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The Crisis of the Man with Blue Eyes in Sam Shepard's *Eyes for Consuela* and *The Late Henry Moss*

Michitaka Morimoto

Apparently, there is little criticism of Sam Shepard's plays after the 1990s compared with those of the 1960s or 1970s. A few critics of Shepard's plays in the last decade only refer to their outlines. For example, in *Sam Shepard: A "Poetic Rodeo,"* Carol Rosen refers to Shepard's *Eyes for Consuela*, but does not explain its contents in detail. Leslie A. Wade suggests such a situation in *"States of Shock, Simpatico, and Eyes for Consuela: Sam Shepard's plays of the 1990s,"* as can be seen in the following quotation:

In attempting to contextualize Sam Shepard in the last decade of American theatre history, one finds that he is rather a man of out of time. What has brought him fame and success as a dramatist have been his high-octane explanations of the American male psyche, conveyed in dazzling spectacles of ego anarchy. This mode of performance perhaps better suited the sensibility of the 1980s . . . an era known more for its selfishness than its empathy. . . . But the American theatre of the 1990s embraced new concerns, new orientations, and consequently favored different imaginings of cultural consciousness. (Wade 274)

What the passage makes clear at once is that Shepard's plays are considered as out of date in the 1990s. This has much to do with the fact that he did not write any plays in the late 1980s after the publication of *A Lie of the Mind* in 1985. Although he

was around as a movie star those days, he was behind his times as a dramatist at that time. And some critics say that the themes used in his plays after the 1990s are outworn and do not develop from those in his plays in the 1960s and 1970s.

The purpose of this paper is to point out the importance of Shepard's plays after the 1990s on the basis of the situation of the criticism in the 1990s. In order to do this, I pick up two plays of Shepard, *Eyes for Consuela* (1999) and *The Late Henry Moss* (2002). The reason why I address these two plays is that there are some resemblances between them. The first thing is that the characters repeatedly look into other characters' eyes in both plays. Secondly, there are some characters that seem to be regarded as ghosts or dead people in them. Thirdly, the characters that are named Henry appear in both plays. In order to distinguish between these two "Henry," I call the man in *Eyes for Consuela* (EC) only "Henry" and the man in *The Late Henry Moss* (LHM) "Henry Moss" in this paper.

Looking into the Eyes

As a beginning, we will examine the characters' action looking into other characters' eyes in *The Late Henry Moss*. The outline of this play is that Earl and his younger brother Ray, who have lived apart for a long time, come to their dead father's house and try to hunt the truth of their father's death. In this play, there are three flashback scenes, and in them, the dead Henry Moss appears as a living existence and states various things about his past. We shall return to this point about the dead father later.

In one of the flashback scenes, the dead Henry Moss has a conversation with a taxi driver whose name is Taxi. Strangely, Henry Moss insists that he has no recollection calling the taxi driver, but the driver says Henry Moss called him.

HENRY. . . . Look around the eyes. That's what gives it

away. Look closely here. Come over and give it a good hard look-see. [*Taxi reluctantly approaches Henry and stops in front of him, staring hard at Henry's eyes.*]

HENRY. No, you've got to get in here close! Scrutinize this. Penetrate past the outer covering. [*Taxi moves in closer and bends in toward Henry's face, staring hard at his eyes. Henry opens his eyes wide, using his fingers and thumbs to pry them open.*] (LHM 63; emphasis added)

As the underlined parts show, Taxi is forced to look into Henry Moss's eyes and Henry Moss himself manages to show his eyes by opening them wide with his fingers. After this scene, Henry Moss asks Taxi what he can see in his eyes. Taxi's reply is "Nothing" (EC 63). He means there is no unusual thing in Henry Moss's eyes, but Henry Moss gives this phrase "Nothing" a different reading. Henry Moss regards Taxi's reply as the emptiness in his eyes and so he thinks that his eyes are considered as a dead man's eyes. This misunderstanding links the fact that Henry Moss appears as a dead person at the beginning of the play and another fact that he lived just like a dead person while he was alive.

We can see a similar scene in *Eyes for Consuela*, too.

Amado leans in closer and peers intently into Henry's eyes. Henry blinks. . . . Amado reaches up quickly and pushes Henry's eyelids open. He keeps the machete pressed into Henry's belly. He keeps staring into Henry's eyes. (EC 126; emphasis added)

In this scene, Henry is looked into his eyes by a burglar, Amado. The underlined parts show the similarity between the actions in these plays.

Furthermore, in *The Late Henry Moss*, we can see another

similar action at the end of the Act Two.

When the door closes, suddenly everyone freezes except Ray, who slowly crosses over to Earl and stops right in front of him, very close. He stares at Earl, then slowly reaches out and opens Earl's eyes very wide with his fingers and thumbs. This gesture should be reminiscent of Henry opening his eyes wide for Taxi to examine. (LHM 81; emphasis added)

The last sentence represents that Ray's looking into Earl's eyes here is the repetition of Taxi's looking into Henry's eyes, as we have seen.

Turning now to *Eyes for Consuela*, Henry, an American man, comes across the burglar, Amado, in the jungle in Mexico while he was on vacation. And this encounter brings him to a crisis that he has his eye hollowed by Amado. After the play's title, *Eyes for Consuela*, Shepard adds these phrases, "From the story 'The Blue Bouquet' by Octavio Paz." This shows that Shepard got the idea for this play from Paz's work. Although this relationship between these two works is irrelevant to the main subject of this paper, there is an interesting phrase in Shepard's play that seems to be influenced by Paz's work. Amado says, "She [Consuela] wants a bouquet of blue eyes. And around here they're hard to find" (EC 125; emphasis added). The underlined words are similar to the title of Paz's work. As Amado himself says here, he tries to collect blue eyes in order to give them to Consuela, his beloved. When Amado comes across Henry in the jungle, he suspects that Henry has blue eyes and manages to check the color of Henry's eyes again and again. He states that he has already collected the blue eyes of sixteen people, closes to Henry with a knife in his hand, and looks into Henry's eyes repeatedly. Every time Amado assumes Henry's eyes to be blue,

Henry says, "I don't have blue eyes! I've never had blue eyes! I will never have blue eyes in the future! I was not born a blue-eyed person! Why can't you understand that? It was never in the genes! I'm a brown-eyed person" (*EC* 134; emphasis added). These remarks of Henry agree with Consuela's line at the end of the play. She appears on the stage and suddenly looks into Henry's eyes and says "They [Henry's eyes] are not blue. They have never been blue. [*Pause.*] They never will be" (*EC* 179; emphasis added). Both of them declare that Henry's eyes are not blue at present, in the past, and in the future.

As a result, since Consuela declares that Henry's eyes are not blue, Henry is rescued from captivity and can return to his "original" world in the last scene. However, before this scene, Henry gradually becomes uncertain about the color of his eyes. He holds out his passport in order to show the photo of his face as evidence of the color of his eyes, but he is puzzled that his eyes look like blue ones for him as Amado says. So, the situation of Henry in the last scene gives a sudden impression.

Furthermore, Henry insists that he is an "ordinary" American and implores Amado to release him to his "original" world.

HENRY. No — Look — I — I am an ordinary man. Just a plain old everyday average ordinary American man. I come from an ordinary background. Generations of ordinariness. . . . I simply want to return to the known world. Something safe and simple. My wife. My children. My house. My car. My dog. The front lawn. My mobile phone! The Internet! Things I can put my fingers on. Tangible things in the real world! . . . I don't want to be dealing with madness now. Ghosts and sacrifices! Superstition and visions. We're approaching the millennium here! Things have moved beyond all that. Don't you have any concept at all of the outside world?

... There's been an explosion of information out there! It's available to anybody now. Even people in the jungle. People like you. People completely removed from civilization. There's no secrets. ... Electricity has delivered us! We're on the verge of breaking into territories never dreamed of before. Territories beyond the imagination. (EC 172; emphasis added)

The word "ordinary" is important in this context, because by using this word in describing himself, Henry tries to persuade himself to be an "ordinary" American person and set his mind at rest. His "original" world is a "real, civilized and known" world. He wants to return to that world. Conversely speaking, the situation is an unusual world for Henry. Mexican jungle is not real, not civilized and unknown to Henry.

Let us now return to the matter of the eyes. There is an interesting conversation between Henry and Amado:

HENRY. I WILL BE BLIND FOREVER!!

AMADO. You [Henry] are blind now. Now! In *this* world. You do not see. (EC 179; emphasis added)

Here, Henry expresses the fear of being blind if he has his eyes hollowed. Amado replies that Henry is already blind in *this* world, or in the Mexican jungle. Moreover, this is, as mentioned above, the *outside* world of the civilized, American world.

As the story progresses, we see that Henry is not on good terms with his wife living in Michigan and escapes from the sufferings. When Amado knows Henry's situation, he advises at the discretion of him and tells Henry that it is impossible to repair their relationship. However, as I have mentioned before, when Consuela tells that Henry's eyes are not blue, everything changes. Amado admits that he was in the wrong and begins to tell Henry that he can reconcile with his wife. In addition, Viejo, Consuela's

father, calls after Henry who is about to leave the world and return to his world, and says, "Mr. Henry. When you return to Michigan, you will see the snow with new eyes" (EC 182; emphasis added). The underlined phrase "with new eyes" are important, because they suggest that after the crisis he experienced in the Mexican jungle, Henry gets the "new eyes," although the play's title, *Eyes for Consuela*, implies that the eyes are for Consuela. According to the experiences in the Mexican jungle, Henry gets the new eyes and can reconsider himself. So he can get back to his wife with a new viewpoint and repair the relationship with her.

However, the positive ending like this is unusual in Shepard's plays. Leslie A. Wade points out as follows:

The end of *Eyes for Consuela* is an anomaly in Shepard's writing, for it demonstrates the male's movement toward the female's space: Henry will exit his jungle seclusion and meet with his wife in the north. . . . The ending is optimistic, strangely affirmative. (Wade 273)

In this quotation, Wade expresses that the ending in which the man returns to the woman is "strangely affirmative." To be sure, in the last scenes of Shepard's plays, the men are apart from the women's space. For example, in *Fool for Love*, Eddie goes away from May, his sister and lover, or, in *Curse of the Starving Class*, Weston leaves his wife, Ella. As to the relationship between man and woman in Shepard's plays before, the ending is not affirmative. In this point, we can see that the ending of *Eyes for Consuela* is unusual.

Besides, we must draw attention to the impressive last scene of this play. In this scene, as Viejo says, Henry gets the new eyes and leaves his suitcase in Viejo's house. Henry confesses to Viejo that he has a valuable family treasure in the suitcase.

Viejo bends down and opens Henry's suitcase. He pulls out some clothing and tosses it on the ground as he searches through the contents. He begins to pull out a sky-blue silken scarf that never ends, like the old circus scarves that clowns used. He keeps pulling it out onto the floor, but it won't stop coming. Slowly Consuela emerges on foot from upstage left and crosses to the scarf. She bends down, picks up the free end and carries it offstage. The scarf keeps moving, flowing from the suitcase offstage in a constant river of blue motion. (EC 182; emphasis added)

What is immediately apparent in this quotation is that what Viejo brings out from the suitcase is not Henry's family treasure but a blue long scarf. And Consuela holds the end of the scarf and goes offstage as she keeps swinging the blue scarf. As the last sentence in the above quotation shows, the stage space is filled with blue. This color easily reminds us of the color of Henry's eyes. The blue eyes remind us of the eyes of white people. Later I shall try to give a more precise account of the eyes of white people. Here, we check the frequent actions of looking into other people's eyes in these two plays.

Ghosts and the Dead

In this section, I will shift the emphasis away from the eyes to the ghosts and the dead in these two plays. They appear on the stage and tell us something about the secrets of their past. The characters that appear on the stage as ghosts or dead people know the secret of their or the other characters' bad behaviors in the past. The secrets in the past are gradually exposed by many characters as the plays progress.

First, in *Eyes for Consuela*, we see that Consuela is not alive and appears on the stage as a ghost in the middle of the play. According to Amado, when he and his childhood friend,

Consuela, joined the local festival, he was in high spirits and fired into the sky. But, for some reason or other, the bullet he shot hit the eye of Viejo, Consuela's father, and Viejo lost his sight with one eye. Consuela grieved over this accident so much, and Amado is gnawed by a sense of guilt and tries to find blue eyes for Viejo and Consuela.

But Viejo tells Henry the story that Amado did not tell him.

VIEJO. Very rarely does a *Sombra* speak.

HENRY. [Pause.] "*Sombra*"?

VIEJO. *Un Fantasma*. Consuela was my daughter. She was shot through the heart by the man [Amado] who swings in your hammock. That same bullet passed through my eye and left me with half a world. (EC 171-72; emphasis added)

The underlined Spanish phrases in this quotation mean the ghost or phantom, and Henry knows that Consuela who appears on the stage and talks to him is a ghost. Moreover, according to Viejo, it was Amado himself who killed Consuela in addition to robbing Viejo's sight with the bullet. Viejo appears on the stage as a man with one eye from the beginning of the play. If Viejo's story is true, the reason why Amado desperately searches for blue eyes is that he tries to give the eye to his father-in-law, Viejo. He does this in order to grieve for Consuela who was killed by his innocent shot. It is apparent that Amado loved Consuela when he was young, so he manages to give solace to her. The fact that her Spanish name Consuela means "consolation" in English suggests Amado tries to bring consolation to her.

Not only Amado but Henry also sees Consuela, so that Henry penetrates the world of Amado, Viejo and Consuela. This world is unusual for Henry, as I have mentioned before. He can return

to his own world because Consuela, the ghost, declares that Henry's eyes are not blue and persuades Amado to give up hollowing out Henry's eyes. Here, we can see the power of the ghost over the characters in this play.

Let us, for the moment, consider other examples. We should see the case of Henry Moss in *The Late Henry Moss* who appears on the stage as a dead person at the beginning of the play. He is described as a corpse at first. In the opening scene, the brothers, Earl and Ray, sustain a conversation in front of the corpse of their father, Henry Moss. Earl tells Ray how he found that their father was dead. He testifies that he came to their father's house four days after their father's neighbor, Esteban, made a phone call to him and told him that he had not seen Henry Moss for a few days. But, according to Henry Moss's story in the flashback scene, Earl's story disagrees with the fact. In the flashback scene, we know that Earl was present on that location when Henry Moss died and has been doing nothing in front of his father's corpse for three or four days. Except for this, their treatment of their father's corpse is very careless. For example, they say that they should dig a hole and bury the corpse by themselves. Looking at these things, we suspect that in fact they killed their father by themselves.

Let us now look at the description of the smell in detail. The two brothers are apprehensive that the corpse of their father begins to stink if they leave it. And the neighbor, Esteban, makes some spicy soup, menudo, for Earl who has a hangover. He usually makes this for Henry Moss and brings it to his house. This stinking soup is disreputable to Earl, Ray and Henry Moss in the flashback scene. Sam Shepard explains the smell in the note at the beginning of the play as follows: *The cooking should be actual so that the smells of the menudo fill the room* (LHM 82). This note shows that Shepard strains to describe the smell

exactly in his play.

In addition to this, the smell has an important role of describing something phony about the characters in the past. For example, Ray, who suspects that his brother Earl hides something about their father's death, tries to feel out the truth by doing like this.

RAY. Esteban — Come over here and smell Earl. See what you think. Come on over here. [*Esteban reluctantly crosses to Earl and Ray.*]

RAY. [*To Esteban*] Now, just bend down here and smell him. I can't tell anymore. I've lost track. What's he smell like to you? [*Esteban bends over and smells Earl, who continues scrubbing floor. Esteban straightens up and stares at Ray.*]

RAY. Well?

ESTEBAN. Just — like a man, Mr. Ray.

RAY. A man! Is that what a man smells like? [*Ray bends over and takes a long whiff of Earl, who keeps right on scrubbing through all this. Ray straightens up.*] Nah, I dunno — Smells rotten to me. (*LHM 97; emphasis added*)

In this scene, Ray forces Esteban to smell Earl's body and then smells by himself and says Earl's body has rotten smell. Here, Ray sniffs out that Earl did something bad in his past. As has been pointed out, Earl seems to tell a lie about their father's death. Although he was present on that occasion, he tells Ray that he came to their father's house after four days had passed.

Besides, some characters expose Earl's secret in the past that he has a guilty conscience. It has to do with their father's acts of violence in their house. Henry Moss's wife, the two brothers' mother, excluded him from their house one day because he was blind drunk. Henry Moss got angry, broke the door and the

windows and used violence on his wife. In the flashback scene, Henry himself looks back at this incident as follows:

HENRY. I remember — The day I died — She (Henry's wife) was on the floor. . . . I remember the floor — was yellow — I can see the floor — and — her blood — her blood was smeared across it. I thought I'd killed her — but it was me. It was me I killed. . . . I can see her eyes peering up at me. Her swollen eyes. She just — stays there, under the sink. Silent. Balled up like an animal. Nothing moving but her eyes. . . . She sees me dying! Right there in front of her. She watches me pass away! There's nothing she can do. . . . I ran out into the yard and I remember — I remember this — death. I remember it now — Cut off. Everything — far away. . . . Removed! . . . I ran to the car and I drove. I drove for days with the windows wide open. The wind beating across my eyes — my face. I had no map. No destination. I just — drove. . . . You (Earl) could've stopped me then but you didn't. . . . You were there. You were there watching the whole time. I remember your beady eyes peering out at me from the hallway. You saw the whole thing. (LHM 111-12; emphasis added)

As the last underlined parts show, when Earl saw the domestic violence of his father, he did not stop his father or rescue his mother but only watched the situation. Ray, his younger brother, also points out Earl's cowardice at the beginning of the play. Earl desperately denies this, and he insists that he was not there at that time when his mother was injured by his father's violence.

Furthermore, there is a strange description of Henry Moss in the above quotation at first sight. It is in the underlined parts in

the former half of the quotation. Here Henry Moss remembers he reckoned that he accidentally killed his wife because of his violence, but in fact he killed himself. However, Henry Moss lives after this events and talks with the neighbor Esteban, so we cannot interpret his remark literally. We can guess that Henry Moss died at that moment not physically but mentally because of the shock caused by the death of his wife. And so, he uses the strange expression, "I remember — The day I died." He died on that day mentally, for his wife unexpectedly died because of his acts of violence.

Incidentally, Esteban catches Henry Moss meeting an enchanting girl, Conchalla. She, who Esteban describes as a strangely attractive girl, depicts Henry Moss's symptom to Earl as "beyond the hospital" (*LHM* 110). Her remark shows that Henry Moss died mentally because of the shock of his wife's death. She says that her role is "watching out for the dead" (*LHM* 111). Henry Moss is included in the group of "the dead." She used the phrase "the dead" for Henry Moss before in order to help him, as can be seen in the following quotation.

HENRY. She [Conchalla] pronounced me dead! That's what she did. [*Pause.*]

TAXI. Dead?

HENRY. That's it. Dead. Ever heard of such a thing? That's what she did to me. Can you imagine? Right in jail too. In front of everyone. We were both incarcerated together and she made that pronouncement. Publicly! Standing right over my semiconscious body. She just bellowed it out to the general jail community at large: "Senor Moss is dead!" Now it's all over town. All over this territory. Everyone thinks I'm dead! (*LHM* 61)

Conchalla made up Henry Moss's death when they were in

prison together. This scene is one of the flashback scenes in this play, and Henry Moss himself tells his own past. So, here the strange thing happens that he explains his death in detail by himself. In this case, the death is made up by Conchalla, and Henry Moss does not die. Like this, Henry Moss is regarded as a dead person again and again. And then, at last, he actually dies, and his two sons come to his house and compete with each other after Henry Moss's death.

The battle between the brothers seems to result in the younger Ray's overwhelming victory. In this play, the two brothers say the same lines both at the beginning and at the end of the play. The elder brother Earl says the quotation a. at the beginning and the younger brother Ray says the quotation b. at the last scene.

- a. EARL. Well, you know me, Ray — I was never one to live in the past. That never was my deal. You know — You remember how I was. (*LHM* 6)
- b. RAY. 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. (*LHM* 113)

The replies to these lines are the same "I remember." At the beginning, Earl says that he does not live in the past and shows forward-looking attitude. But, as his secret in the past is exposed in the play, he is put in a difficult situation. On the other hand, the younger brother Ray succeeds in searching the truth of the secret in the past like a detective and gets the strong power in the play. This change of positions between the two brothers is also seen in Shepard's *True West*. In *True West*, the brothers reach a deadlock at the last scene and neither of them gets the victory. But, in *The Late Henry Moss*, the elder brother Earl has his cowardice exposed and the younger Ray hunts the truth and wins. It is important to consider Ray's role as a detective. He

was the last to come to Henry Moss's house after Henry Moss died. He does not join the flashback scene, and when it begins as the lights change, he moves to the end of the stage and becomes one of the audiences. He only watches the situation from the outside space of the flashback scene. He takes a cool attitude toward the events reproduced in the flashback scene. So he can see the detail of the scene and understand exactly what happened when his father died. Then he reaches the truth of his father's death at the end of the play.

Like this, the truth of the past event is exposed in the flashback scene. This means that the dead Henry Moss gives strong influence on the play because he himself tells the events of his bad behavior in the past. Although he is dead, he is influential in the play. This is much like the influential ghost, Consuela, in *Eyes for Consuela*. She declares that Henry's eyes are not blue, and solves Henry's matter of life or death and helps him return to his own world safely. That is, in these plays, the ghosts and dead people who are intangible existences have a great influence on the play as a whole.

The Meaning of Henry's Crisis

In this section, I would like to consider the last resemblance between *Eyes for Consuela* and *The Late Henry Moss* that I picked up at the outset, the man named "Henry." We can see that Shepard uses this name "Henry" suggestively in these two plays. Both "Henrys" stand on the edge of a precipice in these two plays. In *Eyes for Consuela*, the man named Henry is in danger. He is nearly robbed of his eyes by the burglar, Amado, in the Mexican jungle. And in *The Late Henry Moss*, the man whose name is Henry Moss appears on the stage as a corpse at the beginning and moves and talks as if he were alive in the flashback scenes.

In particular, the cause of Henry's crisis in *Eyes for Consuela* is the color of his eyes. Amado suspects that Henry's eyes are blue and tries to hollow them in order to add them to his collection of blue eyes. He insists that he does this in order to mend Consuela's sorrow. As I have mentioned before, blue eyes easily remind us of the white people. Of course, not all of the white people have blue eyes. But when we read Shepard's intention into his plays, the crisis of the man with blue eyes means the crisis of white people. He tries to describe the crisis of the white man with blue eyes, and the man named "Henry" is the most typical example of the white men in danger.

In addition to this, we should ponder why Henry Moss appears on the stage as if he were alive and yearns for the days when he was alive in *The Late Henry Moss*. We can consider his revelation of his own past in the flashback scenes as the representation of Shepard's attempt to follow the current of his time and to recover his glory in the 1960s or 1970s. So we can say that Henry's behavior reflects Shepard's longing for his own glory in the past.

Some critics regard Shepard as the 'white hope' in American theater, so we can treat him as one of the white men who are in danger. As has been suggested, in fact, he was thought of as an old-fashioned writer in the 1990s. The most attractive point of Shepard's plays is that he expresses his longing to be a cowboy in his plays and tries to stick to his principles. But, his plays have lost their appeal for the public in the 1990s. In fact, the number of commentaries on his plays in those days decreases and is poor in content. That is, Shepard himself was in danger as a dramatist after the 1990s, too. The crisis of the white man named Henry in his two plays shows Shepard's own crisis as a dramatist.

Like this, the tough situation of the two men named "Henry"

in the two plays, *Eyes for Consuela* and *The Late Henry Moss*, represents symbolically Shepard's agony as a dramatist after the 1990s. Therefore, it is important to analyze these two plays when we look over Shepard's career as a dramatist.

On the other hand, it is also true that Shepard shows a new point of view after the 1990s. He uses global themes in his recent plays such as *The God of Hell*. The two plays, *Eyes for Consuela* and *The Late Henry Moss*, show the expansion of Shepard's interest from the family problem to the relation among the people outside the family. These two plays should be regarded as the middle stage between the family plays in the 1970s and 1980s and the global plays these days.

Before the 1990s, there are many male characters that are in crisis in Sam Shepard's plays. The themes of the plays are limited in personal problems or family matters. However, after the 1990s, Shepard shows more wide interest in the worldwide issues. For example, in 1991, he expresses his pacifism in *States of Shock* and in 1996, he publishes *Simpatico* which centers on a revelation of the past crime between once friends. In these plays, Shepard treats influence from the people who are outside of the family, unlike his family plays such as *Buried Child* and *True West*.

We can see the two works, *Eyes for Consuela* and *The Late Henry Moss*, in this context. Although the main theme of the latter work is the family, Conchalla who is not a family member gives great influence on Henry Moss. And the former work is set in the Mexican jungle, and Amado who is regarded as a stranger for Henry tries to hollow his eyes. Here, we can see Shepard's attempt to treat the relation not only among the family members but also among ordinary people as a whole. One of the direct examples of this interest in other people is the repeated

action of looking onto the other persons' eyes.

Although these two works are not estimated adequately so far, we can see some of Shepard's main themes such as conflicts between father and son or between two brothers. In addition to this, Shepard tries to expand his interest in the relation among people by describing the relationship between the family members and the other people mainly. There are some characters who seem to be ghosts or dead people and who tell us stories about their past secrets in the world that Shepard makes up in these plays. Here we can see Shepard broaden his horizons from the family issue to the relation among people in the world. This leads to his more global viewpoint seen later in his plays such as *The God of Hell* (2005) that treats the theme of war. We may, therefore, reasonably conclude that we can consider the two plays, *Eyes for Consuela* and *The Late Henry Moss*, as solid works that show the sign of Shepard's wider global point of view.

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