

INTERGENERATIONAL DISCREPANCIES AND ALIENATION IN SELECTED PLAYS BY HORTON FOOTE

Mohamad El-Sebaey Ibrahim Zayed^{1,2}

¹Assistant Professor, Department of English, College of Arts and Sciences, Tabarjal, Jouf University,
Saudi Arabia

² Department of English, Faculty of Languages and Translation, Al-Azhar University, Egypt

Ashraf Said Qutb Metwalli^{1,2}

¹Assistant Professor, Department of English, College of Arts and Sciences, Tabarjal, Jouf University,
Saudi Arabia

² Department of English, Faculty of Languages and Translation, Al-Azhar University, Egypt

Talaat Farouq Mohamed^{1,2}

¹Assistant Professor, Department of English, College of Arts and Sciences, Tabarjal, Jouf University,
Saudi Arabia

² Department of English, Faculty of Languages and Translation, Al-Azhar University, Egypt

Mousir Khan

Lecturer, Department of English, College of Arts and Sciences, Tabarjal, Jouf University, Saudi Arabia

Corresponding Author: Dr. Mohamad El-Sebaey Ibrahim Zayed, Department of English, College of
Arts and Sciences, Tabarjal Campus, Jouf University, KSA, **Tel:** +996531432908, **Email:**

melsebaey@ju.edu.sa / dr.mohamadzayed@gmail.com

ABSTRACT: *This paper examines intergenerational discrepancies and consequent sense of alienation in Horton Foote's theatre, where traumatized youth are brought to life by dramatizing their sufferings in coping with the elderly and transforming into positive and fruitful members in American society. Foote also explores respective tropes, like alcoholism, death, and racism. The subject matter of his plays illustrates the power of cohesion within the society. Foote's plays present a serious allegation of the parent's personal intricacies and selfish exploitation of their children; but their essential theme of alienation and intergenerational discrepancies deserves a deeper view and treatment socially and psychologically. The paper shows the varying manifestations of social status as a power (re)shaping the lives of young and old men. Foote visualizes society as a fragmented, disappointed and alienated. He has fought against sentiments of deprivation, deficiency, oppression, and alienation, advocating intimacy, adequacy, and harmony between the two generations. The 20th cent. American playwright has recently received recognition and praise for his narrative plays about the nuances of negotiations and conflicts between the different generations within the same family. His talent emerged in developing conditions for a better world, a harmonious one that should start with the two generations by evoking real negotiations. His power came clear in illuminating the melancholic history of society around him where the gaps and differences between generations come to surface.*

KEYWORDS: Foote, intergenerational discrepancy, alienation, conflict, familial relation

INTRODUCTION

According to Foote, modern American life is highly overwhelmed by the troubles and physical and emotional anxieties. He weaves out of his own family stories and conflicts in giving the audience a realistic drama and in creating a special style for producing intergenerational drama. His plays are those of a dramatist on his way to the heart of modern Americans fallen in loneliness and estrangement. They focus on whether his isolated characters can connect meaningfully with the complex world around them and find confidence and friendship in its many forms. In all his works, the main characters are always very young or very old. Old characters refuse to acknowledge their responsibilities to themselves and to others, and they keep shutting themselves away from others, though under relatively acceptable pleas. Simply, this is a symbol of alienation. Such an approach yields families broken by either absent or, when present, malicious parents. Foote is aware of alienation as a potential source for violence. Lacking others' appreciation could be a stimulus for violence against either oneself or others.

The relation between the need for social connectedness and the dominant sense of self-regard and peace of mind is deep. In Foote's imaginative world, failure of sympathy negatively impacts the society. Being a disconnected and lonely writer, Foote - through his persona - seeks to realize a sense of reconciliation between old and young people, attaining a sense of identity assertion, and a home. This home is not a real one; it is embodied in the feeling of connectedness to a family or a community. An author's comments about contemporary social influences and political events can provide contexts for the analysis of texts related to American intergenerational discrepancies and alienation in Foote's theatre, because personal experiences can reveal an author's personality in society more readily than a published work. Charles Watson (2010:116) notes that Foote "was fascinated by the people around him, who lived and died, loved and lost, prevailed and endured. The dramatic tensions between their inner lives and the appearance of calm made a profound impression on him". His works are deeply embedded in his rural roots in such an expressive way that led him to be one of the nation's most creative writers for stage, cinema, and television. Besides, Marion Castleberry (1993: v) claims that most of Foote's dramas draw on "familial stories or childhood experiences", reflecting his keen desire to "dramatize the life struggles of his own family during the early years of the twentieth century. His works focus upon families in transition and upon individual resilience in the face of conflict and tragedy. Throughout his writings, Foote weaves an intricate commentary on the nature of fate and the importance of family to personal responsibility and contentment".

Foote remained largely unknown to the American community, although his achievements had received praise and positive reviews by respected critics. Despite widespread critical and social recognition for his art, Foote never secured a prominent status for his drama in American theatres. C.W.E. Bigsby (1984), in his three-volume study, *A Critical Introduction to Twentieth-Century American Drama*, referred almost to the contemporaries of Foote, but did not regard Foote or even mention his name. It seems that the previous discussions of Foote's plays are not thoroughly acquainted, as they often appear in journalistic interviews. For that reason, I have felt there is a need to conduct a deeper analysis of Foote's works in general and of his dramatic representation

of intergenerational discrepancies and alienation in the American society, in particular. Foote's interest in these themes, motivates the researcher to fathom unknown and untrodden elements of his personality when he interprets intergenerational conflicts and alienation in his relatively unpopular works. The point of discussion depicts a number of Foote's visual considerations and preoccupations that identify and correspond to his method in expressing his sophistications. His archetypal discussions serve as the basis of ramifications that disturb and attack contemporary America. As Foote portrayed young people in an embittered atmosphere with the harsh world outside, and overwhelmed by a state of violent rebellion, the researcher saw necessary to discover his dramatic production in this field.

The topic of intergenerational discrepancies and feelings of alienation constitutes a significant element in Foote's drama, and yet this element has not been thoroughly researched. Scot Lahaie (2005:81) in his paper "Intergenerational Relations in the Works of Horton Foote: *The Trip to Bountiful* and *Alone*", addresses old-age Americans' physical and mental health as depicted in two of Foote's plays. Other previous studies on the interactions between members of the family reveal that teenagers are involved in discussion and dialogue with their parents; they frequently communicate and exchange assistance with them even when alienated by means of vast geographic distances (Sussman 1959; Adams 1968; Shanas 1979) (Silverstein et al.1997:430-31). In this paper, however, the researcher tries to prove that children are isolated from their parents and that intergenerational discrepancies not only induce feelings of alienation but also nurture other cultural and social disorders and anxieties. While analyzing the impact of the writer's own family on his drama and dramatic practice, the paper explores the elements that have crystalized the writer's sophisticated and discriminating vision in dealing with intergenerational discrepancies and alienation in a profoundly disquieting experience. Drawing on a review of Foote's familial background and interviews conducted with him, and through close investigation of many of his plays and screenplays, this paper discusses the intergenerational struggle in the American society with a tendency to manage it.

DISCUSSION

This paper examines how Foote's treatment of intergenerational discrepancies anticipates, supports and illustrates issues and problems that regularly confront young and old people today and how young people suffer from the feeling of alienation and struggle to survive within a society. The American intergenerational discrepancies occur because the two generations differ radically in their backgrounds, interests, and values. Foote once declared that people have a problem in America in that they do not really know themselves. He added that he would not want to live in New York again or in Los Angeles because of the very primitive atmosphere and the surrounding detrimental influence there. The crucial problem is how an individual, with a disembodied spirit, can develop sound relations with companions in all parts of the community that relishes common ethnic, cultural, and religious characteristics.

The previous attempts to understand intergenerational discrepancies lacked considerable speculation. Growing old for aged people means an act of releasing oneself from an attachment to responsibilities and duties, and calls for a natural retirement of the aged from society, as they

systematically prepare themselves for the end of their lives since their diminished productivity makes them less useful to their families. Although things were not what aged people had supposed them to be, aged family members continue to play significant roles in the lives of their children and grandchildren. For instance, when Foote attempts to revisit his childhood experience, he “engages in a narrative meditation informed by the formulaic storytelling traditions of both small-town Southern life and the rich, gossipy, offstage dialogue that is a peripheral epiphenomenon of the fons et origo of so much imaginative power, the theater” (Haynes 2009:29). Here, Foote uses the power of the past in his plays to discuss identity and its relation to individual’s place in the way nature has constructed the vast universe.

Wharton’s intergenerationality

Wharton, the city where Horton Foote was born, seems to fulfill some idea about American intergenerational discrepancies and the feeling of alienation. Different cultures inhabited the town; there were aristocrats and Negro families who accompanied them as slaves. Historians who resided in Wharton for many years recapture the past and state that there was a severe conflict between the different classes. The town is regarded in a certain way as a place for deep and bitter anger between aristocrats and the lower class who worked for wages. Many respected families, proud of their origins and culture, did not believe in the high ideals of the material world. These families devoted considerable attention caring for the power of family demands and conforming to their ideals. When men of Southern culture addressed a woman, they would use the conventional title of *Miss*, but black people who were viewed as slaves to the white employers were designated as *Negroes*; and the phrase *prominent* would perpetually modify the word family. Foote was eagerly curious about telling stories about the influences of the gaps between generations and how that gaps initiated the feeling of alienation and death.

Foote’s family intergenerationality

In an interview with him, he began to retrieve what actually occurred to his uncles who had a high esteem of their father. However, they did not share their father’s keen desire for success. After failing to reach the required standards in school, they began to drink heavily and were driven into chronic alcoholism. Finally, they were suffering from failure and severe mental and physical problems. Tom, the oldest son, married but dissolved his marriage as he got older. He died as a lonely chronic drinker. Speed worked in many activities, but his early addiction to alcohol led to him selling dope and being imprisoned until his death. Billy joined law school and became a legal expert; but he took to drinking too. Later, he is disconnected from his drunk wife and died alone. (Foote, Personal Interview). Thus, Foote’s uncles became defeated and struggled to live with equal rights as their friends in society. No surprise that those with personality disorder and alcohol problems feel powerless to get a direction or goal in their human activities.

In the sphere of Foote’s contemporary generation, personal burdens that dominated the period in which his uncles had survived could not be undergone by Foote’s peers. It is a separating and distinguishing mark between old and young generations, because he keeps in mind his happy childhood in his family which is seen as the source of appreciation. One can perceive different manifestations of intergenerationality in his family members’ individual characteristics and in their interactions with each other. With reference to Foote’s brothers, he finds common and shared

interests in his brothers' qualities, but notices that during the process of their development they acquired new tendencies that have been transferred across the generations. To a large extent, young people have some interesting characteristics of their own; and age differences lead to changes during their development.

Foote's own intergenerationality

Foote admits that, unlike the previous generation, his own generation is governed by certain changes that reinforced the sense of intergenerational differences and enhanced the meaning of alienation in the hearts of family members. He went to Texas and took notice of the changes occurred to his family home. Living alone and feeling alienation, his grandmother rented her apartment and was transferred to stay in Houston forever. As a result, social disparities are widening and Foote states that he has gone so far into strangeness that it incapacitates him to go there anymore. The change had affected his grandmother too, who is reported suffering from serious health problems. Foote may also have been troubled by disturbing statements that his brothers reached majority and were declared adults due to physical changes. Foote, reacting to the changes in his family, wrote *Texas Town*, in which he depicts the differences and contrasts in the characters of two brothers in such a disconnected world. Brooks Atkinson (1941) gives a striking description of Foote's representation of an alternate town in his play *Texas Town*. Atkinson observes that the play could give "a real and languid impression of a town changing in relation to the world—the old stock drifting down the economic and social scale, the young people at loose ends ... Mr. Foote's quiet play is an able evocation of a part of life in America" (22:3). For the most part, the play's setting and its permanent values reflect how Foote treats the theme of intergenerational discrepancies where multiple generations intermingle. Possibly, Foote's narration and comments on his family's shocking lives deliver a general message of conflict and different opinions, and proves that there is a great social and cultural dimension in the relation between generations.

In 1941, Foote published *Out of My House*, a collection of four plays that present disturbed familial relationships and themes of disintegration. Through these plays, Foote continues to explore intergenerational discrepancies and alienation. The plays share certain factors inducing degeneration of the Southern family, including young people's being forced to embrace values that contradict their own desires and expectations and thus disturb their own world. Shouldering the responsibility to sustain friendship ties, harmony and unity of the community, and having to engage in a systematic defense of their own generation, young people need to prove their worth and assert their identity. Foote always attempts to renegotiate family discrepancies and separation whenever there is a chance to do so. The first two dramas in the collection anticipate many changes associated with a person's separation from a place in the process of fulfilling material demands. *Night After Night*, Foote's first show, probes the theme of betrayal as manifested in the relationship between Clara and Jack Weems. Clara enjoys high virtues, such as simplicity, sympathy, and humaneness. She tries to cope with the consequences of her departure from her household. Jack Weems, is a friendly fellow who retreats from the unpleasant realities of his family and hometown through drinking alcohol or diversion. As the drama progresses, the audience discover that Clara's mind is divided over whether she should return to her family or face her fate as a waitress in a restaurant, where she is supposed to succumb to abuse and cultural bias. When Louie, Clara's

brother, asks her to go back home, she becomes worried and refuses to face the miserable life again. Clara decides to leave the desperate and resentful world behind. The miserably consuming world outside remains antagonistic and signals tumultuous domestic life. Jack Weems expresses his feelings and thoughts and argues what the play is all about when he asks Clara to “get out of this stinking hole” (Foote:18). The failure of Clara’s family to give her emotional security and love is a sort of betrayal. Some will see this as an attempt on Clara’s part to justify her failures by blaming them on her family. Foote’s characters are existed only in a reproductive isolation. They are settled in a state in which their feelings are inhibited so that eventually both the self and the external world seem unreal. They seldom communicate; rather, they remained silent and enigmatic on critical social issues. For many characters, parents are not the original image of love any more. They became the field of activity over which characters compete or disagree.

A person’s search for characters that can compensate for the absence of family members is a symptom of a general breakdown in family order and lack of intimacy. This type of familial disintegration is the haunting trope for trapped inhabitants in *Celebration*, Foote’s second show in *Out of My House*. The play revolves around Red and her mother who has expelled her from the family’s house because of her drinking habits. Red’s portrayal as a crazy and perilous woman does not conform to the proprieties held up by her aristocratic family. It appears that her alcoholism is a manifestation of the negative changes disturbing her family. Justifying her nonconformance to her family values, she declares: “We were born different” (Foote:8). Red means that her nature is completely different from that of her mother. For years, the lack of social and financial security is associated with the loss of the parents. The reference to her mother is essential in illuminating the cause of Red’s own failure as a daughter; her mother thought that behaving in such a way would help in disciplining her social misconduct. However, Red felt that she is being disconnected and outcast. Foote’s dramatic world is full of young men who lost their parents. Like his father, Foote created alienated characters who are abandoned by their parents and deprived from their identities in their early childhood. He is a passionate advocate for the suggestion that children can manage identity and attain the sense of tranquility and contentment if they conduct their own natural inclinations. In this regard, the literal meaning of individual estrangement grows with the changing world around. Foote’s characters find their self-satisfaction when they are not wholly overwhelmed by pursuit of material gain. They attain a sense of belonging to a home when they achieve a degree of compromise between their desire for self-assertion and their social obligations, one that mitigates the individual’s sense of alienation. Regardless of whether identity is realized, Foote’s characters are driven by the need for connection to themselves or to others.

The third play, *The Girls*, introduces two sisters who pretend love, appreciation and care towards their rich aunt in order to inherit her fortune. As they in fact wish her death, their fake love is immediately discovered, and their aunt does not forgive them. Ironically, disinheritance actually releases them from the stress and allows them to resume their normal lives. They declare, “Wonderful Freedom . . . We’re free” (Foote:37). Yet, being alienated, they begin to behave as if they were disconnected from this world. Under the intricacies of dislocation, elopements, and family estrangement, the impression of loneliness is inevitable and enduring. Alienation in its significant message refers to a sort of separation which really means a great deal to the person suffering it. Consequently, all one’s emotions and reactions are disturbed by his disconnection

from one's self and from others, whether one deliberately puts himself in such a situation, or he is involved in it by external forces. For the most part, Foote has presented the type of alienation from the family in this play, which tackles the notion of the deprived and the depressed in a competitive society. He tries to show that the sense of loneliness and frustration is more serious or more exciting than it appears, given that respective characters find themselves cornered in an alienating environment. In this way, the play offers an interesting insight into personalities and relationships that are destroyed by compulsive avarice and selfishness. His plays deal heavily with those characters who do not have roots in real life and who often search for a parent or a home. Given his remarkable writing style and truthful investigations of the human conditions within society, Foote is granted extraordinary power resulted from his impressionable perception of the dilemmas of several generations. Thus, Foote's theatre gives importance to the social collapse of family values and the decline of family unit along with the outcomes of man's feelings of alienation. It is a state in which a person's feelings are suppressed so that eventually both the self and the external world seem delusive.

Here, Foote seeks to tell his audience how alienation could lead to the failure of meeting the needs of different genres in the American society. In her article "Intergenerational Solidarity and the Structure of Adult Child-Parent Relations in American Families", Merrill Silverstein (1997) points out that in some way when the "family decline" theory has incorporated with the inter-generational dealings of man, it has emphasized the independence of old age guardians from their fully developed children. This, in turn, reinforces the assumption that family members are suffering defeat and are incapable of satisfying the requirements of the aged. So, in the social sphere, family members are separated from their relatives; and this led to a completely "split up" generations that are marked by a physical and existing sense of insecurity (430).

Behold A Cry, the fourth play, revolves around Mrs. Weems, and her two sons Ford and Jack. Ford, tries to assert his role in the family and to secure others' cooperation and compliance. He plans to live differently away from his brother, Jack, who becomes a victim of alcoholism. In response, Mrs. Weems joins Ford's plan, and Jack is left sorrowful as a result of the deprivation of his family and the perplexing stupidity of being alive. Stricken with grief over the loss of his brother and mother, Jack feels that he has been emotionally distracted. He keeps searching for serenity, calmness and emotional fulfillment, yet he never attains them. Here, Foote reinforces the meaning of family degeneration because family members are disturbed by the traumas of the altered world around. He confirms that the characters pass through painful experiences involving helplessness, frustration, and emotional betrayals. Foote's private life gives a legal weight to his reputation and serves as a unique window into his unknown world, revealing his literary aesthetics and personal beliefs in dealing with two competitive generations. Besides, his incorporation of his children and friends induce some rigor in their use where aspects of the playwright's personality could lead to a greater understanding of his alienating world. It is obvious that Foote shows manifest interest in familial interactions and family role in society by concentrating on the relationships between parents and children in his writings. His theatrical portrayal of aging draw from his close connection with older people within his family circle and derive from his abundant memories of his older family members, including his "grandparents, aunts, uncles, great-aunts, great-uncles, and cousins two or three times removed" (Foote 2000:11). For Foote, parents thought

that they suffered from insanity and intense anger because they received unfair familial treatment. This attitude produced disagree or compete and interpersonal conflict with the children who were mentally abused and were forced to escape their home. Children did not expect property conflicts, so they committed acts of crime because they were unable to embrace their parent's strong beliefs. For them, businesses were paralyzed and roads were gridlocked as if they were trying to run away. Children usually need their parents, but in Foote's plays a parent is missing. In this context, Foote's characterization makes us feel that suffering is a cryptic approach which one cannot prevent; it is the status quo in which a man is trapped. However, one can endure and even challenge appalling living conditions by making compromises with other community members.

Out of My House as a whole tackle the repercussions of intergenerational conflict and hostility in a serious manner. It involves highlighting the responses of two sisters witnessing the economic and social changes in *The Girls*. In *Behold A Cry*, Foote delineates the reactions of two brothers separated by the burdens of having to bear alone the process of developing their own ways upon family's immediate decline. In *Night After Night*, Foote presents numerous characters who relish a frequent nostalgic recollection of their original locale and the people they were brought up with. This collection manages to achieve a mixture of intimate encounters and societal endeavors to gain calmness and reassurance. Foote decides to dismiss his sad memories of the past and to have a new beginning. Doing so, he offers his audience the chance to empathize with his characters and maintain a sense of identitarian confidence and attain emotional tranquility. As a matter of fact, this collection tells a lot about the contemporary American society. Foote's dramatic portrayals appeal to those interested in his unconventionally realistic drama, given that he is serious in addressing social or familial problems in his plays. Dealing with intergenerational discrepancies, Foote's theatre serves as a channel for audiences to reconsider their own experiences about the old and the new traditions. It becomes possible to present a whole family pattern within a limited space of time and place. However, the elder generations fail to fulfill the needs of the younger generation, and that creates problems or conflicts because of the difference in the upbringing. Foote manages to dramatize the "tragic consequences of alcoholism, racism, and greed" in his plays (Watson 2010:117).

Foote remains curiously committed to exploring the relationships between the family members. In his play *Only the Heart*, Mamie Borden copes with the characters' emotions and feelings by her manipulating behavior. She marries her daughter, Julia, to a naïve young man to maintain her control over them. Julia is disappointed and distracted by two conflicting choices; whether to obey her mother or to lead her own life. In the familial situation, the most important issue lies in the agonizing escalation of rejecting her mother's pressures and choosing to obey her husband. Foote's play, however, emphasizes the danger of dissociation of heart and mind in personal relationships. The point of weakness lies in Mamie's deep need to control others and to suppress their different opinions, thus winning their hatred instead of gaining their love. One day, Julia confronts her mother's cruelty with these haunting words: "I felt there was something wrong between us ... I felt strange" (Foote:70). Julia's depression and suffering are symptoms of alienation. Such feelings are furthered by her mother's plans that eventually drove her turn back on her mother and to choose her husband. Mamie goes to great lengths to keep herself desired and wanted, but she finds herself isolated and disconnected from the society. Foote blames a world lost in the whirlwind of

mammoth worship and overwhelmed by a looming sense of isolation. This whirlwind has resulted in the loss of stability and tranquility. Intergenerational discrepancies originated in the family of Horton Foote himself.

He kept asserting his own identity against the pressures of alienation. Foote admitted that analysis of the intergenerational relationships may reveal ways to promote the effective implementation of collecting together the two generations. Foote, like his father, gave the undertakings and assurances that he would keep the heritage of his family, but his feelings of estrangement was tremendous. Defeated as he was and being disadvantaged by his mother, he never accentuates the bias he faced. Foote led a life full of cooperation and sacrifice, and he spent his childhood chasing his dream; of having a home and connecting with a family. Writing for himself and for others, he had an important job in connecting an individual to a family. He reflected a sharp consciousness in representing community afflictions and losses. Here, Foote paid attention not only to the family but also to the world of protracted kinship between young and old people in the community correlations. For him, the myriad of relatives in this play can change the world order and do things no one ever thought possible; if they are to exist together. He manages to create common characters, old and young people, who represent the framework for social structure.

The Young Man from Atlanta is a reflection of a war-ridden century of rapid economic and social changes. Foote's key characters are Mr. Will, Mrs. Lily Dale and their son Bill. The son refuses to have a job in his father's firm and moves to Atlanta where he meets his end, drowning during a business trip in Florida. His father believes it was a suicide, but his mother sees it as a terrible accident. Foote gives us an image of the ridiculous parents who show no respect to the independent life of their child. Bill's death symbolizes his rejection of his father's world, a rejection that leads to his alienation. Will reveals that Bill has been emotionally distracted, though the problem lied in the father's inability to connect lovingly with his son. Grieving the loss of his son, Will confesses: "I just think now I only wanted him to be like me, I never tried to understand what he was like. I never tried to find out what he would want to do, what he would want to talk about" (Foote:105). Will relates how he and Bill have never been alike and considers himself responsible for the tragic end of his son. Considered as a sensitive writer who always retains hope, Foote then suggests a resolution to the dilemma and calls for family-consistent relationship. However, in this paper one explores a great number of intergenerational approaches. As noted above, the experiences of the competitors surrounding intergenerational exchanges created new meanings of family conflict. A reconciliation between the two parties on the level of the family, and between the two generations of the same time and place is inevitable to narrow the gap between struggling generations. Foote managed to explore the intergenerational human treatments and problems when he portrayed older people's relations with the young age in the one family. He gave a deep meaning to the process of welcoming or refusing the young and old age who live together inside the family. The concept of family life and familial responsibilities of family members has witnessed dramatic change. Generally speaking, negative perceptions of ageing and older people is widespread in America. Americans, including older people themselves, generally overestimate the extent of serious problems experienced at old age, forgetting about the interactions and roles played by young people in struggling to survive and proving their own identity in the American community. Young people feel that they are alienated among older people in the same house. The tremendous benefit

of Foote's plays often lies in their attempt to combine the two generations together. It is the encouraging convergence of the two parties that brings common interests, desired by the young age to identify and correct the discrepancies noted with the older people.

Foote was extremely curious about portraying the alienating distances and the broken relationships between old and young people, elaborating on the stories of conflict between parents and their children. The differences between the characters are seen as indicators of intergenerational conflicts. Foote accentuates the enormous demands pressing upon young people and how they suffer from consequent personal failures and parental encounters. They always struggle to overcome the inevitable awkward situations resulting from such encounters. The youth feel it impossible to cooperate with the elderly. Foote conducted representative, genuine and familial works, that is why he is trustworthy and deserves appreciation across the world. He really succeeds in capturing the intricacies of intergenerational discrepancies as manifested in the struggle between the young and the old for appreciation and respect. No wonder his works largely reflect the spirit of the highly globalized modern world. Gerald C. Wood (1998) made it clear that as "many of the fixed and settled values in American life were changing ... and when the whole concept of family life was being altered," (45) the researcher found it so important to investigate the nature of the gap between generations and probe the element of identity assertion and the sense of struggle experienced by young people to survive in amidst the vulnerable American society. Thus, the current paper engages the reader in a process of critical thinking about the playwright to make clear and reasoned judgments on Foote's dramatic representation and creative investigation.

CONCLUSION

The primary goal of this paper is to give readers a more profound understanding of Foote's works and to examine the nature of his aesthetics and the way he portrayed the roles played by young people in society towards asserting their own identity as they feel alienated among older people in the same house. This paper probes the nearly unaddressed intergenerational conflict in Foote's works, showing old-young inequity and championing intergenerational equity. Young people seek and tend to show greater commitment to intergenerational solidarity and bring about a balance between their social responsibilities and their material success.

The paper reflects certain patterns of separated family members. It is a matter of fact that Foote challenges the status quo which is no longer sustainable to meet the moral sense of the 1950s in America. It was the time when American culture began to change on different levels. Certainly, a multitude of individuals, obsessed with social and personal advance and favorable outcomes, ignored or at least placed family responsibilities second. Foote's representation of the individuals' lives and their ways of reaction to each other is quite realistic. It reflected the actual image of the audience and provided a rational representation of the awful and real facts about generations, suggesting a compromise between them. These results help in narrowing the gap between the two generations in Foote's stifling world and suggest that parental class seems to be of greater importance for intergenerational social contact.

The paper addresses Foote's dramatization of the anxieties of non-belonging and of having no personal connection to persons or places. It proves that the playwright was involved in visualizing the state of youth's protest against older people and the harsh world outside. It reveals a fact that youth are influenced by older people's personal and social dilemmas; and that they are existed in a society upon which they have no mastery. Consequently, the paper proves that children are isolated from their parents due to the intergenerational discrepancies that increase the feelings of alienation. Most children were officially included in a system from which they suffer from mistaken identity. Thus, two generations are certainly existed, but seen in different terms to each other. As the source of discrepancies becomes obvious, the researcher in turn proves that a reconciliation between these generations should occur to narrow the gap and remove the sense of confusion. Such a compromise, if actually occurred, could end the struggle, whims, and conflict of the two parties. One concludes that sophisticated intergenerational correlations in the one family are mostly various, but they generally enhance the capacity for serving daily necessities of respective family members.

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