-like house turns at the end of the play into chaos and disorder.

In *True West* the dramatic event concerns a conflict between the claims of the past and the realities of the present: Lee the natural man, the wanderer, the adventurer arrives to challenge his brother, Austin, the pale, quasi-intellectual suburbanite. Lee embodies the last frontier and the wild perils of the Old West, and the neatly tidy set of the play adds to his alien quality. He is described as a 'desert rat' returning hostile and deranged from a long stay on the Mojave desert. In moonlight, Lee seems almost a mythical character. In his seemingly unreal image, Lee breaks into his mother's neatly-ordered pristine kitchen of a Southern California suburb where Austin, Lee's younger brother, works by candlelight on a script of screenplay. Austin's concentration is broken by the unexpected arrival of Lee.

Technically, *True West* is a combination of conventional and non-conventional modes of representation. In a note on the set, for example, Shepard demands a realistic set design: "*the set should be constructed realistically with no attempt to distort its dimensions, shapes, objects, or color*" (3). Moreover, he employs a linear structure, a cause and effect pattern and an emphasis on the past as a powerful determinant of the present. In all, Shepard's use of the realistic drama form reflects Raymond Williams' belief that naturalistic drama can still be authentically made, "that the trap of a room, of a street, from which a man looks at a world that at once determines and is beyond him, should go on being experienced, in comparable dramatic action; that certain illusions hold, and can be replaced by newly experienced" (Williams 395-96).

Shepard's use of realism is not to be seen as a retreat to worn-out-conventions; rather he has revitalized and has given new life to this conventional mode. Shepard, the stubbornly experimental, challenges the trend of realism overwhelming the American theatre at that time. The most important non-realistic technique he uses in *True West* is character reversal. Marranca states that in Shepard "character has not simply a self but several selves which are continually changing .... The transformational character has a fluid



relationship to changing 'realities' whereas the character in realistic drama is fixed in his relationship to reality which is itself fixed" (Marranca 38).

As a dramatic strategy, role-reversal is used by Shepard in *True West* to stage tangibly the inner side of the two brothers. It is employed to release the hidden truths that lie behind social behaviour. Lee's return, for example, helps to explode surface realism and to shatter the appearance of an order Austin attempts to construct. Lee's assault either verbally or physically on Austin exposes the limits of Austin's psychological endurance. In short, the role-reversal technique helps each brother face the unrealized part of his own character.

The structure of the play consists of a series of scenes accumulated without intermission to function as an overview of the brothers' evolution. One scene simply melds into the next. This structure correlates with the conflict of the brothers and their continual psychological transference until the sum of their parts seems to be one personality. The two brothers take each other's part; each has borrowed from the other his talents, his ideas and even his identity. It is true that the two brothers appear to have nothing in common for while Lee is a 'free agent', Austin has got "the wife and kiddies .... The house, the car, the whole slam" (9); however, they merge into one, for each of them completes the other. For example, they can be seen as fellow artists, with a shared interest in a creative and commercial potential of a screen play.

When the dramatic action of the play begins, we are soon aware of Austin, the younger brother, working on a screenplay, taking the advantage of the solitude and absence from his wife and children, while house-sitting for his mother who is vacationing in Alaska. The sense of comfort and security superficially suggested by Austin's way of life is staged by the very set of the play; the mother's house that lies in "*Southern California suburb, about 40 miles east of Los Angeles*" (3). However, Austin is not at ease with his present way of life and confesses a nostalgic longing for the past. Whenever he returns to Southern California, he opts for the past mythical sense of the Frontier; namely, new beginning, regeneration and renewal.

Later on, Austin, drunkenly, confesses his longing for the spirit of the true West of the Frontier:

There's nothin' down here for me. There never was. When we were kids here it was different. There was a life here then. But now – I keep comin' down here thinkin' it's the fifties or somethin'. I keep finding myself getting off the freeway at familiar landmarks that turn out to be unfamiliar. On the way to appointments. Wandering down streets I remember. Streets I misremember. Streets I can't tell if I lived on or saw in a postcard. Fields that don't even exist anymore (49).

Shepard has, thus, Austin lament the loss of a quieter, simpler life, the past which has been replaced by complex urbanization.

The unexpected arrival of Lee, the natural man and the wanderer, tangibly stages the conflict between the claims of the past and the realities of the present. "*With soft moonlight [that] fills kitchen illuminating [him]*" (5), Lee appears with beer in hand, to be almost a hallucinatory character who seems patently unreal. Completely out of place in Mom and Austin's neatly-organized world, Lee's words and gestures originate violence and chaos. He can be seen as an incarnation of the lost Frontier and the world of the old West

Lee's primitive force and native intuition is, thus, set in conflict with Austin's refined manners and acquired wit, a conflict that transcends the psychic rivalry of the two individualized characters to open the play to allegorical reading. The conflict between force and wit or between primitive power and acquired learning is staged early in the play when Lee, challenging Austin's artistic abilities, states: "You may not know I did a little art myself once .... I fooled around with it. No future in it" (6). Then he adds defensively that "it was ahead of its time" (6).

In an attempt to defend himself against the potential danger in this dialogue, Austin changes the subject into the 'Old Man', their father who has ruined his life by drinking and who lives on the desert away from his family. Yet, even this subject becomes uncomfortable for Austin because Lee accuses Austin of buying the old man with

"Hollywood blood money" (8-9). Now Austin tries to repeat the same thing with Lee: Austin offers him money, refusing to lend his car to Lee who intends to steal small household appliance. This initial verbal sibling conflict is pushed to murderous proportions when Lee lunges at Austin and shakes him violently.

Subsequently, the brothers' conflict moves to the domain of human creativity, when Lee tries this time to usurp Austin's vocation as a writer. Lee states to Saul Kimmer, a producer who is interested in Austin's script, that he has two projects in which Kimmer might be interested: "Real commercial. Full a' suspense. True-to-life stuff" (15). Kimmer accepts Lee's true-to-life story, rejecting Austin's simple romantic one. The core of Lee's story, as he dictates Austin, is a true-to-life Western chase scene. Lee says while Austin types:

So they take off each other straight into an endless black prairie. The sun is just comin' down and they can feel the night on their backs. What they don't know is that each one of'em is afraid, see. Each one separately thinks that he's the only one that's afraid. And they keep ridin' like that straight into the night. Not knowing. And the one who's chasin' doesn't know where the other one is taking him. And the one who's being chased doesn't know where he's going (27).

Lee's story, which is ironically true-to-life, functions as a fictive comment on the brothers' conflict. Like the cowboys in Lee's story, Lee and Austin are caught in an endless conflict. Moreover, it can be seen as a comment on the contemporary West in which things are confused and the vision is no longer clear or distinct. Ron Mottram adds: "it is not so easy to tell the pursuer from the pursued, to separate the acceptable from the unacceptable or the socialized from the primitive" (Mottram 147).

It is Lee who is, in fact, in touch with the harsh reality of human behaviour in modern America. Unlike Lee, Austin the man of fiction, believes that the brothers are usually incapable of inflicting violence against each other simply because they are brothers. Yet, Lee reminds him of his misconception: "you go down the L.A. Police

Department there and ask them what kinda' people kill each other the most.... Family people. Brothers. Brothers-in-law. Cousins. Real American type people" (23-24). Despite centuries of civilization since the original murder of humanity, Austin and Lee in modern America are equally capable of a similar primitive behaviour. Nonetheless, Austin, arguing with Kimmer, insists that it is his civilized way of life that is authentic: "I drive on the freeway everyday. I swallow the smog. I watch the news in color. I shop in the Safeway. I'm the one who's in touch! Not him" (35). Finally, Kimmer ignores Austin's story and accepts Lee's, and Lee, thus, assumes the position of Austin whose only option is to adopt Lee's former position.

As scene seven opens, we as an audience witness a very comic stage picture in which we see Lee "*at a typewriter struggling to type with one finger system, Austin sits sprawled out on kitchen floor with whisky bottle, drunk*" (36). This stage image is a complete reverse to scene one where we have Lee drunk but Austin is writing. Moreover, Austin whose occupation is usurped by Lee, intends to tour the neighbourhood stealing some toasters as Lee earlier had stolen televisions.

Although the brothers have exchanged occupations, and have created characters of themselves modeled on each other's personality, neither one of them is complete without the other. Lee needs Austin to delineate the fictional characters for him, and Austin begs for Lee's help to escape from his artificial world. While Lee fails to cope with his newly adopted profession, Austin succeeds displaying a dozen of stolen toasters. Thus, Austin decides to follow in the footsteps of Lee, quitting what he now knows as his superficial way of life. This decision unites the goal and destination of the two brothers, for Lee recognizes his unsuitability for urban life: "Ya think it's some kinda philosophical decision I took or something? I'm livin' out there 'cause I can't make it here" (49).

Lee and Austin represent, metaphorically, two halves of one self, and the drama moves, thus, into a surrealistic dimension. "As the rational, self-controlled, Austin, crumbles, the realistic surface of the play itself seems to peel away, to disintegrate" (Simard 82), and

consequently, the play moves from dramatizing the external to exposing the internal dimension of the characters' psyche.

It seems that Austin comes to realize that his relentless pursuit of money and materialistic possessions has been a folly. Money is non-essential when compared with self-affirmation, love and a satisfying role in life. Lee, in his own turn, has had enough of the desert life, and now he attempts to define himself in a more conventional role. Each of the brothers unconsciously moves, thus, into his brother's psychological domain to form metaphorically and ultimately one self. It is noteworthy in this direction that Weales, commenting on the role reversal in the play, writes:

Shepard is not interested here in conventional role reversal, but in the fact that the changes are an externalization of qualities implicit in the characters. Towards the end of the first act, both men indicate that each has envied the other for an imagined, romanticized version of his life. This is not standard sibling rivalry, but a reflection of shared attitudes, ambitions, longings, inclinations behind a façade of apparent differences .... Each discovering himself in the other, [they] are actually aspects of a single character in which the destructive impulse and the need to escape share space with the urge to order and the longing for shelter (Weales 50).

The artistic combination of the two brothers is achieved in scene nine in which Lee is seen with no shirt walking around a table at which Austin is seated scribbling furiously. The two have become symbolically one self cooperating to produce together something. Separately their efforts are useless, but together they should become useful and successful.

Thematically this combination of the two brothers highlights Shepard's message of the play; namely, the necessity of an equilibrium between two antithetical cultural abstractions: the natural embodied by Lee and the civilized represented by Austin. Throughout the dramatic event each separate lifestyle of the two brothers is revealed to be inauthentic and false. The play does not also advocate the victory of one side over the other, or even a

peaceful coexistence. Rather, the playwright's aim is to integrate the contrasting images of masculinity, i.e. Lee and Austin.

By the end of scene eight the two brothers have made some sort of a deal: Austin writes Lee's script for him, while Lee will take Austin to the desert. This deal should have led to a resolution of their conflict; yet, instead of understanding and sympathy, it has led to more intensified desperation. The newly agreed on bargain ritualistically comes to a close: Austin offers Lee some toast referring to as a sign of a new beginning, "like salvation sort of" (48), and Lee takes a slow bite from that toast. While Austin tries hard to fulfill his part in the deal, Lee explodes in a violent battle with Austin.

Theatrically, food and drink are used by Shepard in *True West* to stage man's frustration to attain a sense of renewal, self-fulfillment or a promise of return to innocence, the values which all are embodied in the concept of the Frontier. Charles G. Whiting adds:

In *True West* the quantity of alcohol consumed is not just evidence of the inner lives of Lee and Austin but an expression of man's need to escape himself and find rebirth. The same enlarged significance emerges from the huge quantity of toast made by Austin and scattered over the floor by Lee. It becomes a part of the general shambles, reflecting the frustrations of man trying to create himself a new (Whiting 177).

The final violent battle between the two leaves the set in a complete state of confusion. The lighting is gloomily intense yellow and the set is described by Shepard in a stage direction as "*a desert junkyard at night noon*" (50). The aftermath of this battle is described as follows: "*No sound, blazing heat, the stage is ravaged; bottles, toasters, smashed typewriter, ripped out telephone, etc*" (50). The scene is, thus, completely ravaged with the two brothers at the height of their conflict and challenge.

This brother-brother clash helps externalize the instinctive aggression Austin has tried to deny for a lifetime. It is Austin who

achieves the fatal violence hovering over the dramatic event of the play. In an attempt to force Lee to stay, Austin wraps a piece of cord around the neck of Lee forcing him to the ground. However, Lee's sudden, impulsive violence leads Austin to an impasse and helps him see the futility of aggression.

At this point Austin is not likely to control Lee by any more violence; moreover, if he releases Lee he is likely to face his retaliation. As his only exit, Austin declares that he is leaving to live alone on the desert. While Lee seems near death lying on the floor, Austin runs to the door; yet Lee springs up to bar Austin's only way out. The final impression of the play as described by Shepard is that of a fearful vision of unresolved and eternal conflict as "*lights fade softly into moonlight, the figures of the brothers now appear to be caught in a vast desert-like landscape, they are very still but watchful for the next move, lights go slowly to black as the after-image of the brothers pulses in the dark*" (59). Fascinated by, but at the same time, contemptuous of each other, the brothers are finally contemptuous of themselves and in the process of redirecting this scorn, 'violence' and 'calm' regularly alternate.

Mom, Austin and Lee's mother, comes back early from her vacation in Alaska and walks into the confusion of her house and the aftermath of the brothers' battle. Theatrically, the appearance of Mom on stage helps remind the brothers of their former roles as well as their fundamental and eternal differences. She refuses her sons' newly adopted roles, and she is upset when Austin tells her that Lee has sold a screenplay: "Lee did? ... Not you" (53)? She also does not agree that Austin will go on to the desert, because "he's too thin"(55).

Moreover, Mom's return pushes Lee back again to reality deciding to return to wilderness where he really belongs. Thus, Lee rejects Austin's civilized way of life, which he has once opted for. Lee announces while preparing to leave: "I'm clearin' outa' here once and for all. All this town does is drive a man insane. Look what it's done to Austin there. I'm not lettin' that happen to me. Sell myself down the river. No sir. I'd rather be a hundred miles from nowhere than let that happen to me" (56).

At this point Lee comes to appreciate the risky and insecure freedom of his wilderness home. What enhances Lee's newly recognition of the values of his own way of life on the desert, is Austin's own transformation. Yet, Austin longs for the kind of life he imagines he will find on the desert. As a writer of romantic fiction, he may have formulated a vision of life at the desert of his own, a vision which may have been built on some cultural romantic notions of noble savagery and man's harmony with nature. Speaking to Lee, Austin firmly decides to quit his way of life: "There's nothing real down here, Lee! Least of all me" (49).

Austin's decision is further reinforced by the confusion of Mom concerning a local display of Picasso's works in the town. She insists that they all shall go to the local museum to meet the great artist. She is confusing the artist's life with his work. Mom embodies the artificial values of Austin's civilized life, a life he once endorses as authentic.

Thematically, Shepard's intention in *True West* is to state that the two opposites in the play must complete each other, for they can be seen as two halves of one self. Lee-Austin clash which awakens their repressed selves, represents not only the physical geographical frontier but also a psychological boundary. Shepard in calling his play *True West* not *Real West*, refers to a state of mind not to a geographical location. We are reminded of the raw energy and the instinctive force of true west that is subdued by real west instead of being guided with the inevitable result of its fast disappearance. This unguided force has become self-consuming and destructive: we see throughout the dramatic event harmless burglaries that end out near fratricide.

The pattern of experience each of the two brothers undergoes is one of greater recognition, understanding, and acceptance of their true selves. For example, Austin recognizes that Lee's violence and anti-social behaviour are also part of himself. Lee also confesses that the civilized way of life could be attractive even to the un-rooted drifter. Having recognized the diametrically opposed qualities within



themselves, the two attain some sort of understanding of their polar opposites.

Technically the soft moonlight and the candlelight which bathe the opening scene are replaced in the final scene with a searing, intense light and heat. This visual progression underscores the characters' evolution. As their understanding of themselves increases, the soft light of illusion is replaced with the harsh light of reality.

Each brother seeks the true West within himself. As the façade of surface-authenticity is stripped from their current separate ways of life, the destruction of the inauthentic is necessitated. The stage signs of their divergent ways of life are multiplied throughout the scenes of the play, to be destroyed at the end. For example, modern technology is rejected as the typewriter is smashed and the telephone is ripped out of the wall. Similarly, the destruction of the natural world is reflected in the dead house plants which litter the stage. The ultimate disintegration of this world of order and its change into chaos underlines the necessity of merging the values of the natural world with those of the civilized one.

Saul Kimmer, who maintains his inauthentic values selling them to millions of theatre-goers, is dismissed from the scene of Austin and Lee's struggle by the destruction of the script. Similarly, the parents in the play, who incarnate separately on stage the two opposed ways of life that Austin and Lee come to find at the end of the play inauthentic, are also sent away from the final close of the play: the father has chosen to live permanently on the desert, and Mom retreats to self-imposed exile checking into a motel.

Each of the two opposed lifestyles separately without merging into the other, is not recommendable. Each cannot survive without the other: Lee requires a little of civilization (Mom's utensils) to remain on the desert, and Austin needs the technology of the automobile to escape to the desert. Therefore, authenticity requires some sort of an equilibrium between the values of the natural world and these of the socio-political order. It is noteworthy that the culmination of Shepard's dramatic action is the shift to the psychological realm of the brothers.

Therefore, it can be argued that the message of the play is to state that the concrete, geographical Old West of the Frontier, and of history has gone only to be replaced by the West of high technology and urbanization. Yet, the survival of the new West depends, on a recognition, an understanding and an acceptance of the abstract values of renewal, regeneration and self-attainment originally related to Old West, the origin of the new West. Moreover, truth and authenticity are possible only when the false values of the two ways of life are stripped away. Only reconciliation between the values of the Old West and those of the new West can maintain the survival of the nation, creating the true West.

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