

**Archetypal Figures in Modern American Drama: A  
Thematic Study of Selected Plays by Eugene  
O'Neill and Tennessee Williams**

شخصيات نموذجية في الدراما الأمريكية الحديثة دراسة موضوعية  
لمسرحيات مختارة من تأليف يوجين أونيل وتينيسي ويليامز

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**Department of English Language and Literature**

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## Authorization

I, **Qais Radi Sari Haddad**, Authorize Middle East University to provide libraries, organizations and even individuals with copies of my thesis when required.





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## Thesis Committee's Decision

This thesis entitled Archetypal Figures In Modern American Drama A Thematic Study of Selected plays by Eugene O'Neill and Tennessee Williams' was examined and certified in ..... 2022.

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## Dedication

I dedicate this thesis to my dear **father**, and my **mother** the candle of life.

.....

I also dedicate this thesis to my brother Amer and my sisters Laura, Renada, Rania,  
my backbone in life.

.....

My colleagues, and everyone who reads and benefits from this thesis.

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**Abstract**

This study examines typical characters in modern American drama, namely in Eugene O'Neill's *Long Day's Journey into Night* and Tennessee Williams' *The Glass Menagerie*. The study draws upon the descriptive-analytical approach to achieve its objectives which are manifested in the representations of the characters in both plays and their struggle to cope with their socio-economic and psychological issues. The study mainly deals with "archetypal characters", meaning the characters who represent the struggle of individuals in the modern American society against the economic and social challenges. It sheds light on their endeavours to find a way to overcome their harsh reality. The plays present the suffering of the two characters with the hardships of life. The study is timely and related to our present day as it deals with universal issues such as addiction, family dysfunctionality, identity split and psychological struggles.

**Keywords:** Drama, American Literature, Play, Eugene O'Neill, Tennessee Williams



## شخصيات نموذجية في الدراما الأمريكية الحديثة دراسة موضوعية لمسرحيات مختارة من

تأليف يوجين أونيل وتينيسي ويليامز

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الملخص

سعت هذه الدراسة للبحث في شخصيات نموذجية في الدراما الأمريكية الحديثة ، وبالتحديد في مسرحية رحلة النهار الطويلة خلال الليل من تأليف يوجين أونيل ومسرحية تماثيل الوحوش الزجاجية من تأليف تينيسي ويليامز، تعتمد الدراسة على المنهج الوصفي التحليلي لتحقيق أهدافها التي تتجلى في تمثيل شخصياتهم في مسرحياتهم ونضالهم للتعامل مع قضاياهم الاجتماعية والاقتصادية والنفسية ، وكيف سعى الكاتبين من خلالها للتكيف مع قضاياهم الاجتماعية والاقتصادية والنفسية، كما تناولت الدراسة بشكل أساسي كلمة الشخصيات النموذجية، والتي تعني الشخصيات التي تمثل نضال الافراد في المجتمع الأمريكي الحديث ضد التحديات الاقتصادية والاجتماعية آنذاك ، يلقي الباحث الضوء على مساعيهم لإيجاد طريقة للتغلب على واقعهم القاسي. تقدم المسرحيات معاناة الشخصيتين مع مصاعب الحياة. جاءت الدراسة في الوقت المناسب وذات الصلة إلى يومنا هذا لأنها تتعامل مع القضايا العالمية مثل الإدمان ، اختلال الأسرة ، انقسام الهوية والصراعات النفسية، والتي أصبحت تظاهرة احيانا في مجتمعنا.

**الكلمات المفتاحية:** الدراما، الأدب الأمريكي، المسرحية، يوجين أونيل، وتينيسي ويليامز

# Chapter One

## 1.1 Introduction

"Art is the mirror of life" is a quote by Aristotle that he uttered thousands of years ago, to be passed on by tongues and pens from then until today, and none of those who wrote in literature and art can go beyond it, nor close their eyes to it, and if art is the mirror of life, as Aristotle says, it means that art is not a vision of the distant or transcendence of problems, but a bold and deliberate confrontation of reality, so that man may truly be a witness to events, in a spot of life. Purposeful art serves people and their causes, and it arouses a self-awareness that allows them to understand their reality and face the challenges of the new age in which they live.

## 1.1 Background of the Study

American literature is one of the human expressions the review will address, as the term American writing alludes to abstract works written in the United States of America. American writing was an augmentation of British English writing, and the show is viewed as the core from which American writing was sent off, where their theatrics started in the American provinces in the seventeenth 100 years and proceeded to the present, the majority of the appearances of American plays in the eighteenth and nineteenth hundreds of years mirrored the British impact altogether (Walker, 2016), albeit British craftsmanship ruled the American stage for significant

stretches, American dramatization started to become autonomous of British dramatization when of Andrew Jackson's administration (1828) to (1836) (Verdonk, 2013). Most American plays duplicated British models for the rest of the nineteenth 100 years. To that end, a few pundits guarantee that the American show was not brought into the world for the rest of WWI (1914-1918).

American literature got off to an unobtrusive beginning, then, at that point, had its spot among the principal writing in the World (Ustuk, 2017). Starting in the 20th hundred years, American show has been consistently pushing toward American reality, revealing insight into the brutal or hopeless side of life (Leach, 2008). Authenticity stayed the pattern of the 20th hundred years in the two comedies and misfortunes. The American show has had the option to accomplish incredible worldwide acknowledgement for the mental authenticity of the play "Eugene O'Neill" and its difficult examinations concerning the inward existences of the characters (Minoo, 2019). Through a few dramatic works O'Neill set forward, like the Long Day's Journey Into Night (1957), and the play Anna Christie (1922), As the 20th century advanced, the number of issues and points considered proper to American show and taken from reality extended to incorporate race, orientation, and passing (Kapoor, 2021).

Also, on similar advances the American dramatist Tennessee Williams was more impressive and viable than Eugene O'Neill. In his plays, Williams brought profound verse sections and terrible dreams, for example, *Cat On A Hot Tin Roof* (1955) and *The Night of the Iguana* (1961). What's more, *The Glass Menagerie*. He felt for the fantasies, dreams, dissatisfactions and losses of his characters' lives, expounded on his fantasies and frustrations in his short books, and his plays were generally adjusted from the real world and genuine stories (Guo, 2017).

The characters of Eugene O'Neill and Tennessee Williams represent the models of American personalities who excelled in the industry of American literature, their works chronicled the social and political life and the philosophical view of society at that time (Minoo, 2019). It highlights the values of love, tolerance, solidarity and the refutation of racism, such as the play *beyond the horizon on Broadway* (1920) by Eugene O'Neill (Aleksandar, 2014). And the play *Street Car Named Desire* (1947) focused on how to prove oneself.

American writing is known for its numerous books and the profundity of its accounts. Trademark include lauds beliefs, characteristics of confidence and autonomy, regard for man, accentuation on majority rules system, love of nature and takeoff from abstract customs for each new creation. Humor as a rule and mocking humor are likewise normal for this writing (Richards, 2009).

The plays are old writing that hiddenly affects human sentiments, and there are American scholarly figures in the field of theater and show; they obviously affected worldwide writing, taking into account that the plays invigorate the encounters and effective and hopeless encounters of the West (Untuk, 2017), Eugene O'Neill, for instance, has a magnificent feeling of dramatization loaded with feeling, his composing is described by a wide creative mind, his play (*Long Day's Journey Into Night*) portrays how man connects with his social climate, and how through this play he scrutinizes the entire design of contemporary American culture. For this reason, his play rises above this entertainment and humor, he sees that man doesn't live alone, however living in a social framework, tortured, eager, frantic, and not keen on anything prosperity. O'Neill's *Long Day's Journey into Night*, which mirrors the essayist's very own life, is loaded up with depictions of public activity (rich and poor, great and evil....); the play shows *Long Day's Journey into Night*, veils through the characters in the play for of investigating the secret contentions of human instinct (Aleksandar, 2014).

This study also examines the subject matter of Tennessee Williams' *Glass The Menagerie* play, which conceptualizes a sample of tormented people who suffer from falling into their fantasy thoughts and expectations as diverse as their dreams. Williams uses the art of Expressionism in his play as a recourse to memories, dreams and fantasies as well as symbols and exaggerations to reveal feelings and pain. As this

play shows the miserable lives of people living in a world full of frustration and depression, influenced by the wars surrounding the time, Williams tries through this play to make people free themselves from being deceived by themselves by returning to spiritual values so that they can achieve happiness and comfort in their lives even though the characters of the play fail to do so (Guo, 2017).

Despite the fact that both Eugene O'Neill and Tennessee Williams are prominent American playwrights, their works *Long Day's Journey into Night* and *The Glass Menagerie* are still in need of further academic investigation and the characters of both plays are in need of further scholarly scrutinization. Hence, this study is meant to provide an in-depth analysis of the characters in terms of their struggle with their harsh reality. Furthermore, it investigates how the characters in both plays are impacted by the harsh social and economic surroundings.

## **1.2 Significance of the Study:**

The significance of this study lies in the fact that it tackles an issue that is timely and universal. Addiction, dysfunctionality of families, psychological struggle, identity split, and failure are issues that face any community at any time. Thus, the study can be deployed to reflect on ongoing social, economic and psychological issues that both communities and individuals face.

### **1.3 Objectives of the Study:**

This study aims to:

1. Explore Tennessee Williams' representations of the distressful situation of his characters following the Great Depression in *The Glass Menagerie*.
2. Examine Eugene O'Neil's depictions of the miseries of his characters in *Long Day's Journey into Night*.
3. Sectarianize the ways the characters in both plays endeavour to adapt with their harsh reality.

### **1.4 Questions of the Study:**

The study questions include:

1. How does Tennessee Williams represent the distressful situation of his characters following the Great Depression in *The Glass Menagerie*?
2. How does Eugene O'Neil depict the miseries of his characters in *Long Day's Journey into Night*?
3. How do the characters in both plays endeavour to adapt with their harsh reality?

### **1.5 Limitations of the study:**

This study is limited to Tennessee Williams' *The Glass Menagerie* and Eugene O'Neill's *Long Day's Journey into Night*. Thus, the findings cannot be generalized to the playwrights' other writings or other works of American literature.

## Chapter Two

### 2.0 Review of Literature

#### 2.1 Theoretical and Empirical Literature:

Jadallah created (2016) a study called “Discourse Analysis of Tennessee Williams ‘The Glass Menagerie’” is one of the Tennessee Williams’ most famous plays which won the New York Drama Critics’ Circle award. It elevated him to be one of the greatest playwrights of his generation. As a playwright, he is skilful to make the readers conscious of the unconscious habits and attitudes in everyday life. In *The Glass Menagerie*, Tennessee Williams (1911-1983) portrayed family relationships and struggles against hopelessness that threatens their lives. The present study made a discourse analysis of Tennessee Williams’ *The Glass Menagerie*. This discourse analysis of the dialogic language was based on dialogic principles outlined by Weygand (2009). The researchers applied these principles to uncover conventional and unconventional elements embedded in the structures of the language. The study also analysed the discourse contexts and their impact on the meaning of the given different situations that the main characters, i.e., Amanda, Laura, Tom Winfield, encounter during the on-going actions of the play. This research, furthermore, presented insights on how Tennessee Williams achieved the intended dramatic effect in the discourse of the characters. The introductory part of the research paper presented the features of a dramatic discourse in relation to



language of *The Glass Menagerie*. A review of literature related to the play gives a summary of the literary and linguistic research carried out by different researchers to understand the play from various aspects. A detailed linguistic analysis unravels the functional aspects of dialogic discourse that are embedded in the lines of the text. The findings unfold the logics concealed in the dialogues and kind of structures used for dramatic effect. Keywords: discourse, dialogic, dramatic, analysis, principles, characters.

Rebecca created (2005) objective of this study is to examine the changes in American theatre management practices between 1830 and 1896. During this period theatres in the United States evolved from a system based on the actor-manager who owned his theatre and had a resident repertory company to a system controlled by a person interested primarily in the business aspects of the theatre, who leased the theatre from stockholders and brought in touring stars for the leading roles in productions. The system then changed to one of domination by resident or landlord managers who rented the theatre to complete theatre troupes or combination companies. In 1896 a group of businessmen known as the Theatrical Syndicate took over control of the “combination system” and attempted to organize the management and booking of the theatres and touring companies. This completed the evolution of American theatre management from “artistic” to “commercial. The areas of theatre management included in the study are: 1) the general economic and

financial problems of the theatre during the period; 2) box office practices including ticket prices, receipts, speculation, and complimentary tickets; 3) advertising practices; 4) the personnel practices for performers including the organization of the company, salaries, the use of benefits, contracts, imposed rules of conduct, and methods of booking; 5) the personnel practices for the staff including number and type of staff hired, responsibilities of management positions; 6) the acquisition of a place to perform; 7) the selection of the season and nightly offerings; 8) the acquisition of performance rights; 9) the modes of transportation used by the theatres and performers of the period. These areas are dealt with in three chronological periods: 1830-1896, 1860-1879, and 1880-1896. The first is the final era of domination of the repertory stock company.

Abouzarjomehri created (2019). (Twentieth -Century American Family Drama: An Exploration of the Image of Loss).” The purpose of this study is to explore the image of loss in modern American drama in the theme of family. The image of loss prevails the post-war era of American drama in three levels of psychological, physical, and moral space. This image is clearly obese rabble in two of the prominent works of the era, Tennessee Williams’ *The Glass Menagerie* and Arthur Miller’s *Death of a Salesman*. Moreover, this image of loss is closely connected with the notion of time. The familial breakdown appears as a sustaining motif that plays a central role in the psychologically shattered personality of the

major characters, as a result of the profound changes in the American post-war society and family. World War II was a milestone in the society as a whole, and in the family as a smaller society, and correspondingly among the people as entities which the image of loss seemed inseparable from. American post-War drama fully represents the tough conditions of that era particularly in the themes of familial breakdown and the image of loss.

The (Richards, 2009) study named "Show, Theater, and Identity in the American New Republic" this study analyzed the show and theater, and characters in the Republic of the new American in a manner that mirrors the theater remembering the issue of personality for American culture after the transformation. The specialist inspected an assortment of peculiarities related to the stage period, including shut progressive political plays, British shows on American sheets, American plays and verse and novels by American and British journalists. The investigation discovered that the American performance center is a half and half of British Art, where the British dramatic practices of composing and portrayal composed by Americans appeared to be clear, however, American writing mirrored the existences of Americans themselves, and through a broad examination of American checkers, the specialist saw that there is a hole between issues of political character, race and culture through the change from the dramatic text to the dramatic setting and from the verifiable occasion to the socioeconomics of the crowd.

(Minoo, 2019) likewise introduced a review named "20th Century American Family Drama: An Exploration of the Image of Loss", the motivation behind this study is to investigate the image of misfortune in present-day American shows on the subject of family. The picture of misfortune that plagues the post-war time of American show on three degrees of mental, physical and moral space. This picture should be visible in two remarkable works of that period, *The Glass Menagerie* by Tennessee Williams and *Death of a Salesman* by Arthur Miller, in addition, this image of misfortune is firmly connected with the idea of time. The family breakdown shows up as a supporting component that assumes a vital part in the mentally broken character of the principal characters, because of significant changes in American culture and family in the post-war period. The Second Great War was an achievement in the public eye all in all, and in the family as a more modest society, the American post-war show completely addresses the troublesome conditions of that time, particularly in the topics of family breakdown and the picture of misfortune.

Kapoor (2021) also presented a study titled "The Dramatic Journey of Eugene and Samuel Beckett" according to modern researchers, "Eugene O'Neill and Samuel Beckett" had a deep existential essence, and humanity was the defining spirit of their works. When a writer writes with deep sympathy for the human situation, the work is freed from the traps of ideologies and technologies. Reach people outside of time and space. Truth is complex and individual in appearance but simple and universal. This

simplicity is the most difficult achievement of the artist and his achievement. And this is what sounded in their works, the simplicity of communication was the essence of the journey of O'Neill and Beckett. Their journey is marked by an effort to give a universal metaphor to an immense subjective experience. The voices of two of the greatest playwrights come together to tell not only what the drama of the twentieth century is about, but also what it is in our days. It is not only the plots or characters to understand their works, but also how they communicate more through the way they imagined the artistic aspects and theatrical impact of their plays.

By showing a collection of previous studies, and familiarizing the researcher with the theoretical literature, the great scarcity in the literature that dealt with the topic of objectively studying the plays Eugene O'Neill and Tennessee Williams was revealed, this study will also benefit from the presentation of one of the selected plays on the Jordanian stage, which is by Tennessee Williams, as it can provide a knowledge framework for those who study English literature in Jordan and the Arab countries.

## Chapter Three

### 3.0 Methods and Procedures

This study deploys an analytical-descriptive approach in order to achieve its objective. It endeavours to investigate representations of the characters in both plays and how they endeavour to adapt with their social, economic and psychological issues. The thesis is mainly concerned with archetypal characters; meaning characters who represent the struggle of the American society against economic and social ills. It traces the characters' scuffle with the hardships of life.

#### 3.1 Procedures of the Study:

To achieve the requirements and expectations of this study, the researcher will be following these procedures to conduct the study:

1. Read about American Dramas and elements of Drama.
2. Read about the Great Depression.
3. Read the biographies of the Eugene O'Neill and Tennessee Williams.
4. Read Eugene O'Neill's *Long Day's Journey into Night* and Tennessee Williams' *The Glass Menagerie*.
5. Analyze the characters of both plays.
6. Read critical reviews about the two plays.
7. Discuss the findings.

8. Write the conclusion
9. Document the references of the books, articles and web sources based on the APA style.

## Chapter Four

### 4.0 Discussion and analysis of the main characters

Eugene O'Neill, also known as Eugene Gladstone O'Neill, (born October 16, 1888, New York, United States; died November 27, 1953, Boston, Massachusetts), was an American playwright who won the Nobel Prize for Literature in 1936, his greatest literary work *Long Day's Journey into Night* was produced posthumously in 1956, and is at the height of a long series of great plays, including *Beyond the Horizon* (1920) and *Anna Christie* (1922) and *Strange Interlude* (1928) and *The Wild* (1933) and *The Ice Man Comes* (1946). The play *Emperor Jones* (1921) was performed more than two hundred times and turned into an opera in 1933, as well as the play *The Hairy Monkey* in 1922, the play *Desire Under the Elm Tree* in 1924, and the play *The Great God Brown* (1925).

O'Neill spent quite a while adrift, during which he experienced wretchedness and liquor abuse. Notwithstanding this, he had a profound love of the ocean which turned into a conspicuous subject in a large number of his plays, a considerable lot of which were set on ships like the ones he dealt with. O'Neill joined the Maritime Transport Workers ' Union of modern laborers of the world (IWW), which was endeavoring to work on the day-to-day environments of the regular workers by



utilizing a fast immediate activity "at work". O'Neill's folks and more established sibling Jamie (who toasted passing at 45 years old) (Silver, 2001).

O'Neill was brought into the world in the theater, his dad James O'Neill was a fruitful visiting entertainer in the last quarter of the nineteenth 100 years, his most well-known job being the Count of Monte Cristo in a play adjusted from the novel by Alexandre Dumas Pierre. His mom Ella went with her better half volatile all through the nation, settling just momentarily on the introduction of her most memorable child, James Jr., and Eugene (Aleksandar, 2014).

EUGENE, who was brought into the world in a lodging, spent his youth in lodgings, trains and in the background. In spite of the fact that he later mourned the terrible bad dream of uncertainty in his initial years and faulted his dad for the troublesome and brutal everyday routine the family experienced - a daily existence that prompted his mom's chronic drug use - the theater was O'Neill's obsession, and as a youngster, he was drenched in his dad's Irish worker Catholicism, his mom's enchantment was embraced and impacted by her, which makes sense of the great feeling of show and struggle with God and religion that portrays O'Neill's plays (Leach, 2008).

Taught in life experience schools at the Bronx and Bates Academy in Stamford, O'Neill spent summers in the family's just long-lasting home, an unassuming house

disregarding the Thames in Connecticut. He went to Princeton University for one year (1906-1907), and then, at that point, he passed on the school to start what he later thought to be his actual training in "life experience". The following six years nearly took his life: he carried on with a depressing life on the seafront of Buenos Aires, Liverpool and New York City, drank intensely and endeavored self-destruction. He recuperated momentarily at 24 years old, and held a task for a couple of months as a correspondent and supporter of the verse section in "New London Telegraph" however soon he became sick with tuberculosis. He was held at the Gaylord ranch sanatorium in Wallingford Connecticut, for quite a long time (1912-1913), he stood up to himself strongly and pursued the open door of what he later referred to as his "resurrection". He started composing his most memorable plays in this sanatorium.

O'NEILL wrote plays about ordinary people - people like him, like sailors, bartenders, troubled families - all dealing with the hardships of everyday life. He also experimented with dramatic composition and theatrical presentation, exploring human social and psychological themes, including his personal life, according to Barrett Clark's biography (Richards, 2009) O'Neill was an artist who used theatre "as a means of expressing his feelings and thoughts about life". In doing so, O'Neill turned an important page in "the script" and became known to this day as the "father of American theatre" (Aleksandar, 2014).

O'NEILL said that his goal was "that the audience when leaving the stage feel joy and pleasure when they see someone on stage facing life, struggling against life's challenges, not a Zen condition that triumphs in life but that they get the feeling, so they feel the pain of the actor, because from his point of view; personal life becomes important only through struggle, as the struggle has been a big theme in O'Neill's writings (Verdonk, 2013).

O'Neill's most memorable endeavors were abnormal dramas, yet they were about individuals and subjects - abused, dismissed, disconnected mariners, the foul play of God to man - who, up to that point, in the field of books his compositions were not viewed as reasonable subjects for the show on the American Stage. A theater pundit then, at that point, convinced his dad to send him to Harvard to study with George Pierce Baker on the popular playwriting course. Despite the fact that what O'Neill delivered during that year (1914-1915) owed practically nothing to Baker's scholastic schooling.

O'Neill's presentation as a dramatist came in the late spring of 1916, in the calm fishing town of Provincetown, Massachusetts, where a gathering of youthful essayists and painters sent off an exploratory theater. In their little house on the wharf, they delivered his one-act Marine play *Bound East*. The ability innate in the play was so clear to the watchers, that in that pre-winter they shaped Playwrights theater in

Greenwich Village, his most memorable important work, on 3 November 1916, incorporated Cardiff's "East pound" - O'Neill's most memorable appearance in New York. Despite the fact that he was only one among the numerous scholars who delivered Playwrights, it was his commitment in the following couple of years that put him on the map, and somewhere in the range between 1916 and 1920, the gathering created all of O'Neill's one-act maritime plays, and when his most memorable full-length play had been created *Beyond the Horizon* on Broadway February second 1920. The youthful writer had a decent standing in Morosco theater (Walker, 2016).

O'Neill was the primary American writer to think about venue as a scholarly medium, and the main American dramatist to get the Nobel Prize for Literature. Through his endeavors, American venue emerged during the Twenties of the last 100 years and formed into a social medium that could supplant it with the best of American fiction, painting and music. Until his film "Into the great beyond" was delivered in 1920, O'Neill considered the theater to be a legitimate discussion for the introduction of genuine thoughts. Permeated with the appalling importance of life (Verdonk, 2013).

“Beyond the Horizo” film impressed critics with its tragic realism, and O'NEILL won the first of the four Pulitzer Prizes in drama-the others were for Anna Christie,

Strange Interlude and *Long Day's Journey to Night*, his writings drew the attention of a wider audience. His reputation grew exponentially over the next twenty years, both in the United States and abroad; after Shakespeare and Shaw, O'NEILL became the most prolific playwright whose works were translated and whose plays were produced (Verdonk, 2013).

O'NEILL'S plays were composed according to his perspective, attracted straightforwardly from his unfortunate connections with his family, between steady drinking and his more established sibling who cherished him yet passed on from liquor abuse while in middle age; and O'Neill himself ended up being confounded between adoration, outrage, dread and bewilderment (Nuetzel, 1999).

*Long Day's Journey into Night* is a heartbreaking play composed by American dramatist Eugene O'Neill, first distributed in 1956. The play is generally viewed as his most prominent work and one of the most incredible American plays of the 20th century. O'Neill was post mortem granted the 1957 Pulitzer Prize for the show *Long Day's Journey into Night*. The work concerns the Tyrone family, comprising of guardians James and Mary and their children Edmond and Jimmy. "Drawn out day" alludes to the spot of the play that occurred in one day or less. The play is semi-personal, this true to life play portrays a long summer typical day for the Tyrone family, a disconnected family propelled by the Real O'Neill family during his long

periods of life.

*Long Day's Journey into Night* includes several characters. The first character, JAMES TYRONE: father-65 years. He looks ten years younger and is about five feet eight inches tall, broad-shouldered and chest-deep and remarkably handsome with light brown eyes. The second character is MARY CAVAN TYRONE: 54 years old, James's wife who spends her life between self-deception and the fog of her morphine addiction. The third JAMES "JIMMY" JR.: 33 years old, eldest son. He has thinning hair and a sharp nose, loves to mock very much, and looks like his father. The fourth character is EDMOND: 23 years old, the youngest and most intellectual and poetic son, he is thin and slender, he looks like his parents but more like his mother, he has tuberculosis, (Eugene O'Neill also had tuberculosis). The fifth character is KATHLEEN: she is a "buxom Irish peasant" maid, in her early twenties, with red cheeks, black hair and blue eyes. She's friendly, a little stupid". The sixth character is JAMES TYRONE is a 65-year-old entertainer, he is a well-off man despite the fact that he is a somewhat closefisted man. All of his cash is restricted to belongings that he clutches regardless of approaching monetary trouble. His better half Mary late got back from morphine fixation treatment and put on some weight. They look a lot more grounded than the family is utilized to, and they continually notice the improvement in their appearance and wellbeing. Notwithstanding, they actually hold their sharp elements that look like those of medication fiends. She likewise experiences long-

lasting sleep deprivation because of her better half's wheezing. At the point when Edmond-her most youthful child hears her move around evening time and enters the unfilled room, he is concerned, on the grounds that this is the room where she once fulfilled her fixation, so Edmond awakens and asks her the following day by implication. However, she guarantees him that she went there to dispose of her better half's wheezing (O'Neil, 21).

Notwithstanding Mary's concerns, the family is stressed over Edmond's hack; they dread that he might have tuberculosis and are anxiously anticipating the specialist's finding. Edmond cares that the guess is great so his mom doesn't re-stress and return to her fixation once more (O'Neil, 33).

Simultaneously at night, Jamie and Edmond ridicule each other for taking their dad's liquor and weakening it with water so he doesn't take note. Discussing their mom's way of behaving, Jimmy persuades Edmond not to think often about their mom, so Edmond reprimands Jimmy for being apathetic regarding his mom's organization, nonetheless, Jimmy lets Edmond know that they concealed their mom's habit from him for quite a long time due to their doubt that he is debilitated (O'Neil, 34-44).

Mary shows that she is upset by Edmond's hack which he attempts to alarm her so as not to upset her because of a paranoid fear of whatever could prompt her

enslavement once more. Same thing, around 6:30 p.m. that day Mary and Kathleen got back from their excursion to the drug store, where Mary sent Kathleen to get her morphine medication. Mary previously took some morphine. She addressed Catherine about her past in a Catholic community and the guarantee she had made to be a piano player, and that she needed to turn into a sister. She likewise makes sense of that she has experienced passionate feelings for her significant other since she met him, shows her joint inflammation hands to Kathleen and makes sense of that the aggravation is the reason she wants a remedy, an erroneous clarification in which she misleads Kathleen and takes advantage of her idiocy (O'Neil, 21).

At the point when Mary nods off affected by morphine, Kathleen starts to get ready for supper. Mary awakens and starts to have harsh recollections of the amount she cherished her life before she meets her better half. She additionally felt that her requests as a fiend couldn't be heard by the Virgin, and chose to go higher up to get more medications, yet before Edmond and James Sr. returned home. Also, despite the fact that Edmond and his dad are both alcoholics, they understand that Mary has gotten back to morphine, despite the fact that she attempts to go about as though she isn't. Jimmy didn't get back, rather deciding to drink. After his mom portrays him as a failure and miserable, Mary says that this terrible impact of his drinking of liquor will make his younger sibling himself (O'Neil, 27).



After the dad sees his significant other's condition, James communicates lament that he tried to return home, and attempts to overlook her while she proceeds with her reactions, which incorporate faulting him for Jimmy's drinking. Then, at that point, as frequently occurs in the play, Mary and James attempt to defeat their ill wills and attempt to communicate their adoration for one another by recollecting the most joyful days. At the point when James goes down the stairs to get one more container of bourbon, Mary keeps on conversing with Edmond.

At the point when Edmond uncovers that his mom is still on drugs, he blows up, however, Mary denies it to him and blames Edmond for attempting to draw in the consideration of others by blaming his mom for having gotten back to dependence. Accordingly, Edmond reminds his mom that her dad passed on from fixation, and afterwards, prior to going out, adds that it is so challenging to have a "dependent mother", Mary alone concedes that she really wants more morphine and desires to ingest too much "unintentionally" at some point, since she knows that assuming she does it deliberately, the Virgin won't ever pardon her.

At the point when James gets back with more liquor, seeing that there is proof that Jimmy attempted to secure the bourbon bureau in the basement, Mary overlooks this and detonates in apprehension about Edmond's demise. She likewise admits to James that Edmond doesn't adore her on account of her chronic drug usage. At the

point when James attempts to reassure her, Mary conceives an offspring again to Edmond, who appears to have been imagined to supplant a youngster she lost before Edmond's introduction to the world.

At the point when Kathleen arranged supper, Mary showed that she was not eager and would rest. James goes to supper alone, realizing that Mary is as of now going up to get more medications. At the equivalent, around 12 PM Edmond gets back to find his dad playing solitaire. As the two contend and drink, they likewise have a discussion that uncovers their reasoning. James makes sense of his miserliness and furthermore uncovers that he destroyed his vocation by remaining in an acting position for cash. After numerous long stretches of assuming a similar part, he lost his ability. Edmond consults with his dad about cruising and about his goal to turn into an incredible essayist one day. They hear Jamie get back home alcoholic, and James leaves as of now to try not to battle with him.

Jimmy and Edmond talk and that's what jimmy concedes despite the fact that he cherishes Edmond more than any other person, he believes he should fizzle. Jimmy passes out. At the point when James returns, Jimmy awakens and they battle once more. Mary, lost in her medication filled dreams of the past, goes down to the storm cellar. She was wearing her wedding dress and discussing her community days and how she lost her calling by experiencing passionate feelings for James while her

significant other and children observed quietly. In the interim, Jimmy and Edmond talk and that's what jimmy concedes despite the fact that he cherishes Edmond more than any other person, he believes he should come up short. Jimmy blacks out. At the point when James returns, Jimmy awakens and they battle once more. While Mary is lost in her medication filled dreams before, she goes down to the storm cellar. Wearing her wedding outfit, she discusses her community days and how she was not a priest and experienced passionate feelings for James, while her better half and children watched her quietly (O'Neil, 212).

Long Say's *Journey into Night* happens on one day in August 1912, from around 8:30 AM to 12 PM. This play portrays a family in a wildly regrettable climate where guardians and youngster's express allegations, fault and disdain, characteristics frequently connected with endeavours at self-hatred, self-rout, absence of fearlessness, loss of warmth, support, delicacy and a longing for things to be in any case. This family's aggravation is exacerbated by the profundity of their self-understanding and self-investigation, the story manages the mother's dependence on morphine, the family's dependence on bourbon, and the dad's miserliness, and the intemperance of the more seasoned sibling, and the disease of the more youthful sibling.

To put it mildly, American playwright Eugene O'Neill's *Long Day's Journey*

*into Night* is fraught with an enormous amount of underlying emotions, just like the stories about family relationships, Tyrone's family members, each of whom is struggling with addiction; mother Mary has just left the asylum, and the family men are drinking too much. The family spends the summer together in a holiday home near the sea.

The themes of this play revolve around the life of an addicted family; Mary the addicted mother who once dreamed of being a nun, James the Scrooge father and the failed actor, Jamie the troubled, ungodly older brother, and Edmond the sensitive, sick little brother, who suffers from a cough that foreshadows a serious illness, all of which are compounded by an honest analysis of the family members' feelings for each other. Between feelings of guilt, blame and anxiety, and attempts to beg for tenderness and kindness, the play ends with the mother's excessive intake of morphine.

#### **4.2 Tennessee William's *The Glass Menagerie***

Tennessee Williams, complete name Thomas Lanier Williams, (conceived March 26, 1911, Columbus - United States - passed on February 25, 1983, in New York City), was an American dramatist whose plays uncover a universe of human disappointment where sex and savagery underlie a climate of heartfelt delicacy.

Williams became keen on playwriting while at the University of Missouri (Columbia) and Washington University (St. Louis) and worked there during the downturn while

working at a St. Louis shoe industrial facility. Little performance center gatherings delivered a portion of his work, empowering him to concentrate on sensational composition at Ohio University, where he accepted his four-year certification in 1938 (Barr, 2007).

Williams' distinction started when he won Group Theater Award in 1939 with his assortment of one-act plays. In any case, Williams kept on working in positions going from stage fire up to Hollywood screenwriter until extraordinary achievement came following quite a while of not being renowned, unexpectedly becoming popular with the presence of his work in the play *glass beasts* (1944), which enormously mirrored his despondent family foundation. This was trailed by a progression of triumphs, including a carriage *Named Desire* (1947), a nervous wreck (1955), and the lovely *bird of youth* (1959). In his later works, he attempted to take on a recent trend that didn't engage people in general, and his dependence on liquor and medications further hampered his imaginative result.

Williams likewise composed two books, *The Roman Spring of Mrs Stone* (1950) and *Moise and the universe of reason* (1975), papers, verse, film scripts, brief tales and personal history, and a journal of the year (1975). His works have won four Drama Critics Awards and have been broadly deciphered and performed all over the planet (Chowdury, 2014).

Conversely, Williams was in a condition of much-weakening well-being during

the Sixties, disturbed by long periods of dependence on narcotic pills and liquor addiction, issues he tried to defeat after a serious mental and actual breakdown in 1969. His later plays were fruitless and were immediately met with terrible surveys from general society, including *Vieux Carré* (1977), about defaulters in New Orleans, and garments for the lodging (1980), which zeroed in on Zelda Fitzgerald, the spouse of writer Scott Fitzgerald, and on individuals who were attempting to get by (Islamiah, 2012).

In the foreground of his work is the mother's play "Miss Adonia", which resembles a monster who throws fire at members of his family before predated them, and then the father who compensated for his failures and frustrations by drinking wine and practicing domestic violence. These two characters came with children whose lives were miserable: the sister to whom Tennessee was attached as compensation for the mother, with schizophrenia and hallucinations, undergoing surgery to remove that part of the brain responsible for that disease, and then brother Deakin, who was admitted to a mental hospital, as a reaction to family hell reduced his presence to a minimum, until he became like an animal in constant hibernation, a completely negative character who played no positive role. While the only character who should have been psychologically treated was the mother who pushed her daughter to remove the front side of the brain, the only way to get rid of her hallucinations and delirium at home, then Tennessee himself who was afraid of the horror of the obsessive mother,

who prevented her husband from having sex with her, and pushed her children to hate their bodies, causing Tennessee to direct his hatred towards his body, neglecting his emotional requirements, so that he did not masturbate until the age of twenty-six, only to discover later that he was homosexual (Hama, 2016).

Williams grew up aggressive and moody and turned to drugs, and to make his life go on he indulged in creative work, his works being a production of his fragility combined with severe depression. He was like someone who managed his disappointments and illnesses to produce great works, as if he could only cope with his mother's violence by controlling her and avenging her by turning her into a theatrical character, and even changed his name from Thomas to Tennessee, to get rid of the remnants of that name's history.

His work is summed up by the phrase that Williams used to repeat "Monkeys will inherit the earth", that is, psychological problems make the individual unable to adapt successfully, becoming more like an insensitive animal, and not so he must practice writing as a kind of psychotherapy (Guo, 2017). That's what the play "The Glass Menagerie" deals with, to his famous play "a cart called Desire", focusing on the role of desires, especially emotional, and then the play "Cat on a Hot Tin Roof", which is in the expression of its author a process to cut parts of his body and display them in front of the public and suffer their characters from despair, failure and lack of

values until they become like cats jumping on a hot surface.

Williams suffered from depression for many years and many of the characters and events that happened to Williams in his life appear in his plays. Williams' works are mostly tragic within the American mold of his time, such as the play "glass monster statues". Williams died in New York, leaving twenty-five complete plays, two novels, a short novel, Sixty short stories, more than a hundred poems, and one biographical book (Gadallah, 2016). Eventually, Williams was seeking comfort from an unhappy life, one day they found him dead in a hotel with a sign on the door saying: "Please don't disturb".

It is a play by Tennessee Williams, debuted in 1944, which is viewed as the dramatic work that sent off Williams to notoriety. The play serious areas of strength for has components, including characters in light of its creator, his mom and his intellectually powerless sister Laura. The play debuted in Chicago in 1944.

#### **4.2. Characters in *The Glass Menagerie***

Amanda Wingfield: she is a wildly gorgeous lady with a sharp insane person, deserted by her better half, Amanda attempts to bring up her two kids under troublesome monetary conditions. Amanda yearns for the solaces of her childhood and furthermore yearns for her kids to have similar solaces.

The first characters is Tom Wingfield: Amanda's child. Tom works in a shoe



stockroom to help his family however is baffled by his work and tries to turn into a writer. The second character is Laura Wingfield: Amanda's little girl and Tom's more seasoned sister. A youth sickness left her limp, she had mental delicacy and a feeling of inadequacy that separated her from the rest of the world. She has made her very own universe represented by her assortment of glass models. The fourth character is Jim O'Connor: an associate of Tom and Laura in secondary school. Jim was a renowned competitor and entertainer during his days at Soldan High School. The fifth character is Mr. Wingfield: Amanda's missing spouse and Laura and Tom's dad. Mr. Wingfield was an attractive man, loaded with movement and excellence, who worked for a phone organization and in the end went gaga for another lady, which drove him to leave his family 16 years before the occasions of the play.

*The Glass Menagerie* is a play of memory and represents the essential features of the Tennessee Williams Theater, in which he recounts part of his life and memory in the Great Depression of America and the world behind it at that time. A memorial drama, narrated by one of its heroes, Tom, and tells us about his mother Amanda, and his sister, Laura and their lives in the decadent rotting environment of the environments around San Luis, mother Amanda is a typical woman for the women of the southern United States, where she grew up in a world that values valuables and collectables, and sees her possession as a symbol of greatness and glory. Lame Laura buries herself in her world, escaping the harsh reality. And so she lived with her

consent, taking up her hobby of acquiring and contemplating Glass Animals, and eventually became, like a piece of her glass collection, Fragile and thin that does not move off the shelf (Gadallah, 2016).

The son Tom is a poet working in a commercial shop, a young man who dreams of liberation from the mechanical life he lives with his mother and sister. He is attached to them and responsible for them because his father fled and left them without a breadwinner. His mother begs him one day to find a husband for his sister, "Laura," and he lures one of his friends, named Jim, to fulfil his mother's desire, so that he may give his sister happiness. Laura finds in this visitor the boy of her dreams and woos him, overcoming her shyness and inherent inferiority complex, and discovers that he is engaged to another girl. Thus, the girl's hopes for a new life, the mother's hopes of marrying her daughter and the brother's hopes of bringing happiness to his family are shattered.

At the beginning of the play, the illusion of Amanda blinded her heart to the fact that her daughter is a lame handicap. She insists on deluding herself that Laura's disability came in her favor; when she told her, "I think the whole difference is in her favor" (Williams, 36). Her delusion also prompted her to try to convince Jim - Amanda's planned future husband-that Laura is an attractive girl when she said, "it's rare for a beautiful girl like Laura to be a housewife, but, thank God, she is not only

beautiful but flawless" (Williams, 49).

The real explanation is that Laura is a housewife who does not come out of it, because she takes care of her collection of animals, transparent glass statues because they symbolize her weak and fragile psychological state and also represent her escape from the outside world that rejects her form, and this makes Laura spend most of her time at home. Moreover, she is not quite a housewife as Amanda thinks, when Laura tries to free herself from her prison and gets out of the house she makes frequent visits to the zoo so that she can see the different live animals and birds especially the Penguins that she loves because such birds walk just like Laura's gait. Although Laura is beautiful, kind and innocent, she is very depressed and desperate, so she often resorts to her glass collection of inanimate animals in order to spend entertainment on herself. Laura's expecting husband Jim succeeded in calling her right when he used to call her blue roses symbolizing two different things at once. The Blue Rose means beauty, purity and tenderness and at the same time, it means sadness and depression because of the word "blue", which symbolizes sadness and melancholy. For her, Jim represents temporary pleasure because she feels happy and free with him and also represents a good opportunity for her to start a new life, but parting with him forever leaves her feeling frustrated and alone again.

Jim is like the other characters in the play. He is fictional and realistic, as he is

obsessed with obtaining wealth, success and speed while continuing to think about wealth, when Laura is asked to "Think about the wealth made by the man who invented the first piece of gum. Amazing, isn't it" (P. 56), although he tells Laura that he does not want to marry her because he is related to another girl, he admires Amanda and her children, imagining that they are successful and will have a promising future. However, Jim's sense of optimism about Amanda's family members is an illusion because it is unfounded, based on wrong thinking.

Williams once said, "I prefer tenderness, but cruelty seems more acceptable (Laura, who has built her character out of transparent, breakable glass, Jim manages to woo her by evoking memories and stirring her feelings in various ways to tell her that he has been engaged. He would drop it off the shelf to shatter as the rhino she was attached to crashed out of her glass collection, where Jim knocked it down and broke it, but not intentionally. Laura returns to her world with Glass Animals and the events push the young Tom poet to break the walls of the harsh reality in which he captured his family life, and escapes to leave his family life in search of his world, his dreams, illusions and hopes.

Furthermore, Williams uses music and light to create a special mood that suits the situation and supports emotional expressions for the receiver to react to, as well as to make the play seem unreal noisy tense. It is a strong signal to remember past

emotional memories, and to navigate between them and the events present, in a way that ensures the interaction of viewers, music also seeks to understand the psychological relationship between the human experience of feelings and gestural behavior, the play of glass statues is full of gestures, such as the pose of Laura dancing, and the mother stands like a statue that does not move, The music in this play associates the storyteller with a different moment and space and the topic of the story in the play. During every scene, music is played as an insistence on the energy, sentiments and sentimentality that are the air of the play. As is obvious in the play, Tennessee Williams is enamored with Laura and her gathering of Glass Animals, since he made her dance a ton to the music, and he likewise enters the music a ton as she talks, and consequently, he commits unique music to her, so it is Laura's music as he relates in his notes: "it is fundamentally Laura's music, and subsequently shows up more plainly when the play centers around her and the delightful delicacy of glass that is her picture" (Williams, 13). In many scenes, there is an affiliation and coordination between music and light to draw in the consideration of the crowd, for instance, when Amanda believes Laura should request the moon for a wish the sound from the violin rises and the stage lights faint.

Amanda and her family carry on with the brutal life encompassing them and the vile circumstances in which they live. As a mother, she needs to see her girl get hitched to some extent before she bites the dust, so she is stressed over her little girl

and has made an honest effort to track down a reasonable spouse for her. I have requested that Tom commonly manage this issue successfully by welcoming a few decent youngsters to his sister: "I recommended that it would be really great for your sister to bring back a pleasant young fellow, I think I have made this proposition at least a couple of times" (Williams, 31), Amanda requests that her child do this on condition that the supposed admirer isn't a lush: "the last thing I need for my little girl who beverages wine... "Old housekeepers are in an ideal situation than tanked spouses" (Williams, 33).

She is also very careful that the salary of the daughter's future husband will be enough to ensure that he will adequately support her daughter financially upon marriage. Moreover, she is not only worried about Laura's future but also about Tom as she sees that Tom spends most of his time getting drunk, smoking and going to the movies after returning home from work. Hence, she constantly asks him to give up the bad habits that may distract him from work and family. She is afraid to see Tom lose his job, as this could leave her with Laura in a difficult financial situation. Therefore, she often strongly blames him, hoping that he will change to be a noble family man.

This work was considered extremely melancholic, negative and strenuous feelings, but critics did not address it with much positive, but it was remarkable for its deep philosophical content and its depiction of complex feelings in which sadness is mixed with feelings of fear and guilt. He describes his society as a kind of "Hell "

in which people eat each other with racial discrimination and discrimination of all kinds.

Tennessee Williams sensationalizes the talk between the characters throughout the show, the many struggles between the characters, and strong, moving words to make them OK to the per user or the beneficiary. The conversational language of discussion between the characters of the play additionally formed their mind and perspective, and this Tennessee succeeded as though he were depicting the daily routine he was experiencing.

Tennessee Williams is likewise quick to utilize the expression "memory play" and expounded on him in the creation notes of *THE GLASS MENAGERIE*, the message mirrors the mental aggravation of the personality of the dramatist through his characters, where Williams thought about the theater a spot for creative mind beyond anything that can be described, where the theater incorporates non-verbal communication, sounds and portrayal and the words emerge as though Real with a genuine the truth isn't fanciful, this play showed the situation with Williams as an essayist and painter and his extraordinary love of artistic expressions of photography, alongside how the pictures are entwined with the subjects of his message.

Tennessee Williams introduced *The Glass Menagerie* in an unconventional manner, with Amanda continually hopping in front of an audience and seeming to

scoff a ton, proposing the impact of Expressionism in Williams ' plays and a takeoff from practical and naturalistic scholarly developments.

Pundits considered *The Glass Menagerie* expressive development because of the combination of the objective, close to home, mental, visual and mental circles in it. Moreover, Tennessee Williams trusted that reality, life, and the truth are fundamental parts of human instinct, so he made sense in his "creation takes note of" that introducing these fundamental perspectives requires a creative mind from the entertainer. He, thusly, expects that per users should have high mental abilities to figure out the message in the event that they don't see it introduced.



## Chapter Five:

### 5.0 Conclusion and Recommendations

Drawn out DAY'S JOURNEY INTO NIGHT is viewed as the best play was composed by O'Neill, not just in light of the fact that it is a history of the essayist yet additionally due to its imaginative components. The play recounts the narrative of a family over an entire day. O'Neill shows us the progression of time in an arranged manner: through the expansion of the entire family. As time advances that day, Mary is increasingly more impacted by the morphine she is dependent on. Her significant other and youngsters become increasingly drunk over the long haul that day.

One meticulously details the events, signifying that he remembers all his past and does not forget the touching moments in his life, for example; he reveals to us how Edmond was watching his mother's actions closely because he feared morphine for her and the fact that O'Neal himself had these feelings for his mother. O'Neill's portrayal of lighting in the manner he composes is, in this way, an imaginative approach to showing us the progression of time. At the point when the play starts (in the first part of the day), he lets us know that "daylight comes from the Windows" P.16. Toward the start of the second demonstration of the play (promptly in the early evening), he lets us know that "no daylight goes into the room, with a weak fog in the air that hoses the brightness of the sun" P.22, in this manner depicting the levels of

light this evening to the furthest limit of the play, which reflects the gloominess of the characters' life.

The characters in the play talk as individuals talk and as they are, and the characters change over the long run that day, when the dad and the kids drink the beverage and when Mary takes morphine, their language changes because of the impact of compulsion on them, that is to say, they are not in cognizance on occasion. The fog that covers the house as described by O'Neill; is a figurative symbol of something else. Perhaps he meant in it the fog of addiction and that no one can escape. Dealing with his case realistically especially his addiction, his feelings of guilt and betrayal, and also forcing audiences to deal with issues of this quality, she revealed the deep psychological traits of her main characters - and thus their impact on the audience's feelings.

The play shows the contention between the real world and deception and the difference between the present and the past. It depends on the standard of introducing a progression of occasions that are organized to show the experience of the dramatist his real private experience through the memory of one of his male characters in the play named Tom Wingfield. Tom is the storyteller of the play and a person in it as well as different characters are mother Amanda and girl Laura and Jim O'Connor.

The story of occasions in the expressions of one of the characters is significant

on the grounds that it assists with joining discrete and irrelevant scenes in light of the fact that the vast majority of the occasions of the play are long-winded and steady, as what ties the play together is Tom's recollections of things from an earlier time, not the presence of cleartext.

Knowing what is happening in an individual's psyche, requires the investigation of things, occasions and individuals around him, since they straightforwardly influence his life, their lives both emphatically and adversely, this is known as genograms, or at least, the investigation of individuals by their families and environmental elements.

Williams was one of those individuals who encountered a troublesome, hopeless, distressing and terrible everyday life in his experience growing up and youth, as was obvious recorded as a hard copy of this play, where he needed to show how individuals resort to deception and consider it to exist to get away from the real world or to envision that they are carrying on with a specific life yet that others are residing it.

Accordingly, the play zeroed in on surveying and fostering the contention between the real world and deception as well as the difference between the present and the past. Also, Williams zeroed in more on Tom the storyteller than on the personality of Tom Jr., on the grounds that for him the characters and the plot are less

significant than the locations of memory since it is through Tom's memory that all that will be uncovered in regards to the authentic, social, monetary and mental foundations of the family.

Through it, we find Williams a pattern toward Freudian brain research by understanding Williams' inward mental real factors that can best be depicted through his play. It is a complicated establishment to comprehend the intentions that lie at the foundation of the vast majority of Williams' work.

The play shows the anguish, disappointment and surrenders of all expectations regarding its heroes as every one of them has their fantasies and dreams that control them. Hence, the play has little development yet an extremely enormous mental demeanor. Numerous pundits of the play noticed that the theater in Which *The Glass Menagerie* is performed turns into the theater of the brain. For Tennessee Williams, the play is by all accounts a type of mental therapy that prompts the arrival of difficult old waiting, areas of strength for recollections like bitterness, outrage, and dread by communicating them recorded as a hard copy when he succeeds at delivering the imagination of mentally roused characters when he utilizes the utilization of satire in scenes of sadness and cautiously fabricates sensations of sentimentality.

Amanda has a double person. All things considered, she is sensible and unreasonable, clearly ridiculous when she doesn't understand that she envisions like

different characters in the play since she misdirects her kids as well as tricks herself when she at times shows up in front of an audience for instance wearing the old lovely dress that she wore when she was essentially nothing to feel cheerful and disregard her hopeless reality: "she wears a yellow energetic dress with a blue silk scarf. She conveys a lot of jokes" (Williams, 41).

Thusly Amanda tracks down a source for her fantasies and dreams so she can manage her ongoing hopeless life. She yearns for her days of yore for her, the past before marriage addresses generally that is blissful, fruitful and regarded, however presently all the great goes, she is currently old and deserted by her significant other quite a long time back. Her child is a consumer and doesn't good for anything. Her girl is incapacitated and secluded from the world, and the eventual fate of the entire family is hopeless. Besides, she is so discouraged and frantic that everything she could ever hope for of getting a spouse for her little girl has flamed out in light of the fact that she as of late figured out that the (Jim) Tom raised could never ask Laura for marriage. All things considered, he has connected with another young lady, which constrained her to have abrupt sympathy for herself as well as for Laura.

This is an exceptionally miserable occasion that mentally makes' Amanda extremely upset and desires to find a reasonable spouse for her miserable girl, making her more sensible, so she shows up in the last scene exceptionally depleted,

discouraged and disappointed, chastening her child for his narrow-mindedness. Lack of concern for the horrible condition of his family, acknowledgement interestingly of a feeling of sadness and disappointment, "Go to the film, go! Try not to ponder us, a neglected mother, an unmarried sister who is deadened and has no work, let nothing impede your satisfaction, simply go, go, go - to the film" (Williams, 75), eventually, Amanda appears to have relinquished her fancies and become mindful of the horrendous reality that encompasses her and her loved ones.

Perusing the play, one can undoubtedly see that every one of the characters in the play is stray, and experiences extreme agony and distress and the play appears to portray brutal day to day life on the grounds that its characters don't have freedom of thought since they cannot adapt to their social climate. In this way, the entire family is crushed after Mr. Wingfield deserted them a long while back.

Tom was likewise on his dad's methodology where he additionally deserted the family to construct himself as he suspected. Laura is incapacitated and secluded. In light of destitution, Amanda is compelled to sell magazines she brings free of charge and ladies' clothing to bring in the cash the family needs. In any case, the climate the not set in stone by the social, physical and mental powers that put the squeeze on the characters to fizzle in spite of their endeavors to adjust to their social and environmental factors so they can conquer the difficulties of their lives, yet their

endeavors are to no end. The more they attempt to dispose of their life issues, the more regrettable their circumstance becomes. To make progress throughout everyday life.

A man should have confidence in life to feel certain that he can accomplish something magnificent throughout everyday life, the play conveys in its substance (the way that man was made in anguish), so he should endure and persevere through the difficulties of life that he faces all through his life to accomplish what he needs in this mind-boggling world.

## **5.1 Recommendations:**

After reviewing the theoretical literature and previous studies, the researcher recommends that:

1. There is a lack of studies that dealt with American literature, especially drama, so the researcher explains the increase in the number of studies in this field.
2. The researcher also encourages the use of American literature and harnessing it in the Jordanian theatre more than it is, the researcher noticed a great demand for the presentation of some plays in the Jordanian theatre such as (Zaal and Khadra).

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