

## Economic Determinism and Its Implications in David Lindsay Abaire's Good People

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### **Abstract**

The research article expounds on a fundamental concern of economy in the human society. David Lindsay-Abaire, a versatile modern writer of the twenty-first century, has to his credit the penning of Good People, which has been expediently celebrated in the literary circle as a play that is suffused with aspects of human nature that are simultaneously tender and tough to digest. The themes, on which the internal action of the play rests, range from miscellaneous concerns of race to economy. The latter plays a significant role as the backdrop against which the central figure of Margaret is left suspended in her struggle to achieve financial security. The impact which the forces of the economy play in curbing Margaret's endeavors to futility and compelling the characters to exhibit inconsistency of character, a breach in ethical allegiances and shifts in loyalties, becomes the subject of this research. Through a thematic analysis of the text, which made use of the theory of economic determinism, this inconsistency in the behaviors of Abaire's major characters was justified.

**Keywords:** capitalism, choices, contemporary theatre, economic determinism,  
Lindsay Abaire

## Introduction

In their article “Getting and Spending”, researchers Frederik Van Dam, Silvana Colella, and Brecht de Groote delineate how literature and literary artists have always lamented the loss of genuine human relations and connections in favour of concerns of economy and profitability. Van Dam et al. quote Wordsworth’s “Romantic critique of economic self-interest – the acquisitive drive which Adam Smith had so eloquently legitimized as the motivating passion of human behaviour in *The Wealth of Nations*.” (Van Dam et al. 1-2) This was obviously two centuries ago. Interestingly, this separation of moral considerations from economic concerns which Thomas Carlyle pointed out as extremely “dreary” has made its way into David Lindsay-Abaire’s modern 21st-century play *Good People*.

*Good People* is an appendage to the successful productions of David Lindsay-Abaire who came to prominence with such dramatic successes as *Rabbit Hole*, which was eventually televised, *A Devil Inside*, *Fuddy Meer*, *Kimberly Akimbo* and *Wonder of the World*. Abaire’s origin from South Boston lends the play, *Good People*, a firsthand authenticity as the southern section of Boston also becomes the place where the majority of the action is performed. The setting is crucial for exacerbating a concern which becomes the central theme of the novel –the question of economic determinism.

In the play, the characters’ underprivileged Southey status determines much of the events of their lives and the ultimate choices that they make in the face of the economic struggles which this section of Boston appears to be collectively suffering from. Economic concerns hover in the similitude of haunting malice over both the ones who still find themselves trapped in the unrewarding economy of South Boston and the ones who managed to escape its economic shackles. Almost the entire action of the play is guided by the economic predicament of various characters and the motives behind each of their struggles, choices and shifts in loyalties are determined by this consideration. This last premise becomes the central topic for this research body which will strive to transpire economy as a determining force behind the question of making the right choices and formulating allegiances. Critics such as Peter Barry and Estelsio Iglesias have written extensively about the theory of economic determinism. This study will examine the characters and interpret their actions along with their psychological motivations in accordance with this theory. According to Barry, economic determinism

implied that the culture of a nation, including ideas, art and literature, was not innocent but “determined” by questions of the economy or, more precisely, the economic base which comprised the material means of production and distribution (Barry 107). Similarly, Iglesias maintains that the philosophy of free will and libertarian decision-making thins into a facade since we have been pre-ordained to act in accordance with the economic dictates pertaining to our relative social class. The economy has predetermined the series of available choices and philosophical standpoints (Iglesias 2). Combining these two standpoints, the study will analyse the extent to which economic concerns and motivations dictate the choices made by the leading characters of the play “Good People” and establish how, as a critical literary theory and a socialist standpoint, economic determinism continues to remain relevant.

## **1.0 Framework of the Study**

The framework of economic determinism employed in this research draws upon the works of Peter Barry according to whom societies comprise a base which implies the material means of economic productions and a superstructure which is constituted by cultural and traditional beliefs and practices. According to Barry, the Marxists or proponents of economic determinism, believe that the formulation of a society’s superstructure is determined by its base, and thus in other words, the economy in a society determines its cultural and traditional values (Barry 107). The “Analysis” section will closely implement this framework to better understand how the choices of the “good people” are not necessarily informed by ethics and morality but instead by their economic implications.

### **1.1 Objectives**

The play *Good People* by David Lindsay Abaire has, at its core, a quintessentially economic concern of class struggle and societal survival in the face of deteriorating economic circumstances and the threat of eviction. Without altering the thematic essence of the play, the research aims to focus on this very aspect of the economy keeping in mind objectives which are two- fold:

- a) To deliberate upon Abaire’s manner of exhibiting economy as a driving force behind the choices of extending or limiting compassion.

b) In a corollary to the first objective, to reinforce the philosophy of economic determinism as absolutely valid decades after its initial proposition.

## 1.2 Significance of the Study

In his study titled “Making Sense of Economic Determinism”, John Mcmurty claims that no ideology in mankind’s history has received more attention, celebrative or puzzled, than the concept of economic determinism (McMurty 249). Many might consider the question of economic determinism as being inherently a Marxist concern and thus outdated or exhausted in its application, but as this study shall transpire, never before the question of economy was as vital to survival and understanding human relationships as in the class-driven society of today. In addition, researchers, such as Michael Kniss in “Intertwined Inequities: Micro-Level Economic Determinants of Civil Conflict” discuss that while understanding the economy’s contribution towards violence and conflict, macro-level approaches provide incomplete and contradictory explanations (and instead) robust micro-level analysis is required” (12). This hence is one of the objectives of the research; that is, through an analysis of the choices made by the characters to extend compassion and consideration or to hold these back, the choice to form or break allegiances and the choice to continue affiliation or achieve escape from one’s socio-economic situation in one’s interpersonal dynamics, the study will shed light on the nature and role of economy in the contemporary man’s life and in doing so invert or mitigate the recurring idea of closing in on questions of economic concerns as Marxist and thus outmoded.

## 2.0 Literature Review

Marilyn Stasio of Variety hails Abaire’s *Good People* as the play reckoning a hit at least for the Manhattan Theater. According to the critic, this tough but ‘tender’ play does justice to Abaire’s concern with the sheer question of the class divide that severs the population of the Irish neighborhood into two groups hinged on either side of the financial cleavage and the widening abyss as the lesser fortunate are left struggling to topple over the glass wall that keeps them from scaling financial elevation (Stasio 1).

Ben Brantley in his article “Been Back to the Old Neighborhood” describes the drama as a struggle between characters who possess skin thick enough to blatantly

undermine emotional allegiances for financial upscaling (Brantley 1). These varying standards of ethics and morality, when it comes to making choices of allegiance, call to mind the key concept of economic determinism that began to be expounded as soon as the philosophy of Karl Marx and Friedrich Engels began to take root in the turmoil-stricken society of the West (Ellwood 36). Peter Barry expounds on the concept of economic determinism with great detail and logic in his book on literary criticism: *Beginning Theory- An Introduction to Literary and Critical Theory*. Barry maintains that the proponents of economic determinism believe the economy to be the driving force behind the cultural, ethical and traditional structure of a society. In fact, the followers of this theory have incorporated related terms of base and superstructure while stating their premise. According to Barry, the ‘base’ for Marxists comprises both the economic means of production and the network of the distribution of these resources. They believe that these resources in turn play a vital role in generating an ideology incorporating the life philosophy-culture and traditions, values and beliefs, laws and customs-which are dissipated and reinforced through societal institutions such as the educational and law enforcing sectors (Barry 107).

The latter combine to formulate what in Marxist jargon is termed as the superstructure. Barry insists that in Marxist philosophy, the superstructure is shaped and in large part determined by the operations of the base. This determining of the ideological foundation of a people by its material means of production is what has formally been termed as economic determinism (Barry 107). According to Professor Ferri “Economic phenomena form the foundation and determine the conditions of all other human or social manifestations, and consequently ethics, law, and politics are only derivative phenomena determined by the economic factor” (quoted in Ellwood, 12)

However, the term “economic determinism” does not simply act as a conjoining of the economic means and the philosophical standpoint that guides the resources’ distribution, the phenomenon of economic determinism cuts much deeper than the statistical quantification of financial resources.

Estelsio Iglesias, professor at Florida Atlantic University sheds light on the role of economic materialism in his article titled “Dialectical Materialism and Economic Determinism: Freedom of the Will and the Interpretation of the Behavior” claiming that

the principles of economic determinism essentially work in direct opposition to Hegel's idealistic dialecticism (Iglesias 1-2).

Iglesias finds the corollary between the development of history as a case of dialectical materialism and the current shape of mankind. He draws upon Marx's ideology and maintains that since history has been shaped by the conflicting thesis revolving around material resources, mankind, as it operates today, has been a direct product of these various economic forces - communal and private ownership, slavery and feudalism, capitalism and industrialism- and a natural tendency to value these in constructing a societal ideology have been programmed into our minds so that these have taken roots in us psychologically. And since the fundamental concern of any human group in developing its life ideology is essentially of economic nature, all of our decision-making is directly or indirectly affected by it as it directs us when we are or aren't to generate or consume (Iglesias 1-2).

Although our decision-making is influenced by our environmental and socio-political setup, along with our moral, ethical, and religious affiliations, the latter have already been influenced or determined by economic forces that operated prior to our existence so that our choices are ultimately determined by our economic conditions operating before and simultaneously with our subsistence. According to Iglesias, proponents of Marxist philosophy and the philosophy of economic determinism hence refuse to accept the notion that mankind has the liberty to indulge in decision-making barring any externally generated environmental influences (Iglesias pg. 1-2).

On the other hand, the insistence on economic deliberations for relationship formation is also explained well by Mark Horsley in his thesis titled *Capitalism and Crime: The Crimogenic Potential of the Free Market*. He attributes the tremendous explosion of the consumerist culture as responsible for the entire revision of the foundations of human interaction.

According to Horsley, the booming expansion of the neoliberal economic system has brought with it a revision of our relationship with not only one another and the various tenets of our society but also the ways in which we regard consumerism. His study thus situates itself on the simultaneous trends that have recently flourished in the consumer culture and have surfaced as an important variable for personal identity

formation. According to Horsley, neoliberal cultures, particularly those located in the West, have experienced a coupling of the demolition of a once widely accepted social order with a highly infiltrating belief of inter-class mobility, and this coupling has brought about the need for the individual of the neoliberal societies to establish his own identity and social stature through a socially constructed 'sense of belonging' (Horsley 5). This sense of belonging, according to the researcher, relies for its formation on overindulgence with consumerism and commodification.

The permeating of commodities with nonessential and imaginary meanings and attributes was a consequence of the laissez faire economy perceived remarkably early on by Karl Marx. His entire theory of reification explains why humankind has come to so brazenly fetishize consumer culture. According to Marx, when labour departs from being 'an end in itself' to being a 'means to another end', humankind will inexplicably turn to other ways of creating identity and personal significance. This is what will lead towards imbuing commodities with a pseudo identity essence thus inverting the entire social typography.

From the above discussion, it could be concluded that the Marxist philosophy or the thesis of economic determinism never worked against the possibility of any nature of free decision-making; only that the decision-making will operate in a limited panorama of available choices. . Taking into account the analysts' critique of the play that appraises the latter to be a commentary on the shifting loyalties and course of decision-making in the face of the looming economic scenario, it becomes the premise of this research to draw possible connections between the two narratives and explain these shifts in the light of the theory of economic determinism whereby the choices made by the characters to shift loyalties will be opined against the backdrop of the economy for better understanding.

### **3.0 Analysing *Good People***

The contention between the female protagonist, Margaret and the male antagonist, Mike in David Abaire's *Good People* soon evolves into a contingency of choices where the former claims to have been bereft of any such luxury while the latter hurls the charges of abusing them for the worst. This contingency by its very nature stems from the

quintessential Marxist concern of economic determinism, whereby the streak of choices is seen as a direct corollary of the economic strata to which one belongs.

The play published by David Lindsay-Abaire brings to the front the great concern of mankind's inability to extricate itself from the economic shackles whilst trying to sift questions of social opportunities of status elevation. The primary premise of the proponents of economic determinism remains with regard to humanity's self-delusion about formulating choices. The determinists refute any such notion on the grounds that the choice to pursue any particular standard of living rests largely on two prior aspects of one's socio-economic condition. The first is the economic strata to which one belongs and the second is the economic strata that one wishes to become a part of. As we shall later see, these prior aspects of one's economic situation will assume a central role in both promulgating and preventing the characters' drive towards success.

*Good People* is the story of a lower-middle-class woman named Margaret who has to single-handedly manage the family's finances and look after her disabled, adult daughter. In her struggle to make both works, she ends up offending her workspace regulations and is fired. The search for work eventually puts her at the disposal of a longtime friend and once boyfriend, Mike who, in strong contrast to Margaret, is affluently situated and is in a convenient position to extend his help to Margaret. However, the plot unfolds to introduce certain complications and Margaret comes to the realization that she had been looking for help in the wrong place.

The economy is at the centre of Abaire's play but it is much more than the disappointed hopes of a lower-middle-class woman belonging to the second decade of the twenty-first century States. It clearly strives to pose a question at the readers/audience with regards to the credentials of 'good people'. Towards the beginning of the play, as Margaret learns of the great financial circumstances of a certain friend of hers from her teenage years, she involuntarily slips his family the epithet of always being 'good people' thereby reclining back on any show of surprise upon hearing the news of his affluence and comfortable living style. The fact that he has managed to become a 'real doctor' against all odds, which being a 'Southey' from lower class downtown brings with itself, evokes in her a response that betrays wonder but not unparalleled shock and this largely stems from her belief that although humbly abided, Mike's family was still sheathed in less than miserable circumstances especially



when compared with some of the more deprived families of the same society. From the beginning, hence, this notion sets the precedence for goodness to develop as a concomitant of economic stability. While this may appear to be Abaire's initial premise it soon becomes evident that his idea of goodness and its attribution is more convoluted than simply people with a certain amount of wealth backing their status.

It is the argument of this research to unravel Abaire's inclination to regard economics as a clear determiner of the choices that one makes in life; choices not merely with regards to the socio-economic conditions but choices of morality and ethical considerations to boot. It remains uncertain whether Abaire had intended for such an understanding of his play but the latter is imbued with evidence of the characters making choices that apparently come from moral or emotional considerations making them appear morally upright but in actuality stem from underlying motives of economic deliberations. On the other hand, one might witness an unexpected stooping or spy a fall from an ethical stance in a character that initially appeared to bear high moral values but this fall may also be rooted (understandably in this case) in the economic desperation enveloping that character.

Abaire's characters in this way exude a certain amount of inconsistency in their depiction and way of operation but the fact of the matter remains that the choice to do good or bad is so largely dependent on one's economic plight that a shift in the latter could very easily mould the former accordingly. Hence Margaret, the 52-year-old American woman, deprived of her job, shows remarkable composure of character as she betrays great shock at the suggestion of her friend Jean to accuse the long lost male friend Mike (now living comfortably as a doctor) of having fathered her incapacitated daughter. Her refusal to indulge in false accusations of such precarious kind, regardless of her own especially dire financial circumstances, established her as the morally sound protagonist of the story who, despite her meagre financial resources, remains steadfast in wearing the composure of one who bears the ethical standpoint in mind while looking for solutions; indeed, on various instances Margaret's characterization reveals her to be a woman of extraordinary compassion and understanding. She refused to denounce Steve, her workmate, for firing her, as she believed that the former was only working in compliance with the orders of the higher-ups although she internally appeared to be inclined to believe Steve's personal favorableness towards her firing since her departure

would imply her position to be taken up by the ‘Chinese girl’ (actually from Thailand) whom he was dating. Steve’s willingness to fire Margaret then seemed both a matter of his personal and professional preference. According to Christopher Clague in “Rule Obedience, Organizational Loyalty, and Economic Development”, rule obedience “may be motivated by self-interest or by internalization of group goals. What internalization means is that individuals incorporate group goals into their own utility functions” (Clague, 394) Interpersonal or organizational loyalty then become a matter of economic interest. Domenec Mele in his article “Loyalty in Business” declares that “loyalty is a vicious hoax we perpetrate on ourselves when the other guy inevitably trades loyalty for self-interest” (Mele, 12).

Nevertheless, this semblance of moral rectitude was promptly discarded in the penultimate episode where she visits Mike (despite the fact that her invitation was annulled as a result of the cancellation of the birthday party thrown by Mike to which she was invited) and sensing his reluctance, even antagonism, at extending her a helping hand, eventually reverts to complying with the suggestion of her friend Jean and begins to accuse Mike of not taking the responsibility for her daughter which he fathered in the brief period they dated decades ago. There appears a sudden shift of character in Margaret as she is unable to pull the façade of virtue till the very end.

One could argue that Margaret’s characterization only mirrors that of a human and her final moral debilitation was the result of her being pushed against the wall by the unrelentingly closing social walls that kept refusing her any relief. In fact, this very premise supports the notion of economic determinism. Our choice to be or do ‘good’, to exude moral rectitude and to remain ethically correct is to a considerable extent hinged on the economic permit. The stooping of character in Margaret is not merely an anomaly or a breach in the consistent depiction of character but bespeaks the pressures of economy that can drive one to make choices that may be in dialectical opposition to their own innate nature. Margaret’s moral decline is not just one instance in the story. Other characters in the story make similar contradicting choices and perform actions that appear to be in conflict with the prior stances adopted by them, but all of which ultimately stem from economic deliberations. The character of Mike, the closest available figure to a male antagonist in the play, is a neat representation of a successful life lived on account of making choices which are more economically correct than

ethically right. Although it might appear at first that Mike's success stems from his morally attuned beliefs with regards to hard work, his sheer and ostensible refusal of racism depicted in his marriage to Kate, a pleasant and educated woman of black descent, in his willingness to invite Margaret to his daughter's birthday party celebration but, as the plot unravels to determine, the truth of the matter is that each one of his beliefs or choices stems completely from his socio-economic situation and the impact these might have on his place in his personal and professional circle. To begin with his determination to work harder one can see a clear compliance in Mike with the philosophies of economic determinism, according to which, your desire for the pursuit of ideals, be it of profession or other miscellaneous natures, is based on your prior economic affiliations.

According to the theory of economic determinism, extremely deteriorating economic conditions will cause the person to make the choice of escape from it, which is the exact term employed by Mike while refuting Margaret's claims of being the one to let him go. According to Mike, their genial relationship could never have amounted to much anyway since he had loathed his Southey status and had always dreamt of escaping from the place for good:

"I'm sorry but self-preservation. I would have been one of those deadbeats that take off. Just like your father took off. Just like Gabbie took off. That would have been me" (Abaire 240).

Self-preservation thus was the sole reason which motivated Mike to pursue a medical career which he accomplished successfully, against all odds, relying only on his dedication towards the dream to escape the consuming pits of economic depression which was his origin. However, it is important to note that it is not his desire to escape his deteriorating socio-economic circumstances which in any way posits him as an antagonist, it is his duality towards his notions about origins and the importance of authenticity in self depiction and self-actualization that poses him as an antagonist. Since all of his actions stem from economic rather than ethical concerns, there remains then a constant contradiction between his overt and covert treatment of questions pertaining to class, race and discrimination. Mike successfully manages to lay off the impression of possessing advanced notions of racial equality as one learns of his wife being a woman of black descent. In fact, it is Margaret whose ostensible discrimination

against people of varied races and belittling of them renders her as slightly obnoxious and distasteful to readers. But what might an avid proponent of racial tolerance choose to overlook is that in her outright refusal to acknowledge the Asian woman's exact origins and choosing to impose her own stereotypes on her, in her insistence upon pointing out Kate's 'blackness' to her husband, and in calling her blasphemous 'French' she is ready to expose herself to her social circle as she truly is, stripped of all formalities and affected delicacies. She may be charged with committing the crime of micro-aggression but her redemption lies in her refusal to put up a façade of cultural enlightenment when it does not exist. In her choice to deny this sheathe of false depiction, she appears to act as a foil to Mike whose betrothal to the woman of an African American origin was necessitated more out of economic compulsion than an emotional or ethical one.

For Margaret, while her own micro-aggressions were indeed condemnable, they could still be minimized when compared with the overt physical abuse that was hurled by Mike towards the black boy from the Ghetto block who was nearly beaten to death. According to Margaret, if it had not been for Mike's father's intervention, Mike might have retracted his steps to the juvenile prison of Boston's downtown instead of U-Penn Medical College. Although Mike dismisses the allegations from Margaret as stemming from spite and exaggeration, Kate's own revelation that their marriage was almost arranged and that her father, who was Mike's boss had arranged for their betrothal, points towards the fact that, in large part, Mike's acquiescence to marriage with a black woman could have stemmed from his desire to climb up the social order in a relatively easier course and a shorter amount of time. This proposition hence suggests that the underlying force driving Mike to marry a woman of an under-privileged race in America too had economic motives. It might as well have been similar concerns of economic and social stability that led Kate to ignore Margaret's protestations against the apparent façade of racial tolerance, in light of his past actions of discrimination and abuse, that Kate chooses to overlook the racial crimes committed by her husband and take sides with him against an outsider such as Margaret whose weak economic stature renders her character far from promising or reliable in the first place.

In the entire episode, there is hence a rapid shift of loyalties and movement of actions based completely on economic concerns. Mike's timely escape from South

Boston and his apparent dedication and loyalty to Kate, Margaret's choice to return to a lover uncovered from a long-forgotten past and final attempt at launching disparaging and false accusations at Mike, which eventually go in vain, all were eventually determined by economic concerns and the play makes an apt commentary on the significant role of materialism in drawing out the best and worst from humankind.

Another character who features in the play regularly, and which only reinforces the philosophy of premium placed on economic concerns in the face of changing loyalties and shifting allegiances, is of Dottie; the woman who rents out a portion of her house to Margaret and who earns some extra money for babysitting Margaret's special child in her absence. As Dottie learns of Margaret losing her job she instantly grapples with the concerning thought of being deprived of rent. Her previous compassion for Margaret and a tenderness of heart for her daughter vanish rapidly as she begins to narrate the accounts of her son's financial predicament and the need to provide him with housing on an urgent basis. Jean's comment that the parallelism between the timings of her son's financial predicament and Margaret's appear to be more than merely a coincidence is utterly refuted by Dottie who insists that it is only natural for her to prefer her son's concerns over her friend's. The shift in her loyalty is comprehensible for the time, even appreciable as it is the requisite of being a good parent, but to the audience/reader's amusement, towards the very end, when the news of Margaret's sudden and mysterious financial alleviation, albeit temporary, reaches Dottie, all of her concerns are liberated simultaneously.

Abaire's argument becomes the most ostensible in the characterization of Dottie which suggests that economic concerns in modern-day America are dire enough to surpass emotional concerns driven by allegiances of blood. Moreover, it is the unravelling of the mystery behind Margaret's sudden entrance into temporary financial security which makes the audience lose all sympathy and respect for Mike. As soon as it is mentioned that Margaret receives one month's rent from an unknown benefactor the audience along with the characters of the play conjure the benefactor to be Mike but the money is revealed to have come from Steve, the boy who, in complying with the orders of the higher-ups, fired Margaret from her job. This episode is significant as it reinforces Margaret's allegations as true when she exposes Mike to be a less compassionate man than he poses himself to be.

## Conclusion

Abaire's play aptly underscores how loyalty in today's economy-driven world now seems to involve questions of amorality. Loyalties are increasingly based not on moral concerns or depth of interpersonal relationships but rather on the range of choices predicated on a limited bedrock of economic well-being. Abaire's criticism is hence a criticism of modern capitalist society that is weaponized to estrange people from their sense of justice as well as their sense of self. Marxist's concerns from decades ago continue to loom as valid with no immediate resolution in near sight.

In Margaret's ostensible struggle for financial security, Abaire was enabled to make a scathing commentary on the premium which the modern world places on the question of economy, the readiness with which it shifts loyalties and makes the choice of extending a hand of compassion or of retrieving it as contingent to financial security. Through an analysis of the vacillating loyalties and inconsistency that transpired in the characters of Margaret, Mike and Dottie, it was determined that a great part of human actions and formulated allegiances are determined by economic deliberations and in doing so Abaire has simultaneously depicted how economic determinism, which is a Marxist concern, a philosophy which emerged as early as the nineteenth century could never be more aptly applied as in the class-driven modern society of the twenty-first century.

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## الحمية الاقتصادية وتداعياتها في مسرحية "أناس طيبون" لديفيد ليندسي أباير

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### الملخص:

يستعرض البحث قضية أساسية تتعلق بالاقتصاد في المجتمع البشري. يعد ديفيد ليندسي-أباير كاتباً عصرياً متعدد المواهب في القرن الحادي والعشرين، وقد نال استحسان الدوائر الأدبية بفضل مسرحيته "أناس طيبون"، التي تتضمن جوانب من الطبيعة البشرية التي تتميز في آن واحد بالحنان والصعوبة في التقبل. تتنوع الموضوعات التي تركز عليها الحركة الداخلية للمسرحية من قضايا متفرقة تتعلق بالعرق إلى الاقتصاد. يلعب الأخير دوراً مهماً كخلفية تعاني فيها الشخصية الرئيسية، مارجريت، من صعوبة في تحقيق الأمان المالي. يتناول البحث تأثير القوى الاقتصادية في إحباط جهود مارجريت ودفع الشخصيات لإظهار تناقضات في السلوك، وانتهاكات في الالتزام الأخلاقية، وتحولات في الولاءات. من خلال تحليل موضوعي للنص، الذي استخدم نظرية الحمية الاقتصادية، تم تبرير هذا التناقض في سلوك الشخصيات الرئيسية في عمل أباير.

**الكلمات المفتاحية:** الرأسمالية، الاختيارات، المسرح المعاصر، الحمية الاقتصادية، ليندزي ابير