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The concept of superego represents internalized moral standards and guilt, which is present in the characters' emotional turmoil and shame, and explicitly visualized in the character of the old man, who symbolizes repression and denial. Therefore the characters' codependency reflects a profound conflict between the guilt and unconscious desire that arises obviously from violating social and moral norms.

7. Definition of the Key Terms

- Codependency: It is a type of disease or a psychological status of inequality that is also considered a predictable set of human behavior patterns that people who feel the issue of subordinate role, they technically adopt their own situation to consequently survive in their dominant culture. Codependency is obviously considered a euphemist term for internalized oppression (Cowan, Bommersbach, & Curtis, 1995, p. 223).

- Freudian Psychoanalytic Theory: It is a framework of the unconscious mind that is developed fundamentally by Sigmund Freud. It emphasizes the influence of the experiences, early childhood, and inner psychological conflicts, particularly those involving aggression and sexuality on human behavior (Freud, 1932, p. 25).

- Romantic Tragedy: It is in fact a dramatic genre that literally combines various elements of love, idealistic, often intense, and emotionally fraught with a romantic and tragic downfall of the protagonists, typically due to fate, personal flaws,

or external circumstances (Baldick, 2015, p. 295).

8. Purpose of the Study

The purpose of the present study is to analyze psychologically the traumatic relationship of the two characters of *Fool for Love*, to further enlighten out the codependency by exploiting the accredited strategies of the Freudian psychoanalytic theory of "id, ego, and superego". Furthermore this study aims, through the analysis section, to uncover how internal psychological conflicts and unconscious drives contribute together to the characters' destructive and variant behavior patterns and their emotional dependency.

9. Significance of the Study

The present study is significant as it visualizes a profound psychological understanding of the protagonists in *Fool for Love* and achieving the codependent concept into their relationship by applying Freud's psychoanalytic theory of "id, ego, and superego", though previous articles, researches, and studies have investigated and addressed many aspects of the play, but none of them have tackled this unique notion. Therefore discovering theoretically the codependent relationship between the two characters through this psychological lens, this study sheds more light on the strategies of internal conflicts, unconscious desires, and suppressed traumas, and also how they formulate human relationships and behavior.

However, Eddie's addressing the periphery of May's main subject of the womanish scent rather than its core which is discussing the reasons that ended up on his hands, generates a codependent relationship that later affects May's unconscious to have an emotional upheaval status.

When it comes to superego, which is a categorical imperative, represents the moral value of our personality and also develops the societal norms as they inherited in the society, is often considered a parental guidance. The superego as a psychological apparatus consists in fact two parts that are spontaneously connected to each other: the conscience however is a punishment of the self through feelings of guilt that one might commit for wrongdoing, and the second one is the ideal self, which is considered the rewards through feelings of pride that one could acquire for following moral standards (Velleman, 1999, p. 531).

Thus, the devastated learner of conflict between May's id, on one hand, which is seeking behind and improving her doubts of Eddie's infidelity and through which she consequently reacts unconsciously to protect her ego, and on the other hand, her superego that she wants to maintain her relationship with him. The concept of superego strives generally for perfection and also judges and condemns our actions socially against those internalized ideals. In Shepard's *Fool for Love*, the implicit or internal conflict between May and Eddie can obviously be seen as a struggle between their

moral considerations (superego) and their primal desires (id). For instance, May's emotional turmoil and guilt about her relationship with her beloved "Eddie" may further stem from her superego, which imposes moral judgments and societal expectations on her behavior.

Finally, this study conducts a psychological analysis on the characters of *Fool for Love* by Sam Shepard to conclude that the destructive and intense relationship between the protagonists; "May" and "Eddie" obviously reveals profound psychological codependency. This claim can be fully understood through the accredited strategies of Freud's psychoanalytic theory of "id, ego, and superego" on the turbulent relationship of the two characters, which are emotionally entangled and also unable to endure its sustainability, despite shocking revelation, pain, and betrayal that they are factually half-siblings.

The concept of id is mostly dominant in the act of their rapid returns to one another, and it is also considered the instinctual impulse for connection, love, and sexual desire over morality and reason. The concept of ego is on the other hand meant to mediate between reality "ego" and desire "id". It struggles obviously to maintain the harmony. Though May attempts several times to move on by simply dating another man, leaving Eddie rationalizes his harmful behavior. However they both progressively fail to face and escape their emotional dependence.

This can be concluded as a whole to the final stage of both characters' relationship that the codependency, on one hand, often strikes the inner feelings of the character May, when she has to confront Eddie's infidelity, and on the other hand Eddie tries to mobilize his setback with blur attempts towards May as a step forward to evade his infidelity and not admitting that to May. By enlightening the additional psychoanalytic concepts of "Id, Ego, and Superego", one mostly can gain a significant understanding of the characters' impulsion and motivations in *Fool for Love*. The codependency and the psychological motivations of these elements contribute to the explicit complexity of both characters' relationship and the portrayal of codependency throughout story.

The concept of ego is the societal perceivable standards one should conserve. It can be developed as a child grows and gradually begins to interact with and sense the world. The ego operates implicitly on the principle of the person into his society, which means, in other words, the ego tries literally to satisfy the unconscious or id's desires in a socially and realistic appropriate way. It mediates right between the constraints of reality and the desires of the id, proposing decisions and compromises based on the situation (Leary, Terry, Allen, & Tate, 2009, p. 152).

Based on which, the act of infidelity declines the societal norms of May and moreover it emotionally causes a devastated impact

to her ego that she attempts to maintain a sense of control and stability through her chaotic relationship with Eddie by heading off the stage for Eddie as further granting Eddie the serenity to moreover reconsider his inevitable situation. However, this shortness pause was redemption that Eddie should sense and absorb his feeling of guilt. The offstage short time of May is ended by her irritated returning back on stage as if holding up her doubts visually to Eddie, and thus their real situation overwhelms May's own feelings to cause an unstable status that she suffers from.

Eddie's ego in this sense is rooted in his masculinity, denial, and control. Eddie attempts often to rescue or exerts dominance over May through his rapid attempts to move out and leave her alone rather stay still and negotiate his own critical situation which furthermore enhances his own emotional guilt and vulnerability, while May's ego is set around abandonment and rejection. May clings to Eddie obviously at some points through the plot of the play, while she simultaneously tries to set a distance from Eddie, which reflects a fractured relationship or self-image. Furthermore May's emotional disequilibrium and turmoil through her interaction with Eddie embodies a profound disastrous status that she should have well-realized.

Accordingly, Eddie's repeatedly withdrawing and stepping away from the leaner of May's negotiation, heavily irritates and further enhances May's doubts of infidelity.

inner feelings. Furthermore, Eddie's rapidly attempts to offer various proposes to May, reveal a valid primitiveness in receiving her accurate issue which is the suspicion of infidelity. The superego of May's character commences the act of defending her id that the womanish scent on Eddie's body motivates May to unconsciously initiate an incongruous interaction with Eddie as a step forward to divert the linear of the debates towards her suspicions.

Surveying into the plot of the play and the characters' incentive interactions, and according to the psychoanalytic analysis to the characters, the concept of "id" is prevailed and responsible mostly to the entire conflict of the two characters. However, the Freudian psychoanalysis realm provokes certain possibilities pertaining to other elicitations of the codependency in the *Fool for Love* like; repression, which is a psychological concept, that is considered a key mechanism in the Freudian theory that individuals unconsciously move feelings and distressing thoughts out of awareness. May's physical discomfort and silence can be regarded as a form of repression. May thereafter tries to suppress her inner feelings of her fear and also the betrayal regarding Eddie, which obviously manifest in her emotional outbursts and body language. Projection is another concept, which can be seen when an individual like May or Eddie attributes his or her own unacceptable desires or feelings onto others. Eddie often tries to project his fears and

insecurities of abandonment onto May, exploiting the accusation of infidelity and moreover doubting her loyalty. This vivid projection of Eddie serves thoroughly to deflect May's attention from his own insecurities and issues.

Transference is a psychological concept implies the redirection of the inner feelings from one person to another, often deriving from past experiences or relationships. May's severe emotional responses through her body language to Eddie might later reflect blurred and unresolved feelings from her past experiences that is relating to her previous emotional parental relationships. Accordingly, this can create a semi-cycle of conflict and dependency as May seek the emotional validation from her man while also evading his rejection. The unconscious concept or "id" is obvious in the act of the two characters, which Freud argued and emphasized an enhancement to the main role of unconsciousness in shaping the personal behaviors. The protagonists in *Fool for Love* are sometimes driven by unconscious fears and desires. May's physical reactions and the frantic attempts of Eddie to engage with May is interpreted and moreover justified as manifestations of their unacknowledged and deeper emotions.

Conflict is an implied concept, which is existed in the *Fool for Love*, is considered a representation of external and even internal conflicts. The tension between hate and love, fear and desire, reflects obviously the struggle within May and Eddie.

movements that psychologically reveal the unconscious codependency. The mental and physical manifestations of her distress crying and curling up indicate implicitly that her mind is struggling to reconcile the fears she has with her moral judgments and desires. In brief, the mixture of the “Id, Ego, and Superego” in the play *Fool for Love*, enlightens the deeply rooted psychological conflicts that determine the relationship of May and Eddie. The characters’ interaction is laden thoroughly with tension, as the two characters navigate their ultimate fears and desires that directly lead to a portrayal of codependency that is both tragic and poignant.

It has been enlightened that Victorian sensibility was shocked by psychoanalysis theory, particularly the claim of infantile sexuality and unconscious or “id”, and mental dynamics, all have visualized the Freudian psychoanalytic theory of instincts which is originating from a culture that is imbued with ideas and standards of Darwinian biology. Nonetheless, the psychoanalysis mechanism of the unconscious of the mind is indeed connected with the efforts in neurology to further localize the mind functions (Lapsley & Stey, 2011, p. 2). Thus, the Freudian psychological concept of id works primitively into the most acts and reacts of the two characters, particularly into May’s infantile situation when she reveals more about the physical incentives as natural reactions towards a harmful situation.

Based on which, a radical defensive func-

tioning of curving the body and also squeezing the pillow denotes an involuntary movement. Accordingly, unconscious mechanism of May’s physical movements and her loud aggressive speech in the same scene exposed her inner bleak aura which has to move up and work as tangible triggers, which further control aggressively the physical movements like; the brisk walking around the room, bending the back and curving the body as trying to place the head between the legs, and also her mostly vigorous hand gestures in the entire scene. The Freudian perspective of id represents the primal instincts and desires which is obvious in the aggressive and impulsive behavior of the character Eddie. He therefore seeks constantly for a vital validation, which enables him to control over May, portraying explicitly his id and his demand for immediate gratification. Eddie repeatedly attempts to spur and provoke May’s emotional reaction that can be interpreted as an attempt to further satisfy his need for emotional dominance and connection.

The spontaneous quietness and reflexive tumultuous speech of the character “May” towards the acute uncertainty of Eddie’s infidelity, portrays the obvious id, which is an infantile womanish reflection that May could not escape off at the opening scene of the play. The id in this sense, works as a prior human base which consists of the innate realms of the human needs, likely it does happen to May’s grappling into Eddie’s legs, unconsciously attempts to act out her

die attempts to convince his beloved "May" to come back with him and further commences a new life. However, May therefore refuses Eddie's suggestion, due to Eddie's past infidelity that he indulged himself in an act of intimacy with another woman. The plot is being told through an old man, who is visible onstage only to the audience. The old man offers fragmental commentaries but never do any step to fully affording any responsibility.

The three psychological components of the mind have a significant role in constructing and shaping the thoughts and behavior. The Id simulates the primal instincts, and also seeking pleasure and avoiding the in\directed pain without considering the possible consequences. Whereas the ego is more rational, attempting to balance the reality with the id's desires. Finally, the superego presents the moral compass, values, and internalizing societal norms. In *Fool for Love*, readers can obviously realize the id in Eddie's impulsive actions, May's bodily attempts to control and maintain her stability, represent obviously the id. While the internal conflicts with Eddie reflect the tension of their superego's moral standards at one hand, and their raw emotions at the other hand. Thus, it is fascinating how these psychological concepts can work together to further assist the readers to have a fully understanding of the characters' struggles and motivations in the play.

Moreover, the female character "May" is an emotive icon which embodies, through her

struggles between her id and superego, a complex figure. The salient quietness and the body language, such as squeezing and cuddling her pillow while bending her back, is a significantly indication to her internal conflict that her doubts about the infidelity overwhelms and moreover controls her whole body activities. The superego which represents the moral standards and societal expectations may formulate May at odds with her actual desires. However, May commences to grasp realizably the weight of her doubts or uncertainty that she actually had about Eddie's critical current situation, which is considered a disappointment that consequently creates a psychological tension between her instinctual responses "Id" and her dignity or the moral considerations "Superego". Moreover, the character "May" would no longer be able to consciously evade her id and her instinctual impulses that she becomes suffering from, which means that her id obviously strikes her emotional entity.

The ego is a psychological concept that mediates between the Id and Superego. It is blurred and also less visible in *Fool for Love*, particularly in the body initial reaction of the female character "May". Her quietness on one hand, suggests a thorough repression of her own emotions, and it represents on the other hand, the critical situation of her fear of confronting her feelings towards her beloved "Eddie". The impact of infidelity severely affects May's emotions, her body language and the entire physical

mences efforts to receive random patients with various hysterical symptoms (Fancher, 1997, p. 7).

Thus, to consider the other that lives in our space or within us, one must quiet and put apart the “I” that obviously intends to impose itself into any event as controller of the consciousness. Accordingly, assumes an obvious belief that “I” is equal to “myself”, which refuses to be formed and situated to challenge the opposite polar of the self. To make it obvious, a refusal of this acknowledgement factually is destined for massive failure, regarding the fact of this inevitable presence of the otherness which commences to spur us to run over in our life which consequently steals a memory and instantaneously imposes another unexpected one that diverts the main meaning of our immediate actions and further tosses us into incongruence, into foolishness, and astonishment with our own actions and words (Moreira, 2008, p. 691).

Accordingly, this embodies the intricacy of the character “May” and her scrupulosity towards Eddie’s infidelity which she is still yet uncertain, tosses May to have a psychological trauma. The body language as well as showing up the inner sudden rage of the character May, work as an explicit stimulus to portray unfamiliar feelings that Eddie should have noticed. Through which, May gradually permeates into showing off her psychological instability to further knitting a complex situation that Eddie should do much effort to consequently realize the

reasons that cause May’s abrupt odd acting. Thereafter he could only decipher May’s blur emotional status, which in a way or another might connect Eddie to his issue of infidelity and also the possibilities that May would know further about this fact.

6. The Analysis Section

This section tackles the importance of applying Freudian psychoanalytic approaches of “Id, Ego, and Superego”, onto the text of Shepard’s *Fool for Love*, to unravel the complexities of the relationship of the two characters “Eddie and May”, particularly in terms of codependency and emotional turmoil. Significantly certain scenes in *Fool for Love* tread the pace towards sculpturing a fully understanding to the hard-cores of the codependency. However, the text opens up with a short pause, pertaining to a previous critical situation had happened. Eddie holds the lead of oral attempts by repeatedly proposing various offers to May to spur her obscure quietness, while the latter mostly remains silent. May’s physical movements, at the first stage, reveal the harsh impact of her uncertainty to the doubts of an actual infidelity (Shepard, 1983, p. 21).

However, a brief sweep to the entire events of Shepard’s play, would assist to acquiring a more comprehensible understanding to the psychoanalysis section. *Fool for Love* is a one-act play, set obviously in a modest motel in “Mojave Desert”, the play consists of two former, and half-siblings “May and Eddie” as lovers, attempting to reunite in an emotional and tense confrontation. Ed-

ics, hysterics and the other exact problems pervade in every large city at that time. So neurosis was a vernacular social icon in the nineteenth century, which reflected in labeling disease of the nerves is simply a physical cause and it is not forthcoming (as cited in Thurschwell, 2000, p. 15).

5. Freud's Psychological Theory

When it comes to Freud's psychological theory, pleasure principle, which is a motivating principle of how to conduct appropriately, is the ongoing pursuit to reduce the tension. Primary process is the id processes or workings of unconscious. Moreover, the instinctual activity is spontaneously mobile, and also capable of condensation and displacement. Secondary process is on the contrary, is regarded the function of ego which attempts to revise, postpone, or otherwise adjust instinctual impulses or motivations. The unconscious incorporation of the psychoanalysis to the internal conflicts of the characters obviously reveals the transference of the therapeutic situation of the patients (Lapsley & Stey, 2011, p. 1).

Though the id or unconscious, could be formed from theory of repression, which is obviously a fundamental discovery to the psychoanalysis theory, represents another separate realm or as it can be called as "otherness" that is considered part of us and also we could not escape of. However, it is also that part which constitutes or formulates our identity. Furthermore, it could not pretend a fact of saying that "I

without announcing or acknowledging an obscure side. Rather accommodating the outer inputs of any current event to the inner psyche. Freud sets about the hysterical symptoms that would vary from normal to abnormal person, particularly those of womanish status which mostly concerns an infantile issues and its correspondent therapy. Feasibly when it comes to think about the conscious intention of the person or the "I", Freud intends to visualize the silence which means that he allows the "other", which is the patients and the analyst, to take part in motivating the entire outcomes (Freud, 1910, p. 7).

Freud's psychoanalysis theory is solely considered one of those unique intellectual achievements, because it has radically an effect of transforming obviously the human self-understanding. A social confronting to the personal behavior, Freudian notions of the psyche have so severely prevailed the notion of human culture and their thoroughly impact on the one-self, and goes further to have more accessible to the molecular psyche of the self to postulate fully an aware to the outer world (Lapsley & Stey, 2011, p. 1). Diagnosing certain infantile cerebral palsies and aphasia that have been determined exclusively by Freud to ordinary formulate the brain injuries and neurological diseases. To that sense, Sigmund Freud therefore sheds his ability of confronting obstacles of attracting more patients who have these types of diseases to make living, though he reluctantly com-

incest, which means his constant returns to his prohibited relationship with the other woman and his betrayal to Eddie are pivotal interpretations of the propaganda that the American masculinity is in fact a construction in practice (Ye, 2023, p. 8).

Michael Feingold, is another critic, characterized significantly *Fool for Love* as rich and exciting literary work in narrative and moreover suggested a notion that the performance of the play's characters was remarkable in particular, for a reason that Shepard himself was able to establish a stage for himself (Ye, 2023, p. 7). Moreover, Ye (2023) has mentioned and shed the light towards the abundance which has been enlightened out because of the minor details and every aspect of the play which may add certain reliable details to the perception of tensions that may happen between the characters and consequently create a specific setting where the character or viewer remains like a passive observer, "as it is in the case of the old man in *Fool for Love*", despite witnessing the obvious emotional storm of the characters (p. 8).

The brief enlightenment of the mentioning personal stories of the characters of *Fool for Love*, is aligned to encapsulate the entire fragmented main story. This play is a literary instance that supports Lyotard's remarkable views about the division of a main narrative into various small narratives. Sam Shepard's own story in his play is considered as a main or grand narrative which is divided into its main protagonists'

own stories (Altaai, 2017, p. 3). Among Sam Shepard's plays, and specifically, *Fool for Love* (1983) aims to highlight a fact that contemporary or current culture has reached its limits of what Lyotard labeled the play as grand narratives (Altaai, 2017, p. 4).

Pertaining to the ramification of the immediate events of the play calls to examine meticulously the psychological consequences of the two characters' actual activities. Sigmund Freud's patients or samples were selected from upper-class and middle-class women and some men, in Viennese. They suffered from various diseases, particularly those of nerves. Those kind of diseases which are difficult-to-diagnose, prevalent at the time in America and Europe in general. This issue is obviously prevailed and thus it is often connected, on one hand, to the trauma of the American people, and on the other hand, to the female stresses of sex in the modern urban life strikes the entire local customs (Thurschwell, 2000, p. 14).

However, when it comes to the notorious issue of mania that widely diagnosed among women in the 1980s has the severe impact on the psychological reactions of the Americans to their daily life routines. Moreover, a British commentator has discussed and enlightened the perspicuous increase in the level of neurosis in the society and argued more about the impulse in neurotic problems in 1890s, which began first with the womankind. He further has showed the daily neurasthenics, neurot-

about Eddie's and May's daily routine or lives through their speeches and stories. Furthermore, the play, *Fool for Love*, consists of obviously three interrelated sub-stories within the main story. Readers could readably and visually realize the stories of the old man and also the vary styles of both Eddie's and May's life.

Shepard's plays have rarely displayed what is known as a "Conventional Plot Unity", distinct thematic development, or characterization (Patraka, 1985, p. 7). However, using the notorious Western motifs into a way of creating coherence and meaning is an indispensable literary aspect. Values to Sam Shepard seem implicitly an employment to the man's emotional, preconscious, perhaps "spiritual," and also the metaphysical relationship, to the out-world. Therefore, taking into consideration those real values, so they are not expressed simply in providing analysis possibilities or analytical terms. Rather, they could be embodied in actions and images that permeate directly into the realm of myth (Patraka, 1985, p. 7). Shepard is not considered the only western writer, though he is an icon in the American society that he could evaluate his contemporary society through traditional themes and icons of the western American society and their literature (Patraka, 1985, p. 8).

Thus many studies and articles have tackled various aspects of Sam Shepard's *Fool for Love*, and have achieved the variant consequence findings that are literally

considered fruitful to the present study. However, none of the previous researches, studies, and articles has examined psychologically the codependent relationships in the American society in 1980s. Moreover, this paper may assist other researchers and scholars to go further in their papers' scrutinizing and diagnosing of other aspects for the same drama to furthermore achieve their textual gap and aim.

4. Review of Related Literature

The American contemporary playwright, Sam Sheppard is a unique literary writer, particularly in the familial dramas that *Fool for Love* is an example of this claim (Ye, 2023, p. 7). The radical response of the critics has been mostly notified as positive responses. A critic like Frank Rich in the New York Times proposed a notion that despite of connection to previous works of the author and his potential for the self-reflection, furthermore the critical question that it demands for assessment, can act like a weaving into the meta- or the self-narrative, which is created by the author's other plays (Ye, 2023, p. 8).

This play *Fool for Love*, which is an American icon that reflects the actual life of the Americans, is regarded a literary product of Sam Sheppard's sentimental agitation period, which is further considered as his literal viewpoint to the disadvantages of the societal customs and the American hippie social and cultural movements. The character of the old man turns and tosses in two different relationships. Eddie's is accused as

sis, to provide comprehensible answers to those questions.

To answer the first question which concerns the interdisciplinary of the American historical and social backgrounds, is theoretically diagnosed to further claim and survey meticulously the societal customs and also the versatility of the American Vulnerable Psyche. The 1980s have influential events which ratified effectively *Fool for Love's* plot to reflect moreover the Americans' realistic personality.

To answer the second question, the present study signifies and furthermore assimilates psychologically the American codependent relationships that might collapse the marital status. Therefore, the study proposes a psychoanalytic theory of "id, ego, and superego" to further decipher the blur and complex relationship of the semi-sibling couple "Eddie and May".

The third and final question, which is considered a conclusion to this study, combines the socio-historical findings of the American people and their societal status in the first question, and the psychoanalytic application of the Freudian concepts of id, ego, and superego, into *Fool for Love's* defining events, particularly its characters' relationship with each other in the second question. Accordingly, the study concludes that the marital relationship of this play, which consists of a semi sibling spouse, is regarded a vital sample to virtually visualize and decipher the complexities of the American codependent relationships.

3. Statement of the Problem

Drama is regarded a popular genre in America, which attracts every American's attention, however Sam Shepard was an eminent figure for this sort of attention. Shepard was pensive in his rugged views which brought about the Byronic aura in his portraying the merits of his society that had a sense of melancholy (Bratic, 2016, p. 77). His literary works have versatile aspects which he has articulated various types like love and romantic plays, while the content of a single play is varied in style and theme (p. 79). He argues in this paper that in spite of a fact that those women typically were referred to as most attractive figures, however Sam Shepard was vulnerable in his topics that concern women. Shepard has experienced the love with a beautiful woman and therefore starts contemplating this anxiety due to the failure of the love experience he had been through, however this experience has never changed the fact of his bleak literary views. even throughout his romantic period which sculptures beautifully the time-running of that romantic experience, Shepard remains pessimistic (p. 79).

Bonnie Marranca (1981) is another critic and researcher has pointed out that Sam Shepard's protagonists "Eddie's and May" are accomplished storytellers, thereby the reasons may stand beyond their unique literary speech rather than their act (as cited in Altaai, 2017, p. 2). For instance, in *Fool for Love*, it has been revealed more details

is specifically the woman's psycho-passion in the 1980s. This psycho-halo that women suffer from is indispensable in a patriarchal society, which is moreover considered the dynamic incentive that impulses men to integrate with. Through the character "May", Shepard attempts to eradicate literally that humanitarian essence or the inner aura of the women's innate rage towards her sensitive belongings like "Eddie's love".

Accordingly, Shepard has visualized the various consequences of the American life in eighties of the previous century has systematically constructed rigorous thematic and psychological aspects that most Americans have experienced. On the other side, the notion of self-construction of the American man in 1980s has truly affected and also suffered from a masculinity crisis. Other critics who really have written their comments on the specific style of language that Sam Shepard uses, which is only superficial, portraying Shepard as a main part of the subgenre or genre of "hyperrealism," or "neorealism". Also critics have viewed his dialogues as solely as a means to reveal more about and also reflect the present reality as his main of interest. Accordingly, critics have selected his language as their mere linguistic treatment rather than the setting, lightening, or props (Ramanathan, 1990, p. 8).

Thereby the characters' vital interaction with each other by using a specific tone of language, in addition to their body gestures in reacting towards various life ac-

tivities particularly those sensitive ones, all dynamically co-operate in forming up the psychoanalytic status of every character's id, ego, and superego. Moreover, their diverse psychological dimensions in analyzing the un-/conscious activities which further impulse a character's psychological reliance on his or her partner, to further simulate the addiction or the illness of the Americans and their blur societal conditions in 1980s in moderating their life issues.

1. Research Questions

1. How does the socio-historical background of the American society formulate the codependency in Sam Shepard's *Fool for Love*?

2. How do the Freudian psychoanalytic concepts of "id, ego, and superego" assist to fully comprehend the codependent relationship of the two protagonists in *Fool for Love*?

3. How do the findings of the second and third questions psychoanalytically and ultimately affect the protagonists' emotional dysfunction in an urban society?

2. Methodology:

This paper examines generally the characters' psychological interactions of Shepard's characters in *Fool for Love*. The analysis will highlight the psychological potentials of Freud's strategies of "id, ego, and superego", between the two protagonists. Therefore this paper proposes three questions that this study will attempt, throughout the analy-

acters of *Fool for Love* through the above mentioned theory. However, this study will provide a comprehensive image that other scholars may find it useful to their researches.

Key- Words: Sam Shepard, *Fool for Love*, Freud's psychological theory, Co-dependency of the American Society, Tumultuous love and romantic tragedy.

الملخص:

هذا البحث يهتم بدراسة المسرحية « مجنون من اجل الحب » للكاتب والمؤلف الاميركي سام شبرد في سنة ١٩٨٣ والتي تتناول الحب الصاحب والمأساة الرومانسية. حبكة المسرحية تدور حول مؤدي مسابقات رعاة البقر «أدي»، وأخته غير الشقيقة «مي»، وايضا «الرجل الكبير في السن» الذي سرد قصتهما هو في الواقع منفصل جسديا عن الشخصيتين الرئيسيتين، «أدي و مي»، ولكن عقليا أو فكريا موجودا في مكان معين على المسرح وظاهرا فقط للججمهور. القصة تبدأ بأدي ومي اللذان كانا جالسين بهدوء في الغرفة وبينما كانت مي مستلقية على السرير وأدي كان جالسا على كرسيه، كان الرجل المسن ايضا جالسا على كرسيه المتأرجح ويتحدث اليهما. هذه الدراسة تتناول من خلال النظرية النفسية لسكمند فرويد (١٩٢٣) «ألهو، أنا، أنا العليا». السلوكيات النفسية المتعلقة بأدي وحببته مي والتي تجسدت بلا وعي لتظهر الأدراك العاطفي العميق تجاه كل منهما الاخر. بالإضافة الى ذلك هذا البحث يهدف الى توضيح القضية الاميركية المعروفة «بالتعلق المرضي»، والذي أثر على السلوكيات الفعلية

لكلا الشخصيتين. لذلك فان الغرض الرئيسي من هذا البحث هو دراسة المؤثرات التاريخية على شخصيات المسرحية « مجنون من اجل الحب»، لتحليلها من خلال النظرية المذكورة اعلاه. مع ذلك هذه الدراسة سوف تزود الباحثين مستقبلا، بصورة أكثر مفهومية للمضي ببحوثهم العلمية.

الكلمات المفتاحية: سام شبرد، مجنون من اجل الحب، النظرية النفسية لسام شبرد، التعلق المرضي، الحب الصاحب والمأساة الرومانسية.

1. Introduction

This study targets the literary psychological aspects of codependency of Shepard's characters in *Fool for Love*, which resemble realistically the American people in 1980s. In his uncommon career, Shepard has written more than forty plays and he has won an Obie Award in the theatre, which is for his various substantial achievements; The Pulitzer Prize he received in 1979 for his notorious literary work *Buried Child*, and another prize; The New York Drama Critics Circle Award (NYDCC), for his literary work *A Lie of the Mind*. Shepard's literary work spans over two decades, since the early of his one act plays, and moreover emerging his later works from the New York experimental theatre in the 1960s, consequently to the encompassed details of the family plays of 1970s and 1980s (Ye, 2023, p. 7).

Shepard through his *Fool for Love* has selected the most critical motifs that his society was imperatively erupted against, which

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Protagonists of Sam Shepard's Fool for Love:
A Psychoanalysis Study**

**الاعتمادية المرضية للشخصيات الرئيسية في مسرحية سام شبرد
مجنون من اجل الحب: دراسة تحليل نفسي**

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Abstract

This research examines the play *Fool for Love* written by the American author and playwright Sam Shepard in 1983 as a tumultuous love and romantic tragedy. The plot of the play is about a rodeo performer, "Edie", and his half-sister, "May", with an old man as a narrator of their story, who is in fact separated physically from the two characters: May and Edie, and who is mentally presented in a variant platform that is only visible to the audience. The story opens with Edie and May, sitting silently in a room where May is laying down on a bed and Edie is on his chair, while the

old man is on a rocking chair speaking to them. This study tackles through the lens of Sigmund Freud's (1923) psychoanalysis theory of id, ego, and super-ego, the psychoanalytic behaviours of Eddie and his beloved May. Moreover, this study demonstrates the characters' unaware conducts to reveal their profound consciousness towards each other's emotional status. Furthermore, this paper aims to highlight precisely the American issue of co-dependency that affects both characters' actual interactions within each other. Therefore, the main purpose of this paper is to tackle the socio-historical impacts on the char-