THE RELATION BETWEEN THE MAJOR CHARACTERS AND THE PLOT IN REVEALING THE THEME IN TENNESSE WILLIAM'S 'THE GLASS MENAGERIE'

A Thesis

Presented as Partial Fulfillment for the Requirements to Obtain the Degree of Sarjana Sastra in English Letters

By

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Fr. B. Alip, M. Pd., M.A.
IPSE FINIS ERIT DESIDERIORUM
NOSTRORUM,
QUI SINE FINE VIDEBITUR,
SINE FASTIDIA AMABITUR,
SINE FATIGATIONE LAUDABITUR,

Augustinus De Civitate Dei XXII, 30.

This thesis is dedicated in the loving memory to:
My Adorable Late Grandfathers:
Mbah Toro and Mbah Renggo.
May your spirit of goodness always be in my heart ever after.
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Summary of The Glass Menagerie
ABSTRACT


*The Glass Menagerie* is a sad story. It is considered as a modern tragedy, which raises the problem from human relationships. It is about the family that tries to escape from reality and cannot feel that life is real. This study focuses its discussion on the major characters and the plot in revealing the Theme. The Major characters in the play are Tom Wingfield, Amanda Wingfield, Laura Wingfield, and Jim O’Connor.

The study is to answer three problems: they are (1) how the major characters’ trait is described in the play. (2) how the plot is described in the play. (3) how the characters and the plot reveal the theme of the play.

The approach that is used in this thesis is a formalistic approach. As the study critized the work itself without connecting it with the outside aspects of the work, it uses formalistic approach in studying the play. The study tried to analyze the concept of causal relationship and interdependent relation between the character, the plot, and the theme. First, the structural analysis of character depiction and plot progression will be given to be the backbone to understand their relation. Second, the study tries to discover the theme’s expression that the characters give through the plot progression.

From the study, it can be conclude that every character’s action in the play affects the other character and cause a certain event in the story that managed the plot. From the plot, the theme is finally revealed. All characters have their own escape. Here escape is the basic fact that leads the theme, Life is real and it must be faced. Tom escapes from the house to find his freedom. Laura escapes from her crippled by creating her own world with her collection of glass animals. Amanda escapes her loneliness by pushing her daughter to repeat her glorious youth by finding a gentleman caller for Laura. Jim escapes his high school triumph by taking some courses so the Wingfields can see him as an educated man.
ABSTRAK


Studi ini bermaksud menjawab tiga pertanyaan, yaitu, (1) bagaimana karakter-karakter utama digambarkan, (2) bagaimana plot digambarkan, (3) bagaimana karakter dan plot pada akhirnya mengungkapkan tema.

Studi ini menggunakan pendekatan formalis dalam upanya menganalisa drama *The Glass Menagerie*, oleh karena itu studi ini tidak mengaitkan drama dengan aspek-aspek di luar drama itu sendiri. Studi ini berusaha untuk menganalisa konsep hubungan sebab-akibat dan hubungan ketergantungan antara karakter, plot, dan tema. Langkah pertama, analisa terhadap penggambaran karakter dan perkembangan plot akan diberikan sebagai latar-belakang untuk memahami hubungan mereka. Langkah kedua, studi ini berusaha untuk mengungkapkan pernyataan tema yang diungkapkan oleh karakter melalui perkembangan plot.

A. Background of the Study

Human life and action are the important sources of knowledge because of their uniqueness. What human experienced in this world then becomes the theme of some playwright to explore in his play. The experience itself can be a true story or just the author's imagination. Here, literature as one of knowledge tries to reveal the misery of human being through literary work.

A literary work takes the sources from life experiences. The life experiences can be the life of the author himself or another person. Rene Wellek and Austin Warren (1956:96) in their book Theory of Literature explained that the work of literature represents life as a reality. They stated that literary works contain the reality of human situations, problems, feelings and relationships.

Literature brings to readers a reality of human life with their own dreams, problems, and idealism, as a reflection of human's being life. For this reason, Edgar V.Roberts and Henry F.Jacobs stated that literature might give a special role to our life, especially toward our self-development. According to them, literature could be a means to improve ourselves, both personality and intellectuality. In this case, literary works provide a story of human struggles in their own certain time and place that might be different from ours today. These
facts may give us new experiences and perspectives of life. It also may develop our mature sensibility and compassion for the condition of all living things around us (1987:2).

Drama as one of the kind of literary works deals with the expression of human being through dialogues and actions. Otto Reinert in his book *Drama: An Introductory Anthology* examines that drama is one of the most vital forms of literary expression, because its medium are the dialogues and actions of living people on the stage. He also adds that a performance of drama is much more than just an art of words, but it is a join product of many arts such as stage design, acting, and also direction are the chief (1961:xi).

Reading plays is a challenge for the writer. He finds the challenges to provide the proves that a work of art consist of many elements. In short, he must present the intrinsic elements in the story. The writer believes that a story is built from the sequence of events that later will called the plot. It is because what happens to the characters is the plot. From the action done by the characters, the writer can find the plot. Since the theme is a central idea, which is, made concrete through representation in person, action, and image (Funk, 1986:109), the writer finds the person as the character and the action as the plot. Through both elements the writer will know the theme. He must see all the elements that the playwright has placed on the page. The elements that the writer wants to discuss are intrinsic elements. Those elements that will be analysed in this thesis are characters, plot, and theme.
Murphy states that there is a close relationship between characters and plot in the story. We find that the actions of the characters have huge contribution toward the next movement of the plot (1972:134). Another sources by De Laar and Schoonderwoed describe how plot and characters need one another, "... plot is what happens to the characters. Plot and characters cannot be really separated. Plot is nothing without characters, characters are nothing without the plot" (1963:167).

Another important element of literary work is theme. Kenney said that theme is the meaning the story releases; it may be the meaning the story discovers (1966:91). Theme is the necessary implications of the whole story, not a separable part of the story. Theme as said by Elizabeth McMahan, Susan Day and Robert Funk (1986:109) is the central idea or thesis, the central thought, the underlying meaning, either implied or directly stated; the general idea or insight revealed by the entire story; the central truth, the dominating idea; the abstract concept which is made concrete through representation in person, action, and image. In this case, there is a way to find the theme of the story that is only by a complete and responsive reading of the story, involving a constant awareness of the relations among the parts of the story and of the relation parts to whole (Kenney, 1966:95-97). The plot, the motivation and the values are important to discover the theme.

Plot is what characters do and what happens to them. The first question about plot and theme is whether the author’s characters do things, or whether
things happen to them. The second is what kind of things the characters do and what kinds of things happen to them (Kenney, 1966:95).

To find out the theme, the reader should know and find other intrinsic elements of literature, which is the plot. Plot has a relationship with characters because what they do will influence the plot. Here, theme is the revelation of human character. Therefore, finding character and plot of a story is important way to discover the theme.

Considering all the facts above, the writer is interested to examine the relation between character, plot and theme. He is dared to know more about the relation, especially, the contribution of character and plot to get the theme in a literary work. Therefore, he will analyse the relationship between character, plot, and theme throughout Tennesse Williams' play entitled The Glass Menagerie (1944) as the subject of the analysis.

The Glass Menagerie for the writer is an interesting play because it tells a single parent who raises two children with various problems. It is a serious play, which starts with problem. This is a play that full of conflicts also a sad story about a family on the edge of falling apart.

The problems in this thesis are taken from the traits of major characters and their actions as implied in the plot of the play. From the major characters' trait, the writer will find the conflict as the basic part of the plot. Then, he will see the exposition or Introduction, complication or Rising action, the Climax, and the Resolution to support the facts in finding out the theme. The writer assumes that
through the major characters with the help of the plot, the writer can obtain the theme of this play.

B. Problem Formulation

From the previous introduction, there will be several problems that could be formulated in questions, they are:

1. How are the major characters’ traits described in the play?
2. How is the plot described in the play?
3. How do the relation between the major characters and the plot reveals the theme of this play?

C. Objectives of the Study

The writer has three objectives in this thesis. First, the writer wants to know the characterisation of the major characters. It is important because the traits of the characters support the plot in understanding a story. A character should be existed to construct the plot. Second, the writer wants to find out how the plot develops in the play. It is need to be clarified that plot is the sequence of events. From the events that shown in the play, the writer can understand the story. These events can be found in the exposition or Introduction, Complication or Rising action, the Climax, and the resolution of the play. It is a must for the writer to explain those four events. Third, the writer wants to reveal the theme of the story. After knowing the major characters and the plot of the story, the writer
relates both in order to get the theme of the story. In short, before going to find the theme of the story, the writer must study the major characters and the plot of the story in this thesis.

D. Benefits of the Study

The writer hopes that this thesis will be valuable for those who study a play especially American play. The writer hopes that the reader will be familiar with an American playwright, Tennesse Williams. He is one of modern playwright who contributes his works in developing American literature. For those who want to study the character in the play, this thesis provides the way to find the traits of the characters. This gives to the reader the description of characters as seen in the play. After reading this thesis, the readers can find the plot with its elements such as exposition, rising action, climax, falling action, and resolution. Through these divisions of the story, the writer also shows the facts for the readers who study the theme in the play through the characters and the plot. In this case, the writer searches the character’s action in the plot from Exposition, Rising action, Climax, and resolution of the story. After finding the actions in the play, the writer moves to the conflict that happened in the actions between characters. The conflict will lead the readers to the end of the story. The writer reminds to the reader not to forget to study the conflict first, before going to study the plot. These have to be done because as Robert Stanton said in An Introduction to Fiction, conflicts is the core of the story’s structure, the generating centre out
of which the plot grows. In other words, a story may contain more than one conflict of forces, but only the central conflict fully accounts for the events of the plot (1965:15).
CHAPTER II
THEORETICAL REVIEW

In this part, the writer will present several criticisms and theories applied in this thesis. This part is arranged into two subchapters. They are review of related studies and review of related theories. At this point, review of related studies will deal with some criticisms on Tennesse Williams' play, The Glass Menagerie (1944). Then the writer applies theories of character and characterisation, plot, conflict, and theme.

A. Review of Related Studies

In Synthetic Myth, Esther Merle Jackson puts forward the idea that The Glass Menagerie is a schematic explication of modern life (1987:26). Williams' uses memory as a reference point around which are clustered the psychological, sociological, religious, and philosophical symbols he wishes to present (1987:27). Jackson states that in this play, the playwright stops the movement of his progression of suffering and announces that the play, as yet without a philosophical resolution is over (1987:35).

In Irony and Distance in The Glass Menagerie, Thomas L. King makes an important statement about Tom Wingfield. King examines that Tom is the only character in this play; the other characters can possess no consciousness because they are real. Indeed, Amanda, Laura, and the gentleman caller do not appear in
the play at all as separate characters. King states, adding that he does not see the
characters but Tom’s memory of them; Amanda and the rest are merely aspects of

Judith Thompson, in *Tennessee Williams: Memory, Myth, and Symbol*,
devotes a great of space to a Jungian analysis of the characters in *The Glass
Menagerie*. Her psychological and biographical commentary is directed toward
constructing the life-world of Tom Wingfield. Thompson uses Jung’s
psychoanalytic theory to determine what symbols, archetypes, universals are
represented by the characters, and at least in on instance-claiming the photograph
of Mr. Wingfield as the objective correlative to Tom’s wander-lust makes the
connection between the existence of the other characters and Tom’s

In *Tennessee Williams: A Portrait in Laughter and Lamentation*, Harry
Rasky uses extensive interviews with Williams to explore the author’s intention,
through these interviews, Rasky presents a glimpse of the life-world of the author
and the driving force behind the author’s creations. Rasky reports William as
saying:

I have always been more interested in creating a character that
contains something crippled. I think nearly all of us have some kind of
defect, anyway, and I suppose I have found it easier to identify with the
characters who verge on hysteria, who were frightened of life, who were
desperate to reach out to another person (1986:134).

This statement supports the idea that Williams incorporates something
crippled into all major characters—another law positively attached to the play.
From the criticism above the writer knows that *The Glass Menagerie* is not merely a play that tells about human suffering. The memory of Williams become more clearly in this play. It is because this play is a kind of true story that Williams experienced. He opens the world to give a modern life into his play. Through the characters, he wants to show the world that *The Glass Menagerie* is a picture of American family who lived in Southern with its idealism of life. The Journey of inner self implied in this play through the characters. As gloomy as Williams’ life, *The Glass Menagerie* challenged the reader to learn something inside. From the story we can learn that life must go on, never surrender, because everybody has their own ways to be what they want to be.

**B. Review of Related Theories**

**1. Theories of Character**

According to Beary and Hunter in *New World of Literature*, characters are individuals portrayed in Literature (1989:31) Understanding characters will make us deeply involved with the play that we read. It is also makes us easier to get the idea that characters want to convey as Redman says:

The more you discover him as the play progresses, the better you will understand why he acts, thinks, and feel as he does and why his struggle was or was not successful. You will also gain a better insight into the meaning of the play-the idea, view of life, or commentary on human behaviour that is dramatized through the words and deeds of the characters (1964:viii-ix).

When we read a play it means we read every dialogue spoken by each character. From the dialogue we can identify the characters in a play. The first
few speeches made by the character or made about him give us important clues to
his nature. The dialogue also reveals the relationship of the characters to one
another. This relationship usually reveals the situation on which the play is based.
The characters want something, or fear something or in some other way conflict
with one another. Whatever the exact nature of situation, we feel a certain
tension. A conflict exists and must be resolved before the play ends (Fuller,

Dealing with characters, Abram categorises the changes into Major
counterpart and Minor character.

Major character is a character that can be the centre of the story. He or she
is the focus on the play from the beginning to the ending parts. The core of the
story is highlighted to this character’s experiences.

Minor character is a character who appears in a certain setting, just
necessarily to become the background for the major characters. Their roles are
less important than the major characters because they are not fully developed
characters and their roles in a story are just to support the development of the

Characters are also divided into two types based on the internal
complexity which are Flat character and Round character.

A Flat character is presented without much individualising detail, and
therefore can be adequately described in a single phrase or sentence. It also can be
a single idea or quality.
A Round character is complex in temperament and motivation and is presented with subtle particularity. He is as different to describe with any adequacy as a person in real life is and like most people, he is capable or surprising us (Abrams, 1981:20). Characterising they are good or bad character. It makes flat character not full developed. Round characters are complex and many sided in their temperament so that the characters have much proportion for their development.

Based on their development or changes, according to C. Hugh Holman and William Harmon in their book, *A Handbook to Literature* (1986), characters are also categorised into static character and dynamic character.

A Static character is one who changes little. The things that happen to such character without things happening within. The pattern of action reveals the character rather than showing the character changing in response to the actions. Sometimes a static character gives the appearance of changing simply because our picture of the character is revealed bit by bit.

A Dynamic character is one who is modified by actions and experiences, and one objective of the work in which the character appears is to reveal the consequences of these actions. To judge whether they are static or dynamic is not only based on a change in a condition or little change in opinion, but there is a process to make the change.

Concerning the characters who are involved in a conflict, Redman (1964) distinguishes them into antagonist and protagonist. The antagonist is the force that opposes the central character or protagonist. The antagonist may be some
weakness, desire or belief within the protagonist himself. Or it may be some outside force, such as another character, circumstances, nature or environment, fate or providence.

The protagonist is the opposing force in the conflict that is most responsible for bringing the conflict to an end, usually the central or leading character.

2. Theories of Plot

Hill (Koesnosoebroto, 19988: 72) says that there is a relationship between character and his action, movement and types. Character and action are like the subject and the verb in a sentence. They are in a story to express a complete thought. In a story, both character (subject) and plot (verb) must have a significant relationship.

Plot is another important element of literary work. It is an arrangement of some events in the story. According to Forster in Holman and Harmon (1986: 378), the story and the plot are different. A story is a narrative of events in their time sequence. A plot is also a narrative of events, the emphasis falling in causality. A story arouses only curiosity, plot demands intelligence and memory. Thus, plotting is the process of converting story into plot of changing a chronological arrangement of incidents into a causal and inevitable arrangement. This functioning of some kind of intelligent overview of action, which establishes principles of selection and relationship among episodes, makes a plot.
Holman and Harmon also quote the definition of plot that is stated by Aristotle into their book. Here, plot is defined, as the imitation of an action imitated should be in a whole. It should contain a beginning, middle and an ending. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. Middle is that which follows something as some other thing follows it. An end is that which itself follows some other thing, either by necessity, or as a rule, but has nothing following it.

In *A Handbook of Literary Terms* (1953), Aristotle, as quoted by Yelland et al., classify the plot as follow: dramatic plot is the conventionalised framework followed more or less closely by most plays and many novels and short stories. It is an artificial arrangement of incidents, the main purpose of which is to capture and hold the interest and provide an artificially satisfying conclusion. Traditionally it falls into the following divisions: exposition (the characters are introduced, the background sketched and the problem stated), ravelling or complication (the interest is quickened and suspense created by the introduction of difficulties, which seem to stand in the way of a satisfactory conclusion), climax (the point of greatest expectancy, the cumulative effect of preceding incidents), and denouement or unravelling (the conclusion is finally worked out). This pattern is alternatively stated as exposition, rising action, and falling action. (1953: 162),

The German, Gustaf Freytag in his *Technique of The Drama* (1863), as quoted by Abrams develops a pyramid to describe a typical five-act tragedy that
can be applied into fictions. The opening part of the story is exposition. In this
part the author explains the nature of conflicts, introduces the characters,
describes the setting or provide the historical background. From this the author
gives the first conflict in which the story really begins. This part is followed by
the rising action or complication. The author introduces a series of events with
causal relationship. Usually, this part is the longest portion of the story. Each
event intensifies the conflict, so the story rises toward a climax, that is when it
becomes clear which way the conflict will be resolved. The final part of the story
is resolution that shows how the conflict is settled (Abrams, 1981: 189).

The part coming after the climax, according to Abrams is crisis or turning
point of the fortunes of the protagonist (1981: 139). The crisis is then followed by
denouement, in which, "... the action or intrigue ends in success or failure for the
protagonist, the mystery is solved, or the misunderstanding is cleared away."

B.3. Theories of Conflict

Robert Stanton in An Introduction to Fiction (1965) mentions that one of
the elements of the plot in the story is conflict. Every work of fiction contains
obvious internal conflicts between two desires within a character, or external
conflicts between characters or between character and his environment. These
specific conflicts are in turn subordinate to the central conflict, which may be
internal, external, or both. A central conflict is always between fundamental and
contrasting qualities or forces, such as honesty and hypocrisy, innocence and
experience, individuality and the pressure to conform. This conflict is the core of
the story's structure, the generating centre out of which the plot grows. A story may contain more than one conflict of forces, but only the central conflict fully accounts for the events of the plot. Obviously, the central conflict of a story is intimately related to its theme: the two may even be identical. (1965:16).

Elgin F. Hunt in his book, *Social science. An Introduction to The Study of Society* (1955) says that conflict does not always have forms in direct ones, such as frontal war, fight, raid, riot or any kind of open hostilities. Conflict does not always mean hate, hatred, or distrust. Conflict also can happen just through the limit of differences of opinion, perspectives, judgements, and opposing arguments. This type of conflict happens because group tends to evaluate certain matters based on its own perception or point of view, which is influenced by their aspects of culture, values, religion, belief, and norms or moral standards (Hunt, 1955: 31-32).

Crosby E. Redman in this book, *A Second Book of Plays* (1964), says that in studying conflict, it is important to trace the problem. Redman suggests the way to trace the problem:

"As soon as possible, discover what problem has arisen as a result of the situation, what the main character, or characters, decide to do about it and why. This decision leads to a conflict or struggle between two opposing force. Note especially what the conflict is and who or what is involved in it. Once this has been made clear in the play, nearly everything that happens thereafter is related to the conflict and its effects, in some way, how the conflict is resolved and what the outcome will be." (Redman, 1964: ix)

Rohrberger and Woods in *Reading and Writing about Literature*, state that conflict is the struggle that occurs between the protagonist and antagonist, fate or
environment, or within the protagonist or with the conflicting value system. It is also called complication (1971: 180).

Robert and Jacobs define conflict as the opposition between two characters. It may also exist between two characters. It may also exist between larger groups of people, although in fiction conflicts between individuals are more identifiable and therefore more interesting. Conflict may also exist between an individual and larger forces, such as natural objects, ideas, and modes of behaviour, public opinion, and the like. The existence of difficult choices within an individual's mind may also be presented as conflict, or dilemma. In addition, the conflict may be presented not as direct opposition, but rather as a set of comparative or contrastive ideas or values (1987: 88).

4. Theories of Theme

Holman and Harmon in their book *A Handbook to Literature* say that theme is a central or dominating idea in non-fiction prose. It may be thought as the general topic of discussion, the subject of the discourse, the thesis. In poetry, fiction, and drama, it is the abstract concept that is made concentrate through its representation in person, act, and image in the work (1986:562).

Christ Baideck in *The Concise Oxford Dictionary of Literary Terms* emphasizes that theme of the work may be announced explicitly, but more often it emerges indirectly through the recurrence of motifs (1990:225).
Kenney in *How to Analyse Fiction*, says that theme is meaning of story release. In fictional, theme is what the author can make of the total experience rendered (1966:91).

He also adds that theme has connection with other elements of literary works, such as characters, plot, tone, motivation, and setting. In discovering the theme of the play, the writer uses some elements of literary works such as character, tone, setting, plot, and motivation. In this thesis the writer uses character and plot as the elements. Each of them has relationship with the theme.

The Relation between Character and Theme: character, as a major element in fiction is obviously the major important for theme. One better to be kept in mind in reading is the kind of characters of the story deals with.

The Relation between Plot and Theme: Plot is what characters do and what happen to them the first question about and theme is whether the author's characters do things or whether things happen to them (Kenney, 1966:94-97).

Burhan Nurgiyantoro in his *Teori Pengkajian Fiksi* (1985:80-82) has quoted Joseph T. Shipley's theory of theme from his *Dictionary of World Literary*. In his book, Shipley define the theme as the subject, general topic or the main problem of a literary work. He differentiates the theme of literary works into five different degrees. Those are:

1. Man as Molecule

   The theme of literary work in this degree is shown by the high physical activity of a man. It is higher than the psychological conflict of the character in the story.
2. Man as Protoplasm

The theme of this literary work is dominated by sexuality problem. The activity of sexuality is emphasized in the literary work, especially sexuality affairs.

3. Man as Socialis

The theme of this literary work emphasizes on the social life of character, and how he/she interacts with other people and nature around him/her. It also tells about the social problems such as politics, love, economic, education, and struggle.

4. Man as Individualism

Man is not only a social but also an individual too. As an individual, a man constantly asks other people to admit his right as an individual. He has a lot of problems and conflicts as an individual, such as the reactions of human being toward the social events. The individual’s problem may categorizes such as selfishness, pride, status and other things which are directly feel by each of individual. The individual problems usually show the personality of the individuals.

5. Man as the Highest Creature

The theme of this literary works emphasizes the relation between man and God. The problems of this degree are the relation with God, the view of life, religiosity, and other philosophical things.
D. Theoretical Framework

Using the theories about character and characterisation, the writer tries to analyse the major characters’ presentation in the play. The writer should find the characteristic of each character who are related to the discussion through their presentation which are direct and indirect. The dialogues between characters may reveal the quality of the other characters. In this case, the writer uses Beaty and Hunter’s, Fuller’s, Goldstone’s, Abram’s, Redman’s, Holman and Harmon’s, and Reaske’s theories to analyse the problems that are drawn in chapter I.

The theories about plot are used to compose the plot in the play. Gustav Freytag’s theory that plot can be divided into beginning, rising action, climax, falling action and denouement will make the plot more understandable so that it will be easier to be analysed.

The plot cannot be separated with conflict. Without conflict there will be no plot. The theories of conflict are used to identify the significance events where the characters have done in the form of dialogues. This theory is needed to find the climax of the story. This should be done because the climax itself is the main conflict of the story. So if we talk about the plot, never forget to put the theory of conflict.

The last is the theory of theme. The theory is used to solve the problem about theme. Here, the theme is related with the character and the plot. The kinds of characters of the story become a guideline to find out theme. Meanwhile between the theme and the plot, from what characters do happen to them, the theme can be revealed.
CHAPTER III

METHODOLOGY

A. Object of the Study

The object of the study in this thesis is The Glass Menagerie, an American play, written by Tennesse Williams. Penguin Books Ltd. published this play in 1959 with 86 pages in Harmondsworth, Middlesex, England. This play is divided into two parts: Part I consist of five scenes named The Preparation for Gentleman Caller, and Part II consist of two scenes named The Gentleman Caller Comes.

The play deals with four characters. Firstly, a mother named Amanda. Secondly, Laura, a crippled daughter who is painfully shy. Thirdly, Tom, a son who is the narrator of the play. Fourthly, a gentleman caller named Jim O’Connor who kisses Laura and raises her hopes before revealing to her that he is engaged. The work itself is Tennesse Williams’ first successful play, which won The New York Critics Circle as the best play of the 1944-1945 Broadway Season.

B. Approach

Concerning these three elements of literature such as Major character, plot, and theme, the writer only uses formalistic approach. This is because this approach studies the intrinsic elements of the literary work that are related to the writer’s topic. Guerin in A Handbook of Critical Approaches to Literature says
that formalistic approach is an approach that studies "the autonomy of the extra
literary considerations" (1979:70). This means that this approach isolates its study
from the external points of the play. In other words, the object of the study is
independent of any goal outside itself such as its reference to some external truth,
or its stature among similar works and the focus is exclusively on the work itself.

C. Method of the Study

The research procedure in this thesis was a library research. It means that
the writer read many books to get some related data in analysing the play. The
data such as theory of character, theory of plot, theory of theme and the criticism
of the work itself were collected from some books, encyclopaedias and Internets.

The writer divided the data in this study into two categories. They were
primary and secondary data. The primary data was the work itself, Williams' *The
Glass Menagerie*. The writer read and reread the work to understand the content
of the story.

The secondary data were the books that have been used to support the
study in getting the information related to the problems. The secondary data
functioned as an additional knowledge for the writer to know the problem in the
analysis.

Those secondary data were the books or references which talked about
theories of character such as Holman and Harmon's *A Handbook to Literature*,
Abram’s *A Glossary of Literary Terms*, Kenney’s *How to Analyse Fiction*, Robert
and Jacob’s *Fiction: An Introduction to Reading and Writing*, George Ehrenhaft
Note's: *The Glass Menagerie & A Streetcar Named Desire*, they give valuable help important in order to understand the play.

The sources that were talking about plot, conflict, and theme are, Gustaf Freytag's *Technique of The Drama*, Koesnbroto's *The Anatomy of Prose Fiction*, Robert Stanton's *An Introduction to Fiction* and Crosby E. Redman's *A Second Books of Plays*.

There were some steps taken in order to reveal the analysis about the relation between major characters and plot in revealing the theme in Tennesse Williams' *The Glass Menagerie*. The steps that the writer took were as follows. The first step was read and reread the primary source. The second step was to decide the topic that he has chosen. Since he found the relation between the intrinsic elements in the play, then the writer decides to analyse the major characters with the help of the plot to reveal the theme. The third step was collecting, reading, and understanding the secondary sources. The forth step was deciding the appropriate methodology to this thesis. The writer chooses formalistic approach. The fifth step was analysing the play in order to find out the answer of problem formulation. The last step was making the conclusion of the analysis.
CHAPTER IV
ANALYSIS

In this chapter, the writer tries to answer the problems. This thesis has three problem formulations. They are how the main characters are described in the play, how the plot is described, and how the plot and character help each other to find the theme of the story. Based on these problem formulations, the writer divides the analysis into three parts. The first parts will explain the trait of the characters as seen in the play. The second parts will illustrate the plot of the play. The last parts will explain the way the character and the plot relate each other to find the theme in the play.

A. The Characters in the Play

This section will present the traits of the characters. This needs to be clarified because the existence of the major character is important to construct the story.

1. Tom Wingfield

Tom is the narrator and a character of the play. Son of Amanda and the escaped father in the photograph above the mantle, and brother to Laura, Tom is the bread winner for the family. He works in the Continental Shoemaker’s factory and sneaks away to write poetry when business is slow. He dreams of getting away from home where he is trapped in a job he hates, and he goes to the movies
every night to seek out adventure. Tom is a responsible man who supports the family through his desire, and he joins the Merchant Marines, using the money that was meant to pay the electricity bill for his membership fee. Although he does escape as his father did, he is still haunted by the memory of his sister he left behind, Laura. This is because Mr. Wingfield as the head of family abandoned them. Tom must work hard to support the family. His salary is to pay the bills of the apartment and electricity.

Tom is a man who has a queer hobby. His hobby is going to the movies every night.

AMANDA. Where are you going?
TOM. I'm going to the movies!
AMANDA. I don't believe that lie! (Act I, Scene v, P.291).

In this play, Tom is described as young man who is very fond of adventure. A little punk but still responsible. His being responsible to the family makes him trapped in the warehouse. Warehouse is the place he works at. This responsible has to be done only just to make his mother proud of him. Proud of having a son who replaced the role of her husband. As the only man in the family, Tom has to be mutually responsible for the family.

Tom also a kind of freeman. He does not want to be controlled by someone else even his own mother. He wants to be free. He does not want that his privacy disturbed by anyone. It can be seen when Tom has a book written by Mr. D.H Lawrence, an English writer. His mother confiscates his book because it deals with some bodily pleasures.

TOM. In my life here that I can call my OWN! Everything is-
AMANDA. Stop that shouting!
TOM. Yesterday you confiscated my books! You had the nerve to-
AMANDA. I took that horrible novel back to the library—yes! That hideous
book by that insane Mr. Lawrence. (Tom laughs wildly.) I cannot control
the output of diseased minds or people who cater to them—(Tom laughs
still more wildly). BUT I WON'T ALLOW SUCH FILTH BROUGHT
INTO MY HOUSE! No, no, no, no! (Act I, Scene iii, p.290)

As a little punk, Tom cannot stay at home any longer. It is because the
situation at home cannot support the quality of life of Tom Wingfield. In fact,
Tom has a good will for the family. He just wants that the family (Amanda and
Laura) should know him working at the warehouse. Tom needs to be respected.
Meaning that he needs to take a rest, to live his own life (going to the movie,
collect the book of Mr. D.H Lawrence). Nevertheless, he has just all the burden to
be solved by him. These burdens come from his mother who asks Tom to pay
attention to his sister's future. Here, Tom feels just like a basket case of garbage
of his entire mother's wishes.

TOM. House, house! Who pays rent on it, who makes a slave of himself to-
AMANDA. (Fairly screeching). Don't you DARE to-
TOM. No, no, I mustn't say things! I've got to just-
AMANDA. Let me tell you-
TOM. I don't want to hear anymore!(Act I, Scene iii, p.290).

Once Tom had an argument with his mother. Tom protests his mother
because his mother did not pay attention for what he has done in the warehouse
(dealing with supporting the family financially) and for what he will have for
himself (to be a poet, to be an adventurer). Tom just wants to show to his mother
that working in the warehouse is hard to handle. The burden of his work that
should be leaving behind becomes brought along at home. Tom feels tired of
those old problems. Only for helping the continuity of his family, he allowed his dreams to be cast away. Tom blames his father as the cause of all these suffers.

TOM. Listen! You think I'm crazy about the warehouse? (He bends fiercely toward her slight figure.) You think I want to spend fifty-five years down there in that-celoíex interior! With-fluorescent-tubes! Looks! I'd rather somebody picked up a crowbar and battered out my brains than go back mornings! I go! Every time you come in yelling that damn "Rise and Shine!" "Rise and Shine!" I say to myself, "How lucky dead people are!" But I get up. I go! For sixty-five dollars a month I give up all that I dream of doing and being ever! And you say self-self's all I ever think of. Why, listen, if self is what I thought of, Mother, I'd be where he is-GONE! (Pointing to father's picture). (Act I, Scene iii, P.251)

Tom is a rebellious person. He does not want anybody to stir his life even his own mother. As the only man in the family, Tom feels bored living around woman. He afraid to become a sissy. Tom afraid to loose his masculinity.

To avoid all that matters, Tom finds compensation by reading D.H Lawrence's book and going to the movies. As we know the product of Mr. D.H Lawrence's book is controversial. It is because the work of Mr. D.H Lawrence usually fulls of some sexual fantasies. Tom finds his entertaining time by reading the novel. He should have the time to relax. He rebels from his routine day. He has two women to support. He should provide the good life for his mother and sister. Because he is the breadwinner for the family. Following quotation will show Tom's rebel.

TOM:- in my life here that I can call my OWN! Everything is- AMANDA: I took that horrible novel back to the library-yes! That hideous book by that insane Mr. Lawrence. TOM laughs wildly. I cannot control the output of diseased minds or people who cater to them- TOM laughs still more wildly. BUT I WON'T ALLOW SUCH FILTH BROUGHT INTO MY HOUSE! No, no,no,no,no!
TOM: House, house! Who pays rent on it, who makes a slave of himself to-
AMANDA(fairly screeching): Don’t you DARE to-(Act I, Scene iii, P.250).

We can study from the quotation that his mother, Amanda, disturbs Tom’s privacy life. Tom is tired enough to face his mother and arguing about his reading interest. Tom wants a little time to satisfy his soul. Reading is a private activity. You lock your room then start reading. Like Tom, when he knew that the book he was reading disappeared, he blames his mother.

The event also shows that Tom is a selfish person. Tom gets angry after his mother confiscates the book. Tom cannot accept this treatment and he goes out. As a son, Tom should obey his parents. Here, Tom has sentimentality of being breadwinner. He can replace his mother task to support the family. Based on that reason, he feels he can do everything he wants. He forgets that he still has a mother, a woman who should be respected. Still Tom has his own.

TOM: I don’t want to hear any more!
AMANDA: You will hear more, you-
TOM: No, I won’t hear more, I’m going out!
AMANDA: You come right back in-
TOM: Out, out, out! Because I’m-
AMANDA: Come back here, Tom Wingfield!
I’m not through talking to you!
TOM: Oh, go- (Act I, Scene iii, P.250).

The conversation above indicates that Tom is getting sick about his mother’s saying. He does not want to be treated like a baby. This scene fuelled of arguments between Tom and Amanda. The arguments are about Tom and what he does in the warehouse. In the process of Tom’s life, Tom has a weird activity. He goes to the movie every nights without considering that the time he has should be
used to take some rests. Repeatedly, all the activities Tom has is to avoid the problem in the house. This is so reasonable but the mommy never understands. It is about free son and strict mother. What a mess.

TOM: What do you think I’m at? Aren’t I supposed to have any patience to reach the end of, Mother? I know, I know. It seems unimportant to you, what I’m doing—what I want to do—having a little difference between them! You don’t think that—

AMANDA: I think you’ve been doing things that you’re ashamed of. That’s why you act like this. I don’t believe that you go every night to the movies. Nobody goes to the movies night after night. Nobody in their right minds goes to the movies as often as you pretend to. People don’t go to the movies at nearly midnight, and movies don’t let out at two A.M. Come in stumbling. Muttering yourself like a maniac! You get three hours’ sleep and then go to work. Oh, I can picture the way you’re doing down there. Moping, Doping, because you’re in no condition. (Act I, Scene iii, P251).

After knowing the trait of Tom Wingfield, the writer can conclude that behind his bad attitude, Tom still has a responsible thought of leading the family. As the only man in the family, he can show his responsibility to both his mother and sister in the family. Honestly, he cares with both his mother and sister, but what a pity he should leave them anyway.

2. **Amanda Wingfield**

Amanda is a kind of mother whose heart is like a stone. She has a stonehearted in raising her children. She has a great obsession to make her children happy. Amanda is also a kind of possessive mother. She is an irrational person in case of her past life. She wants to retreat her glorious time when seventeen gentleman callers came to propose her.

AMANDA. One Sunday afternoon in Blue Mountain—your mother received-seventeen! -gentleman callers! Why, sometimes there weren’t chairs enough to accommodate them all. We had to send the servant over to bring in folding chairs from the parish house.

TOM. How did you entertain those gentleman callers?
AMANDA. I understood the art of conversation!
TOM. I bet you could talk.
AMANDA. Girls in those days knew how to talk, I can tell you (p.279).

Through Laura, Amanda wants to recall her glorious past time. This should not be happened because Amanda is no longer young anymore. She should aware that she is old now. This is what the writer means irrational.

AMANDA. No, dear, you go in front and study your typewriter chart. Or practice your shorthand a little. Stay fresh and pretty! -It's almost time for our gentleman callers to start arriving. (She flounces girlishly toward the kitchenette.). How many do you suppose we're going to entertain this afternoon?
LAURA. (Alone in the dining room). I don't believe we're going to receive any, Mother.
AMANDA. (Reappearing, airily). What? No one-not one? You must be joking! Not one gentleman caller? It can't be true! There must be a flood; it's not a tornado, Mother. I'm just not popular like you were in Blue Mountain. Mother's afraid I'm going to be an old maid. (Act I, Scene I, P.280).

Being a single parent is what Amanda meant to be. It is because her husband abandoned her and the children without any information. As a family leader, Amanda many times asks her children to study hard so they can have some skills for their future. The children should be stood alone on their feet without the help of their mother. However, Amanda forces her hopes to her children and this is no good for them.

As an effort to provide the family, Amanda has a job as a magazine seller. To get more money to pay the apartment and the electricity, Amanda also asks her son, Tom to work in the warehouse.

TOM. Mother was a woman of action as well as words. She began to take logical steps in the planned direction. Late that winter and in the early spring-realising that extra money would be needed to properly feather the nest and plume the bird-she conducted a vigorous campaign on the telephone, roping in subscribers to one of those magazine for matrons
called The homemaker’s Companion, the type of journal that features the serialised sublimation of ladies of letters who think in terms of slim, tapering waist, eyes like wood-smoke in autumn, fingers that soothe and caress like strains of music. Bodies as powerful as Etruscan Sculpture. (Act I, Scene iii, P.288).

Amanda is a figure of a mother who has full of attention to the children.

Her children should have table manner when they eat some food.

AMANDA (to her son). Honey, don’t push with your fingers. If you have to push with something, the thing to push with is a crust of bread. And chew-chew! Animals have sections in their stomachs, which enable them to digest food without mastication, but human beings are supposed to chew their food before they swallow it down. Eat food leisurely, son, and really enjoy it. A well-cooked meal has lots of delicate flavours that have to be held in the mouth for appreciation. So chew your food and give your salivary glands a chance to function! (Act I, Scene I, P.277).

To be a mother is giving a full attention to the children. Amanda asks Tom to re-build his appearance from the untidy look to the neat look. This reminds Amanda to her abandoned husband. She wants Tom to be better than his father through appearance and attitude. A lot of mothers want their children look neatly.

So is Amanda, she pays attention to Tom as a piece of care feeling to her son.

AMANDA: Son, will you do me a favour?
TOM: What?
AMANDA: Comb your hair! You look so pretty when your hair is-combed! There is only one respect in which I would like you to emulate your father.
TOM: What respect is that?
AMANDA: The care he always took of his appearance. He never allowed himself to look untidy. (Act I, Scene v, P.264).

Of course, every mother is happy when her children look neatly. Because it is a symbol for cleanliness. Clean in every single thing they do. Just remember the old phrase “like parent, like children”. Children are the reflection of what
their parents have. Therefore, it is useful asking the children to complete their personality and to have a sense of cleanliness in their daily life.

Not only for Tom, Amanda also pays attention for the crippled Laura. Considering that Amanda cannot provide the wealthy to Laura forever. Once she must let Laura go. Amanda asks Laura to have a husband. Therefore, he can support Laura both mentally and physically.

   AMANDA: Haven't you ever liked some boy?
   LAURA: Yes. I liked one once. (she rises) I came across his picture a while a go. (Act I, Scene ii, P.245).

   Basically, Amanda Wingfield is a kind-hearted mother. She just disappointed after becoming a single mother. No matter what happens, she should raise her children. She should provide good life and happiness. Nevertheless, in the process of that obsession, she falls her grace in front of her children. It is because she has two extraordinary children who sometimes make her sick. It is a lesson for the parents to consider again in raising their children.

3. Laura Wingfield

Laura is the daughter in the Wingfield family. She is cripple from the day she was born. Her leg is shorter than other is so she uses a brace to walk. She has fragile personality because of her handicapped (having unusual leg). She is not working. She stays at home polishing her stupid collection, a collection of animal made by some glasses. She is a kind of introvert girl. She never contacts with society and communicates as well. Because of her defect, she has no eager to face her life.
In this play, Laura is forced by her mother to look for the future husband for her. Because of her shyness, Laura is not ready to be marrying with some men. She is more accept her strange life than having a husband for the future with her pleurosis she still has no self confident to make relationship with someone else.

AMANDA. Girls that aren’t cut out for business careers usually wind up married to some nice man. Sister, that’s what you’ll do!
LAURA. But, Mother-
AMANDA. Yes?
LAURA. I’m-crippled
AMANDA. Nonsense! Laura, I’ve told you never, never to use that word. Why, you’re not crippled, you just have a little defect-hardly noticeable, even! When people have some slight disadvantage like that, they cultivate other things to make up for it-develop charm-and vivacity-and-charm! That’s all you have to do! (Act I, Scene ii, P. 287).

Laura is the reason both for Tom and Amanda to maintain the Wingfield family. On the other side, Laura does not want that her existence is disturbing her mother and her brother. As the oldest children in the family, Laura also realises that she should give her contribution for the family. But what a pity, she cannot do all of her wishes.

Laura is the most pathetic character in the play. Physically she is crippled. She cannot interact with others because of her shyness. These are problems for Laura to be solved. Her shyness shown when Tom introduces Jim to her as the gentleman caller. When Jim shakes Laura’s hand, her hand is cold. Here, cold is the description that Laura shy to meet the man she loves. Awkwardly, Laura tells Jim that her hand is cold because of the victrola. The music instrument she plays before Jim comes to the house.

TOM: Laura, this is Jim. Jim, this is my sister, Laura.
LAURA (retreating stiff and trembling from the door): How-how do you do?
JIM (heartily extending his hand): Okay! (LAURA touches it hesitantly with hers.) Your hand’s cold, Laura!
LAURA: Yes, well—I’ve been playing victrola. (Act ii, Scene vi, p. 280).

4. Jim O’Connor

Jim is the friend of Tom who is promoted to be a husband for Laura. He is a kind of a neatly man and also an intellectual man. He has a good self-improvement for him to be an advance for every field he takes.

AMANDA: What does he do, I mean study?
TOM: Radio engineering and public speaking!
AMANDA: Then he has visions of being advanced in the world!
Any young man who studies public speaking is aiming to have an executive job someday! And radio engineering? A thing for the future! Both of things that a mother should know concerning any young man who comes to call on her daughter. Seriously or-not. (Act I, Scene v, p. 308).

Jim is so gently when he asked Laura to dance. He tries to entertain Laura to make the conversation flow like water. Although Jim has engaged with Betty, he also can say his feeling to Laura wisely. The feeling of love like brother to his sister. This kind of love leads Jim who acts like a fool because he cannot marry with Laura. He apologizes to Laura and supports her to have a self-confident. This means that Jim does not want to take for granted for Laura. In fact, Laura accepts Jim with her open arms. Jim is expected as the Sinter Claus for the Wingfield. In this case, for Laura’s sake. Jim is someone that they all wait and live for. He is the prince who rescues Laura and provides her with a happy ending life. Still these are only a dream. Symbolically, Jim is the enlightenment for the Wingfields. Jim is not a good-looking man. His face full of freckles and his nose is not quite sharp.

AMANDA: That innocent look of your father’s had everyone fooled! He smiled— the world was enchanted! No girl can do worse than put herself at the mercy of handsome appearance! I hope that Mr. O’Connor is not too good-looking.
TOM: No, he's not too good looking. He's covered with freckles and hasn't too much of a nose. (Act I, Scene v, P.270). But still reality bites. It does not matter with the physical appearance. As long as Jim can make Laura happy, everything goes like usual life. Amanda and Tom wait and see the process of introducing between Jim and Laura. They count on Jim as the problem solving for Laura. It is a pity, it does not work at all because Jim is engaged.

B. The Plot of The Glass Menagerie

1. Exposition or Introduction

The Glass Menagerie is the play about family problems. The actions of The Glass Menagerie take place in the Wingfield family's apartment in St. Louis, set in 1937. At that time, America was in a complex situation. The Urban centers of lower-middle-class population overcrowded the place. Some historians called the situation as The Great Depression. Because an economic chaos, the state could not give the citizen some fields of work.

The characters in the play are Tom Wingfield as the narrator and also a character in it, Amanda Wingfield as the mother, Laura Wingfield as the sister and Jim O'Connor as the gentleman caller.

The story entirely happens in the Wingfield's apartment. Amanda, Tom, and Laura make the conversation. The center problem of the story is Laura. Laura is the first child of the Wingfields. She is two years older than Tom. The reason why the family is focused on Laura is because she is crippled. This crippled makes her different from others.
Amanda has a plan to fulfill Laura with some skills. Amanda puts Laura in typing course. However, it is a pity, Laura is always absent the course. This makes Amanda angry. Amanda has spent fifty dollars for Laura’s tuition. This sounds not good. Amanda has an extreme idea to bring a gentleman caller for Laura. On the other side, Laura does not expect ones.

On the process of finding the gentleman caller, Amanda asks Tom to recommend his friend for Laura. Meanwhile, Tom, himself has a private problem. He does not feel comfortable in the apartment. As the only son, he does not want to be a sissy a man who acts like a woman, a little whim. It is because his life is surrounded with women: his mother and sister. In his deep heart, Tom wants to avoid the problem. He wants to be free away from the apartment. In order to find the desire, he goes to the movie every night. This is just a little compensation to stay away from his boredom. Tom enjoys his hobby by going to the movies because he wants to find the adventure.

Amanda has two tasks, one for Laura and the rest for Tom. For Laura, it is clearly seen that Amanda provokes Laura to have a husband. Amanda asks Laura when the last time Laura met a man. Laura answers that she crushed on her friend named Jim in the high school.

AMANDA: Haven’t you ever liked some boy?
LAURA: Yes. I liked one once. (she rises) I came across his picture a while ago.
AMANDA(with some interest): He gave you this picture?
LAURA: No, it’s in the yearbook.
AMANDA(disappointed): Oh-a high school boy.
LAURA: Yes. His name was Jim. (act I, Scene iii, p.245).
Amanda has plan that after finding the gentleman caller for Laura, Tom is free to go whenever he likes. This should be done because Tom is not happy in the apartment and neither he is in the warehouse, the place where he works. Amanda feels that Tom is the shadow of her abandoned husband. On the conversation that discusses about Laura, Amanda puts an attention for Tom.

AMANDA (touching his sleeve): You know how Laura is. So quiet but still water runs deep! She notices things and I think she-broods about them.
TOM looks up.
A few days ago I came in and she was crying.
TOM: What about?
AMANDA: You.
TOM: Me?
AMANDA: She has an idea that you're not happy here. (Act I, Scene iv, P. 259).

It is the facts that Amanda tries it be fair to her children. Fair in terms of the future of the children. She wants to reflect her wisdom in leading the family.

As a mother who has two children, Amanda has to make plan to give a happy life to her children.

AMANDA: I mean that as soon as Laura has got somebody to take care of her, married, a home of her own, independent-why, then you'll be free to go whenever you please, on land, on sea, whichever way the wind blows you! But until that time you've got to look out for your sister. I don't say me because I'm old and don't matter! I say for your sister because she's young and dependent.
I put her in business College-a dismal failure! Frightened her so it made her sick at the stomach. I took her over to the Young People's League at the church. Another fiasco. She spoke to nobody, nobody spoke to her. Now all she does is fool with those pieces of glass and play those worn-out records. What kind of a life is that for a girl to lead? (Act I, Scene iv, P. 261).

The plan will be unexpected, later in the next discussion. The greatest problem is on how Amanda and Tom try to provide a gentleman caller for Laura.
2. Complication or Rising action

On the way of giving her children good fortune and happiness, Amanda finds some obstacles. Especially for Laura, Tom has given his contribution in asking his friend Jim to have dinner with the family. Tom asks Jim to have dinner but not to force Jim to be Laura’s husband. Jim says, “yes” for the dinner because the invitation is to have dinner. Jim even does not know that Tom has a sister. Meanwhile Amanda assumes that Jim already knows that he will be made as a husband for Laura.

TOM: One little warning. He doesn’t know about Laura. I didn’t let on that we had dark ulterior motives. I just said, why don’t you come and have dinner with us? He said okay and that was the whole conversation.
AMANDA: I bet it was! You’ve eloquent as an oyster. However, he’ll know about Laura when he gets here. When he sees how lovely and sweet and pretty she is, he’ll thank his lucky stars he was asked to dinner. (Act I, Scene v, P.271).

Amanda expects so much from Jim’s arrival. She makes a grand preparation. She polishes her wedding silver. She washes the table linen, and the windows and puts on a fresh curtain. She also buys a new sofa. It all done because Jim’s arrival is the answer for Amanda to give the best solution for Laura’s problem.

Meanwhile, Tom is anxious because he has not mentioned Laura to Jim. Although Amanda has faith in Laura’s ability to attract Jim, Tom asks Amanda not to expect too much of Laura, Tom and Amanda puts faith Laura’s beauty because they know and love her. He mentions that Laura is crippled, and Amanda reminds Tom that the word “crippled” is prohibited in the Wingfield home.
Tired with his anxiety, Tom goes out for the movie. Amanda seems shaken by Tom's misgivings, but she believes her optimism and calls Laura to come out to the fire escape. Wishing upon a moon. With her eyes fill with tears, Amanda asks Laura to make a wish for happiness and good fortune.

A problem arises when Jim come to the house. Laura is not ready for Jim, the man she fell in love in the high school. The situation becomes so tense when both Amanda and Laura hear the door knocking. Amanda asks Laura to open the door but Laura asks Amanda to do it. They argue in deciding whose responsibility is, to open the door.

AMANDA(very, very gaily): Laura, that is your brother and Mr. O'Connor! Will you let them in, darling?
LAURA crosses toward the kitchenette door.
LAURA(breathlessly): Mother- You go to the door!
AMANDA steps out of the kitchenette and stares furiously at LAURA. She points imperiously at the door.
LAURA: Please, please!
AMANDA(in a fierce whisper): What is the matter with you, you silly thing?
LAURA(desperately): Please, you answer it, please!
AMANDA: I told you I wasn't going to humour you, Laura. Why have you chosen this moment to lose your mind?
LAURA: Please, please, please, you go!
AMANDA: You'll have to go to the door because I can't!
LAURA(despairingly): I can't either!
AMANDA: Why?
LAURA: I'm sick.
AMANDA: I'm sick, too-of your nonsense! Why can't you and your brother be normal people?
Fantastic whims and behaviour! (Act I, Scene vi, p. 279).

Finally, Laura opens the door. She meets Tom and Jim, then they introduce themselves to each other. Laura is trembling and her hand is cold. Laura avoids the introduction then she leaves them and plays the victrola. It is Laura's
unreasonable action. She is terribly shy with Jim and she pretends to be busy playing the victrola.

Amanda shows up and asks Tom and Jim to have supper. When they are in the table, Amanda wonders where Laura is. Amanda and Tom try to call Laura but she does not come to the table. They think Laura is sick.

Laura hopes that Jim is not getting near her. It is a surprise that Jim finds Laura in the living room. Amanda and Tom do dishes in the kitchen. Between Jim and Laura, the meeting is like a high school reunion. They dig the old memories they have in high school. The heart is opening. Laura admits that she falls in love with Jim. Jim responds Laura's feeling and asks her to dance. This makes Laura's love getting stronger. Both are happy until Jim kisses Laura. They feel that they can touch the heaven. Jim gives Laura some ways to develop self-confidence. Honestly, Jim gives a compliment that Laura is a beautiful girl. Laura's heart is flowering. They have the night and they enjoy it.

3. Climax

When Jim and Laura dance, accidentally Jim touches the table where Laura's collections of animals are put on. The unicorn glass is broken. It is a sign for Laura that Jim is not for hers. Laura hopes that Jim will come back tomorrow and shares the time together. Honestly, Jim cannot make it happen because he is engaged with the girl named Betty. It sounds like a thunder that has hit Laura's body. Laura is speechless and she gives the broken unicorn as a souvenir. Jim says goodbye to Laura.
After leaving Laura, Jim meets Amanda and says thank you for everything. Amanda is confused. She thinks that Jim has some works to do as a young workingman.

AMANDA: You mean you're a young workingman and have to keep workingmen's hours. We'll let you off early tonight. But only on the condition that next time you stay later. What's the best night for you workingmen?
JIM: I have a couple of time-clocks to punch, Mrs. Wingfield. One at morning, another one at night!
AMANDA: My, but you are ambitious! You work at night, too?
JIM: No, Ma'am, not work but- Betty!
He crosses deliberately to pick up his hat. The band at the Paradise Dance Hall goes into a tender waltz.
There is an ominous cracking sound in the sky.
JIM: Oh, just a girl. The girl I go steady with!
He smiles charmingly. The sky falls.

Knowing that Jim has a fiancée, Amanda feels so disappointed. Her hopes for Laura shatter into a million pieces. No words are to said. She calls Tom to explain the event. Unfortunately, Tom does not know the details of Jim's. Tom does not know that Jim has been engaged and will be married.

4. Resolutions or Denouement

Tom is the man at the end of the show. He must be responsible for all about Jim. Tom is totally blamed by Amanda. Amanda calls Tom in from the kitchen. She declares that Tom has played a joke on them. Tom insists he had no idea that Jim has been engaged. He heads to the door and spends another night at the movies. Amanda scolds against his selfishness. They shout to each other. She tells him to go to the movies, to the moon, for all he cares about them. He leaves and slams the door.
Tom delivers his excited closing monologue from the fire escape landing as Amanda inaudibly comforts Laura inside the apartment. Tom leaves the family after being fired from the warehouse (it is because he has written poems on shoe-box lids). He travels, gets, to pursue something he cannot identify. Yet, he could never leave Laura behind. Everywhere he goes some piece of glass or quality of light brings his sister back to him to his side. The play ends as Tom begs Laura to blow out her candles, and then bids the audience farewell. In the living room, Laura blows the candles out. This is sad ending.

TOM: I didn’t go to the moon. I went much further—for time is the longest distance between two places. Not long after that I was fired for writing a poem on the lid of a shoe-box. I left Saint Louis. I descended the steps of this fire escape for a last time and followed, from then on, in my father’s footsteps, attempting to find in motion what was lost in space. I travelled around a great deal. The cities swept about me like dead leaves, leaves that were brightly coloured but torn away the branches. I would have stopped, but I was pursued by something. It always came upon me unawares, taking me altogether by surprise. Perhaps it was only a piece of transparent glass. Perhaps I have found companions. I pass the lighted window of a shop where perfume is sold. The window is filled with pieces of coloured glass, tiny transparent bottles in delicate colours, like bits of a shattered rainbow. Then all at once my sister touches my shoulder. I turn around and look into her eyes. Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be! I reach for a cigarette, I cross the street, I run into the movies or a bar, I buy a drink, I speak to the nearest stranger—anything that can blow your candles out!

LAURA bends over the candles.
For nowadays the world is lit by lightning! Blow out your candles, Laura—and so goodbye....
She blows the candles out. (Act II, Scene vii, P. 313).

The circumstance is blurry, only candles give the light. The apartment is dark because Tom does not pay the electricity bill. With candles, they can see
each other, but when the candles are out, the characters cannot be seen. That is the end of the story. Poor Laura and poor Tom cannot find their own life.

C. The Relation between Character, Plot and Theme in Revealing the Theme in *The Glass Menagerie*

Many plots of narrative fiction necessarily have to do with conflict, but the most important aspect of plot is its relationship with character. Henry James says (Abrams, 1976:127), “What is character but the determination of incident? what is incident but illustration of character?”. Van De Laar and Schoonderwoed (1963:167) add James statement by saying that plot and characters cannot be really separated. They say that plot is what the characters do and what happens to them. A plot is nothing without characters and neither do the characters. The story cannot be created by the omission of one of the two elements.

Therefore according to Henry James, a personality of a character is decisive by the implying occurrences, and on the other hand, those occurrences are the character’s picturing (Nurgiyantoro, 1995:173). From the statement of James, the writer conclude that the time to time occurrences, conflicts, suspense, and climax, which are the essential things in plotting, may happen if there is an actor to undergo them. Meanwhile, the reader’s understanding of character depends on the progression of the plots. To understand the personality of character the reader should always follow the plot progression that contains the character’s illustration that can be seen from occurrences, conflicts, or dialogues between characters in the story.
On the other hand, according to Kenney (1966:95) character and plot is obviously of major importance for theme. Holman and Harmon (1986:502) are giving more specific theme relation identification with character and plot by saying that theme is the abstract concept that is made concrete through its representation in person, action, and image in the work. Hence, through the two definitions above the writer then concludes that theme is the story’s dominating idea embodied in the figure of the characters and the plot of the story. One kind of character’s personality is chosen by the author to represent his central issue in the story. However, the character is not doing the actions that are haphazardly made. Those actions have been organized to reach such event arrangement according to what was planned by the author. In other word, the character’s doings and sufferings in the story are made to reach some kind of actions and events that should finally achieve the central idea the author wants to extract. The character and the plot of the story will lead the reader to a certain theme. Therefore, a theme needs some suitable characters and a supporting plot.

Based on the discussion above, the theme will reveal through the action done by the following paragraph.

As the only man in the family, Tom needs his own privacy. He has his own freedom as a young man. Going to the movie, writing poem, collecting adult novel are his hobby. Here, the hobbies are his compensation to entertain himself because he wants to avoid his family.

He has a family to support. Therefore, he works at the warehouse of Shoes Company. He sacrifices his leisure time with working for both his mother and
sister. Tom feels like a driver where his mother and sister is the passenger. As an illustration, Wingfields family is a car. Tom is the driver; Amanda and Laura is the passenger. As the driver, he controls the car when it turns right or turns left. Here, being the driver is important role. He must responsible to make the car go. He must think about the direction.

The illustrations above give information that Tom becomes the breadwinner. To be a good driver he should work hard. This should be done because no one can do the task unless Tom. In doing his job, Tom sacrifices his leisure time. He looses his freedom only for taking care his mother and sister. Tom is disappointed with his life because he feels trapped. There are things he longs to do in life, but he lives unfulfilled. Tom must work in the warehouse to support his mother and sister. Despite the fact that he sacrifices his dreams, Amanda, his mother insists that he act selfish and jeopardize their security by going to the movies until late every night and then going to work tired the next day. His sacrifice to support them is overshadowed by Amanda’s belief that he is selfish.

To avoid the problem in the house Tom goes to the movies to escape the drab life he leads as a warehouse worker living with his mother and sister. He hates his life and feels trapped. He gets no recognition or appreciation from Amanda for the sacrifices he makes to support the family. He could choose to abandon them like his father had, and find the adventure he lusts after.

Tom has an agreement with Amanda to bring his friend for Laura as her future husband. If Tom fined the man, he can go everywhere he likes. Tom tries to
find the man and he did. He asks his friend Jim to have dinner. Then, he introduces Jim to Laura. Tom fulfills the agreement. However, it is a shame Jim was engaged. Jim cannot marry with Laura. It is Tom's mistake. He does not investigate Jim first that Jim has engaged. This is a disaster for Tom. Here, Tom is blamed for what he has done. Being blamed by his mother, Tom releases his chain soul to get away from his mother and sister. Back in the previous paragraph, he finds away through his hobby. Anybody will get mad if his or her hobby is disturbed. Therefore, does Tom. He tries so hard for his mother and sister but he never has the feedback. Feeling sick in the house, Tom releases his soul from the house.

The paragraph above shows the evidences of Tom's escapism. The emphasizes lie on Tom's self-satisfaction. What life is for if you do not free your mind and soul. Life becomes so narrow. We have no enough space. We only tortured by under circumstances. The only way is escaping from the things that make you sick. Too bad this is not fair. We must face the reality. We must accept the reality even it hurts. We must proud of what we are. Escaping in any other way just creating a new problem. Have we proud of what we are now? For Tom it is hard to be a hero for his family.

Amanda is disappointed that a life she dreamed of in her days at Blue Mountain has shattered. She abandoned by her husband left with a disgruntled son and crippled daughter who is painfully shy and does not have a job. Amanda is disappointed that Laura has no gentleman caller for Laura. She does not admit that she is different from Laura. Physically Amanda is normal and Laura is not normal.
Amanda ignores her feeling that she has a crippled daughter. As a mother, she has goodwill for the children. Nevertheless, the way she provides it has a bad effect on Laura. Here, Laura is a kind of Amanda’s doll who must obey whatever she says for.

Pushing Laura to receipt a gentleman caller is Amanda’s escapism. She escapes from reality for having two weird children. The children become her obstacles. She still wants to be respected by her beauty. In fact, she is not beautiful anymore. She uses her old charm as an example for. In her sadness, Amanda wishes upon a moon to have good fortunes and happiness for the children.

*The Glass Menagerie* as the title taken is the symbol for Laura’s escapism. She creates her own world with her glass collection. Laura cannot interact with others because she is terribly shy. With her crippled she prefer enjoy herself alone than with friends. To cover the crippled she plays with the glass collection and victrola. She even gets sick when she joins the typing course. She feels like one in million. She is very different, unusual and she does not have self-confident. To escape her defect she isolates herself until the gentleman caller comes to cheer up her. Life seems like a bitter pill to drink for Laura. She is the right example of character to reveal the theme of the story. Life is bitter will be appropriate as the theme of this play.

Each character in *The Glass Menagerie* tries to escape from the present reality. Each has his or her own means of escape. Laura has the cloudy world of her imagination and endlessly repeating world of glass and the Victrola, Amanda
has the glorious days of her youth, to which she endlessly returns. Tom’s escape is more complex. Movies are not a real way out, as he comes to realize. Dropping the steps of the fire escape and wandering like his irresponsible father does nothing to eliminate his shadow. Tom and Laura are linked by their strong imaginations, and while Laura’s persuades her ever more inside. Tom has the outlet of artistic creation. He is a write, armed with wit, memory, detail, and compassion. At the play’s end, he tells us he has never been able to escape from the memory of Laura’s tragic life, her crushed hopes. Yet, to some degree he has escaped. As a frustrated poet, he has given us this play. If Laura’s act of blowing out the candles of her memory’s grip on Tom’s life.

Escape is clearly defined by the aura of the memory play. This is so because every one of them changes their difficult situations into shadows of the truth. Laura, the fragile daughter-figure, finds herself escaping life at every turn. She encourages sickness in her typing class and even as the Gentleman Caller awaits her in the living room. Unable to deal with those difficulties, Laura goes to the zoo and walks aimlessly around the city to waste time.

Being meaningless, Laura clings to the fear that she is strange and crippled though she herself is inflamed with the reality of that. Magnifying her illness and denying her inner beauty to come forth, are the ways Laura hides from a world lit by lightning. Tom, on the other hand, relies on self-denial to justify his concerns and feelings of insecurity. By making himself believe that he is a righteous male, he convinces himself that he needs to displace his families. Claiming to be an artist of emotions, he projects to the audience an expression of control and
masculinity. His biggest dreams flash before his eyes on a screen in a darkened room, yet, in that little apartment he faces only the dimness. Even during his reflections on the fire escape, he is not really separating himself because that metal frame, however strong, is still held to the apartment wall.

Amanda, the Wingfield matriarch, utilizes an almost hysterical mechanism of denial. She surrounds her reality with the images of days she saw herself as a southern belle. Whenever she urges her family forward, she necessarily retreats to a time when her chief problem was to choose a gentleman caller over all other gentleman caller. When Jim visits, she discharges the image of a perfect southern host, sweet manners and down-home coziness. It does gives her an air of lost youthfulness under her liveliness and over her excitement of complaints lies a woman unwilling to age and unwilling to be left by an adored husband.

As the writer sees that throughout the play. The different characters in The Glass Menagerie have their own individual ways of escaping from their realities. Tom Wingfield probably has the one that most clearly relates to what we usually call escaping. His dream is to get away from the entire place in which he is currently living.

Laura's escape is a bit subtler. She does not meant to do anything drastic to change her life. In fact, it seems that all she wants is to keep inside her own world, without having to deal with the decisions and demands of the real world. This can be seen through her attempt to attend Business College, in which she fails quite dramatically when her skills are to be tested. This leads to her quitting school, but without telling her mother. From this the writer can see that Laura is
extremely afraid of confrontations and situations where somebody is expecting something from her. This makes her spend most her time inside, playing about with her glass menagerie. The writer believes he can say that Laura is escaping from the world, because she is afraid of it. She believes that her physical defect is synonymous with her, that people see only her legs when they look at her. In reality, the only ones that think about this are herself and her mother. Laura’s life is changed dramatically when Jim enters her life a second time, as the unsuspecting gentleman caller.

Amanda, the mother, is constantly trying to have her children make up for her life, which she thinks has plunged off into the wrong direction. As she says it herself, she could have got anywhere, but her heart has led her astray. Her husband has abandoned her, and she has been left with no money, and without anyone to love. This experience has made her bitter, and the bitterness is what drives her in her urge to make her children become what she expected. Amanda is trying to live her own life through her daughter Laura, to be able to do this, she needs to control Tom so that he can provide the money and the help that she needs to fulfill her dream. This is also Amanda's way of escaping. She wants to experience the life that she has never got by seeing it through her daughter's eyes.
CHAPTER V
CONCLUSION

Life is real. It depends on how we face it. As a man, one has an ideal
dream to live happy. However, on the way to reach the dream, he always finds
many obstacles. Tom is a man who finds his life miserable. He wants to be free
both his mind and his soul. He cannot find the beauty of life because he must take
care of both his mother and sister. He lost his own leisure time and became
sensible.

Tom as the narrator builds the plot from the beginning of the problem until
the ending of the problem. Tom is the source of conflict that makes the story alive.
Amanda helps Tom to continue the conflict as the body of the plot. This becomes
the fact that plot is formed by character.

Meanwhile, Amanda pushes Laura to imply the theme on the story.
Laura’s life is the best example as the revealed theme. Reflecting Laura’s life, it
can be concluded that “life is real and it must be faced” the theme of the play.
The reason that the writer takes the life of Laura because Laura is a strange
personality character who supports the story becomes interesting.

Laura is the accumulation of Tom and Amanda disappointment. She was
blamed for her crippled and being different with others. Her existence becomes
the topic between Tom and Amanda to discuss, especially on her future life.
Amanda uses Laura as a tool to control Tom. Tom has some works to do both to take care the house payment and Laura’s prosperiourity. Until he finds a way to make deal with Amanda that after finding a gentleman-caller for Laura, he can freely go to the place he like most. Moreover, he does.

There are many lessons we can take from the play. Amanda as a single mother is too strict to give house education to her children. As a mother, she should be soft, patience and kind-hearted. She losses everything when she accuses Tom that he lied not tell them that the gentleman caller is already engaged by someone else but Laura. Silly mistake and this must not be happened.

Tom as the only man in the house is too selfish. He does not care of his mother and sister. On the other side, they depend on Tom. Selfish is sounding like Tom has no sense of responsible. Man is created to help woman and it is necessary without any excuses. Nevertheless, Tom losses his own wonderland only to take care the family.

Laura can do nothing. She is the one who must stay in the house and help Amanda to take care the house. Unfortunately, she walks like two steps dancer. She is limited by her crippled. It is so natural for Laura because again she cannot give any contribution in her condition.

Jim as the expected man brings the Wingfields down and feels ashamed. Jim has no mistake. He does not know that he is nominated as a husband for Laura. He was invited just for the dinner not for proposing Laura. This is the mistake of Wingfield that they do not clarify Jim's background first before all come down.
Finally, drama as a literary work brings the reality to the readers. That life should be enjoyed, never surrender to fight because life sometimes like a wheel. Sometimes you are happy, sometimes you are worry, lost, depress, numb. Still we must face this. Because from bitter experience of life, we will fin the beautiful paradise next to our life.
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APPENDIX

The Summary of *The Glass Menagerie*

Tom Wingfield, the narrator as well as a major character, appears at the beginning to explain that this play is made up of memories, and as such, it will seem unrealistic in some respects. He introduces himself, his mother Amanda, and his sister Laura. He also tells the audience about the most realistic character, Jim, who will be Laura's gentleman caller.

The play took place in St. Louis in 1930 where his family lived in a dirty apartment that looked just like the ones surrounding it. Tom works in a shoe warehouse and is miserably unhappy with his life because he wants to find adventure and write poetry. His job at the warehouse certainly does not satisfy these desires. His mother, an aging Southern Belle abandoned by her husband sixteen years ago, is constantly nagging Tom about ways to improve himself; he is so miserable with his life, that her nagging only increases his anger and drives him to the movies night after night to escape his pathetic life. Laura, who is too shy to interact with people outside the apartment and her collection of glass animals.

Laura has dropped out of the typing class that Amanda insisted she take to prepare for supporting herself if necessary, Laura quit because she was embarrassed that she threw up in the classroom before the first timed test. Amanda, at her wit's
end for how to gain a stable life for Laura, decides that marriage is the only other option, and she must seek a man to marry. Amanda convinces Tom to bring home someone from the warehouse to meet his sister. She tells Tom that he and goes seek adventure only when Laura's future is certain, and he co-operates.

Tom brings home Jim O'Connor, a guy he knew doubtfully in high school as the golden boy of high school. Tom knows that Laura knew Jim slightly, but he does not realize that Jim is the only man Laura's ever had feelings for. When Jim arrives, Laura is too overcome with anxiety to eat dinner with them, but circumstances with a little help from Amanda find Laura and Jim alone in the living room. When he finally remembers who she is, Laura begins to come out of her shell. The conversation wanders through high school to the present, and Jim, convinced that Laura needs to strengthen her confidence and a little overcome by the moment, kisses her. Only then does he realize his drastic mistake. He explains that he is engaged and does he realize his drastic mistake. He explains that he is engaged and cannot be involved with her, and he leaves, breaking her fragile heart in the process.

Amanda, completely inflame and hopeless, believes that Tom set them up to look like fools. She and Tom have a huge fight that sends him out to the movies again. Shortly after that night, Tom is fired from the warehouses for writing s poem on a shoebox lid, and he goes off with the Merchant Marines to find the adventure he longs for just as his father did. The only problem is that Tom cannot forget about Laura no matter where he goes, and he has not completely escaped the life he led in St. Louis.