SELF DEFENSE MECHANISM – REACTION TOWARDS SOCIAL PRESSURE OF LAURA WINGFIELD CHARACTER AS SEEN IN TENNESSEE WILLIAMS’ THE GLASS MENAGERIE

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Franciscus Xaverius Kia Wisang Soge
Student Number: 051214118

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
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June 14, 2012
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Defended before the Board of Examiners on July 17, 2012 and Declared Acceptable

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Rohandi, Ph.D.
DEDICATION PAGE

The first and greatest victory is to conquer yourself; to be conquered by yourself is of all things most shameful and vile. ~Plato~

Pick battles big enough to matter, small enough to win. ~Jonathan Kozel~

Do what you can, with what you have, where you are. ~Theodore Roosevelt~

CARPE DIEM!

This thesis is dedicated to:

Father in Heaven

Jesus Christ, Saint Mary and Holy Spirits

My beloved family: Papa, Mama, and Anggi

My half, wonderful gift from God: My Dear Retta

My beloved big family and my beloved best friends
STATEMENT OF WORK’S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, June 14, 2012

The Writer

Franciscus Xaverius Kia Wisang Soge

051214118
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(Franciscus Xaverius Kia Wisang Soge)
ABSTRACT


In facing the problems in his/ her daily life, human being react differently. Those problems come both from inside one-self or outside. Problems that come from one’s surrounding are categorized as social pressures. Those problems surely create anxiety in one’s psyche, then one will try to reduce his anxiety using self defense mechanism.

This study is an analysis of Laura Wingfield’s character in Tennessee Williams’ The Glass Menagerie. This study means to reveal the self defense mechanism that Laura Wingfield posseses in dealing with her daily social pressures. The writer then formulates two questions: (1) how Laura Wingfield character is described in this novel, and (2) what kinds of self defenses mechanisms are employed by Laura Wingfield to deal with the social pressure?

To answer the two problems, the writer uses psychoanalytical approach since the analyzed drama is dealing more to human psyche. To solve the first problem, the writer uses theory on character and characterization. To answer the second problem, the writer uses theory of self defense mechanism.

The study result shows that Laura Wingfield is a crippled young woman who has characteristics as follow: (1) apprehensive - uncertain of her future, (2) fanciful, (3) asocial – retreating from society, (4) selfish, and (5) a family woman. The self defense mechanisms that she possess in dealing with her social pressures are: (1) fantasy, (2) hypochondriasis, (3) acting-out, and (4) idealization.

keywords: social pressure, self defense mechanisms, fantasy, hypochondriasis, acting-out, idealization
ABSTRAK


Dalam menghadapi permasalahan sehari-hari, manusia bereaksi dengan cara yang berbeda-beda. Masalah tersebut bisa berasal dari dalam diri sendiri maupun dari luar. Masalah-masalah yang datang dari luar diri sesorang dapat dikategorikan sebagai sebuah tekanan sosial. Jika masalah tersebut menimbulkan suatu kecemasan dalam diri, maka seseorang akan berusaha meredakan kecemasan tersebut menggunakan mekanisme pertahanan diri.

Skripsi ini merupakan studi karakter dari Laura Wingfield dalam The Glass Menagerie karangan Tennessee Williams. Skripsi ini bertujuan untuk menunjukkan bentuk pertahanan diri yang digunakan oleh karakter Laura Wingfield dalam menghadapi tekanan-tekanan sosial yang terjadi dalam kehidupan sehari-harinya. Untuk mengetahuinya, penulis merumuskan dua pokok permasalahan: (1) bagaimana karakter Laura Wingfield dideskripsikan dalam drama ini, dan (2) mekanisme pertahanan diri apa saja yang dipakai untuk menghadapi tekanan sosial di sekitarnya.

Untuk menjawab pokok permasalahan di atas, penulis menggunakan pendekatan psikoanalisis dengan alasan drama yang dianalisa banyak berurusan dengan kejiwaan manusia. Untuk menjawab pokok permasalahan pertama penulis menggunakan teori karakter dan karakterisasi. Sedang untuk menjawab pokok permasalahan kedua penulis menggunakan teori mekanisme pertahanan diri.

Hasil penelitian menunjukkan bahwa Laura Wingfield adalah seorang perempuan muda yang pincang pada sebelah kakinya, dan memiliki karakter sebagai berikut: (1) aprehensif - tak yakin akan masa depannya, (2) penuh fantasi, (3) asosial – menarik diri dari pergaulan, (4) egois, dan (5) perempuan keluarga. Adapun mekanisme pertahanan diri yang digunakannya dalam menghadapi masalah adalah: (1) fantasi, (2) hypochondrias, (3) acting-out, dan (4) idealisasi.

kata kunci: tekanan sosial, mekanisme pertahanan diri, fantasi, hypochondrias, acting-out, idealisasi
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Franciscus Xaverius Kia Wisang Soge
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CHAPTER I

INTRODUCTION

This chapter provides general explanations of what the writer discusses in this study. The introductory part consists of five subheadings which are background of the study that contains the reasons why the study is established, problem formulation which contains two problems of the study, objective of the study which explains the purpose of the study, benefit of the study that shows what advantage obtained by conducting the study, and definition of terms which discusses important definitions to avoid terms misinterpretation.

1.1 Background of the Study

A literary work often represents the author’s awareness of the situations, moments, or happenings that surround him. Sometimes, the author uses his writing as a form to represent his view about some facts that happen in this world. Van De Laar and Schonderwoerd comment about the relationship between the author’s life and his work in their book *An Approach to English Literature*. They remark that literary work is a means for the author to communicate his lesson of life to the readers.

Directly or indirectly, conscious or unconsciously, every novelist necessarily presents in his novel a certain view of life and some of the problems of life. He represents incidents, characters, motives, etc. in such a way as to reveal more or less directly and clearly the way in which he looks upon the problems of life (174).
From the author’s point of view, a literary work cannot be separated from the real life since it is a presentation of the phenomena happens in the world. Every occurrence, every event, every happening always has, at least, a lesson that someone can use to make his or her life better. Unfortunately, not everyone can realize and comprehend the lesson from their experiences. Therefore, the writer intends to show what lesson people can learn from their experiences; in this case the self defenses that people normally use in everyday activities.

In the real world, people face so many problems even pressures in their lives. There are two kinds of problem in human life; ones that can be solved and the ones that cannot be solved. In dealing with those problems, people react differently. Some people are being “defeated” by problems. They do nothing to solve those problems but mourning and regretting of what happen to them and they give up in unending suffer. Those people are considered as losers who do not have the determination to live.

On the other hand, there are people who can deal with problems or even pressures. People who react to problems in positive manner will resolve them in appropriate ways and vice versa. However, the ways people deal with problems, either in positive or negative ways, will result in psychological actions called self defenses. Those defenses may be useful if used in a proportional amount, but may bring harmful effect if used overwhelmingly.

One can observe self defenses through real life experiences or through other media such as literary work like drama scripts, films, novels, short stories, fictions and so on. A drama script, like a novel, is usually consisting of many interrelated
elements in it. Speaking about drama, in almost all of the drama, there are self defenses possessed by a character in dealing with conflicts. Some of the works present the excessive use of self defenses that bring negative feedback to the doer.

One of the script works is *The Glass Menagerie* written by Tennessee Williams. This evocative “memory play” won the New York Drama Critics' Circle award as the best play of the season. It was filmed in 1950 and has been performed on the stage throughout the world. This script is chosen because of its interesting story and it’s well combined elements. There, a reaction toward a social pressure experienced by one of the characters, Laura Wingfield, is described in astonishment. Social pressure can lead someone into particular reactions, positive or negative, defensive or offensive. One of the reactions that will be mainly discussed in this study is the defensive one, called Self Defense Mechanism, posses by Laura Wingfield.

**1.2 Problem Formulation**

Based on the background above, there are two problems that will be discussed in this study. The problems are formulated in two questions below:

1. How is Laura Wingfield character described in this novel?
2. What kinds of self defenses mechanisms are employed by Laura Wingfield to deal with the social pressure?
1.3 Objective of the Study

The objective of this study is to describe Laura Wingfield, one of the main characters in Tennessee Williams’ *The Glass Menagerie*. This study also aims at revealing what kinds of self defenses mechanisms that Laura Wingfield does to deal with the social pressure.

1.4 Benefits of the Study

It is expected that by learning how Laura Wingfield character employs her self defense toward social pressures in the script *The Glass Menagerie*, the readers can take some lessons of life. For example, they can be more careful in defending themselves toward particular pressure so that the defense will not harm them or give them negative feedback.

For further researchers, hopefully, this study will provide sufficient reference in supporting their study. It is also expected that the discussion can help teachers in designing their material regarding the use of literature in learning English as a language. Some examples are as follows: using literary work as a material in teaching diction, taking some monologues to perform as public speaking training, language structure analysis in structure class, and so on.
1.5 Definition of Terms

To avoid misunderstanding in the study, there are some terms that need to be explained. Those terms are defense and social pressure.

According to Freud in Boeree (p.7), defense mechanism is an action or technique possessed by the ego to defend itself from the overwhelming anxiety. It does so by unconsciously blocking the impulses or distorting them into a more acceptable, less threatening form. This term also called Defense System, or Ego Defenses. In further discussion of this study, the author will use the *Self Defense Mechanism* terminology in explaining the action employed by Laura Wingfield in facing her life.

According to Chaplin (1985) in *Dictionary of Psychology*, social pressure is “any type of coercion exerted by an institution or a group of individual.” In this study, the pressure experienced by Laura Wingfield comes from the groups of individual and an institution. Those are the member her family, her stubborn mother, Amanda Wingfield and her rebellious brother, Tom Wingfield. The institution taking part in the social pressure is her family condition.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides the approach used in the study, theories used to analyze The Glass Menagerie and the theoretical framework in the process of analyzing Laura Wingfield character in Tennessee Williams The Glass Menagerie. The theories to be reviewed are: theories of character and characterization, Freud’s concept of the Id, the Ego, and the Superego; theory of anxiety; Ego Defense Mechanism, Freud’s Ego Defense Mechanism and last Vaillant’s Ego Defense Mechanism. In the theoretical framework, several considerations to use the selected theories in analyzing the script will be exposed.

2.1. Psychological Approach

In analyzing particular literary work, a correct and suitable approach is needed. Since this study is dealing more to the human psyche, the writer chooses psychological approach. Described below is the approach used in analyzing Laura Wingfield character, psychological approach. Psychological approach or criticism is one of nine common critical approaches to the literature. Quotations are from X.J. Kennedy and Dana Gioia’s Literature: An Introduction to Fiction, Poetry, and Drama, Sixth Edition (1995, p.1790-1818.)
Psychological Criticism

This approach reflects the effect that modern psychology has had upon both literature and literary criticism. Fundamental figures in psychological criticism include Sigmund Freud, whose “psychoanalytic theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression” as well as expanding our understanding of how “language and symbols operate by demonstrating their ability to reflect unconscious fears or desires”; and Carl Jung, whose theories about the unconscious are also a key foundation of Mythological Criticism. Psychological criticism has a number of approaches, but in general, it usually employs one (or more) of three approaches:

1. An investigation of “the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions?”

2. The psychological study of a particular artist, usually noting how an author’s biographical circumstances affect or influence their motivations and/or behavior.

3. The analysis of fictional characters using the language and methods of psychology.
2.2. Review of Related Literature

2.2.1 Character

The word character has two different meanings; the first is the person, for example Laura Wingfield in Tennessee Williams’ “The Glass Menagerie”; the second is the personality of the character, for example cheerfulness, obedient, mean, sarcastic, diligent, and so forth.

Abrams states that “characters are the person presented in dramatic or narrative works who are interpreted by the readers as being endowed with moral dispositional qualities that are expressed in what they say – the dialogue – and what they do – the action –“ (p.21).

Nurgiyantoro in his book states that characters can be classified into two categories. They are main or “major character” and peripheral or “minor character”. A “major character” is the character that has highest importance in the novel and he or she is the central discussion in the novel and even in some novels; the character is always presented in every page in the novel concerned. While the minor character is a character whose appearance in the novel is less frequent, less important and his or her appearance only if the major character needs him or her. (p.176-178).

According to Altenberd and Lewis, the major character can be categorized into two groups; “protagonist” and “antagonist”. The protagonist is the ideal and manifestation of the values that the readers admire. He says that while reading a novel, a reader often identifies himself with a certain character(s), sympathy, and empathy and engages him with a certain character(s). The character that is being
treated so is called protagonist, while the antagonist is defined as the character causes the conflict. In some novels, the antagonists are created to oppose the protagonist mentally or physically (p.59).

Based on the characteristics, Foster (p.18) divides character into “flat character” and “round character”. A flat character (also called a type or “two dimensional”) is build around “a single idea or quality” and is presented without much individualizing detail, and therefore can be fairly and adequately described in a single phrase or sentence. From the beginning of the story the character does not change in characteristic dramatically; for example in the beginning of the novel a character is described as stupid, brave, and loyal person. If he is a flat character, in the end of the story, he is still a stupid, brave, and loyal person.

In the other side, a round character is complex in temperament and motivation and is represented with subtle particularity. Thus, he is as difficult to describe with any adequacy as a person in real life is. Moreover, like a person, his or her character may change dramatically if there is a factor influencing the character, and the change may surprise the readers.

Based on the criteria Altenbernd and Lewis (p.58), we can categorize characters into two categories, “static character” and “developing character”. Static character is a character, which essentially does change or develop as according to the situation. This character has less influence and involvement to the changes of environment and social relationship. A static character usually has flat character; he or she does not develop from the beginning to the end of the story.
Developing character is the character that makes changes or development during the process of the story. He or she influences what happens in the society and usually, at the end of the story, his or her character changes dramatically.

These theory will serve to determine and categorize what kind of character is Laura Wingfield in Tennessee William’s *The Glass Menagerie*.

2.2.2 Characterization

The process by which an author creates his characters in a story is called characterization. Rohrberger and Woods (p.20) said “characterization is not merely related to the selection of personality, but the way it is described to facilitate the whole understanding of story.” Thus, in order to understand some characters that will be analyzed; this section will explore more about characterization.

Rohrberger and Woods (p.20) state that “each character is different from the others because they have specific personalities and “physical attributes”. They call characterization as a process used by an author to create a character.

Murphy (p.161-173) also points nine methods to understand the characters. They are personal description, character as seen by another, speech, past life, conversation of others, reaction, direct comment, thought, and mannerism.

Personal description is used to inform the reader about particular character from what he worn, what he looks like. In the work of literature, every author always describes a person’s appearances and clothes (p.161). Character as seen by another is the way the author describes the character indirectly through what other
people say or think. From people’s opinion, the reader may know the character of a person that the author wants to show (p.162).

Speech is the way the readers know the character of a person; when a person speaks or makes a conversation with other people and when he gives his opinion about something. Therefore, the author shows the character of one person through what that person says (p.164). The readers may also know the character of one person by learning a person’s past life, because past life can determine what character does the person might have (p.166). The author might also show a person’s character through the conversation of other people and the things they say about him because people often talk about other people and things when they meet each other (p.167).

The author also shows a character of one person by letting the reader knows how that person reacts towards any kinds of situation and events (p.168). The author can also describe a person’s character by giving a comment of that person directly (p.171). Then, the reader may know the character by knowing what he is thinking about in his mind. The author wants to show that every person has a different thinking (p.171). The last, the readers know one character by knowing a person’s habit and manner because a person’s habit and manner really determine what kind of person he is (p.173).

To sum up his explanation, Murphy stated that the knowledge of methods of characterization may help the readers to understand the characters. Moreover, by knowing the methods, the readers hopefully can appreciate the literary work especially a novel (p.173).
Theory of characterizations are used to describe several physical and psychological traits of Laura Wingfield in Tennessee Williams’ *The Glass Menagerie*.

2.2.3 Freud’s Concept of the Id, the Ego, and the Superego

For nearly 2 decades, Freud’s only model of the mind was the topographic one we have just outlined, and his only portrayal of physic strife was the conflict between conscious and unconscious forces. Then, during the 1920s, Freud (1923/1961a) introduced a three-part structural model. This division of the mind into three provinces did not supplant the topographic model, but it helped Freud explain mental images according to their function or purposes.

To Freud, the most primitive part of the mind was *das Es*, or the “it”, which is almost always translated into English as id; a second division was *das Ich*, or the “I,” translated as ego; and a final province was *das Uber-Ich*, or the “over-I,” which is rendered into English as superego. These provinces or regions have no territorial existence, of course, but are merely hypothetical constructs.

They interact with the three level of mental life so that the ego cuts across the various topographic levels and has conscious, preconscious, and unconscious components, whereas the superego is both preconscious and unconscious and the id is completely unconscious (Feist and Feist, p.27).
2.2.3.1 The Id

According to Freud, humans were born with a collection of basic instincts or biological drives that are the source of your libidinal energy. Freud called this set of instinctual drives the id, from the Latin word for “it.” These drives are mediated by the lower centers of your brain, such as the limbic system of the hypothalamus. As such, the id is buried at the deepest level of your unconscious mind, far removed from conscious reality. Freud described the id as a “cauldron of seething excitement” which has no inner structure or organization, which operates in illogical ways, and which seeks only the pleasures that come from discharging its pent-up energies (McConnell, p.485).

The id keeps an infant alive because it obeys the pleasure principle, which demands the immediate ratification of all the infant’s needs. Since most of these needs are related to bodily functions – such as hunger, elimination, aggression,
and sensual stimulation – the newborn child survives because it’s biologically programmed to release its libidinal energy in life-sustaining ways (McConnell, p.485).

2.2.3.2. The Ego

The id helps the infant survive because it is selfish and impulsive. But, as the infant matures, the “real world” begins to make demands on the child – and punishes it severely if the child does not respond in socially appropriate ways. As the infant is forced to delay gratification of some of its instinctual needs, it gradually becomes aware that there is a difference between its own desires and those other people. And once the child begins to distinguish between itself and the outer world, its ego or conscious self comes into being (McConnell, p.485).

According to R.M Goldenson, the ego is a group of mental functions or processes that enable you to perceive, reason, make judgments, store memories, and solve various problems. The id was present at birth. The ego developed slowly as one learned to master his/ her impulses, delay immediate gratification of his/ her needs, and get along with others (McConnell, p.485).

The ego is the part of one’s personality that is in communication with the external world. For the most part, then, the ego operates at a conscious (or preconconscious) level, but it includes some unconscious processes as well. Thus like the id, the ego is subject to the demands of the pleasure principle. But as one mature, his/ her conscious self is more influenced by what Freud called the reality principle – the practical demands of daily living. On occasion, however, the ego
may be torn between the opposing forces of pleasure-seeking and reality. It often resolves this conflict by trying to satisfy the instinctual desires \((id)\) in socially approved ways (McConnell, p.485).

2.2.3.3 The Superego

There is more to one’s personality, however, than id and ego, or than pleasure principle and reality principle. For, as one grows, the people around him/her demand that he/she adopt society’s “rules and regulations.” To do so, one must build up a conscience that keeps him/her from violating the rules, and an ego-ideal that he/she must strive to attain. Freud called this part of the personality structure the superego and regarded it as part of one’s ego that splits off and begins to act on its own (McConnell, p.485).

The superego develops slowly (and unconsciously) during the first five years of one’s life as he/she increasingly imitate the thoughts and actions of others – primarily those of the parents. During adolescence and young adulthood the superego matures even more as one come into contact with adults (other than parents) whom he/she admires and whose values he/she take on in part or in whole. For the most part, this socialization process occurs at an unconscious level, as the superego gains the power to criticize and supervise both one’s id and ego. The superego is thus one’s “unconscious” voice that helps him/her discriminates social rights from wrongs without him/her being aware of why he/she do so (McConnell, p.485).
2.2.4. Anxiety

Sex and aggression are the center of Freudian dynamic theory with the concept of anxiety. In defining anxiety, Freud (1933/1964) emphasized that “it is a felt, affective, unpleasant state accompanied by a physical sensation that wans people against impending danger” (Feist and Feist, 2006, p.33).

Only the ego can produce or feel anxiety, but the id, superego, and external world each are involved in one of three kinds of anxiety: neurotic, moral, and realistic. The ego’s dependence on the id results in neurotic anxiety; its dependence on the superego produces moral anxiety; and its dependence on the outer world leads to realistic anxiety (p.33-34).

Neurotic anxiety is defined as apprehension about an unknown danger. The feeling itself exists in the ego, but it originates from id impulses. A second type of anxiety, moral anxiety, stems from the conflict between the ego and superego. A third category of anxiety, realistic anxiety, is closely related to fear, it is defined as unpleasant, nonspecific feeling involving a possible danger. However, realistic anxiety is different from fear in that it does not involve a specific fearful objects. These three types of anxiety are seldom clear-cut or easily separated.

Freud (1933/1964) said that “anxiety serves an ego-preserving mechanism because itsignals us tat some danger is at hand” (p.34). Anxiety allows the constant vigilant ego to be alert for signs of threat and danger, the signal of impending danger stimulates us to mobilize for either flight or defense. Freud (1933/1964) also stated that “anxiety is also self-regulating because it precipitates
repression, which in turn reduces the pain of anxiety (p.34). If the ego had no recourse to defensive behavior, the anxiety would become intolerable. Defensive behaviors, therefore serve a useful function by protecting the ego again the pain of anxiety.

This theory of anxiety used in explaining how social pressures, which are realistic anxiety, affect Laura Wingfield character and force her to posses several numbers of self defense in order to protect her ego.

2.2.5 Ego Defense Mechanisms

Stated earlier in the theories, the ego's job was to satisfy the id's impulses, not offend the moralistic character of the superego, while still taking into consideration the reality of the situation. It is also stated that this was not an easy job. Think of the id as the 'devil on your shoulder' and the superego as the 'angel of your shoulder.' Human being don't want either one to get too strong so we talk to both of them, hear their perspective and then make a decision. This decision is the ego talking, the one looking for that healthy balance.

Before talking more about this, it is required to understand what drives the id, ego, and superego. According to Freud, human only have two drives; sex and aggression. In other words, everything we do is motivated by one of these two drives. Sex, also called Eros or the Life force, represents our drive to live, prosper, and produce offspring. Aggression, also called Thanatos or our Death force, represents our need to stay alive and stave off threats to our existence, our power, and our prosperity (Freud in Feist and Feist, p.31).
2.2.6 Freud’s Ego Defense Mechanism

Freud’s theory of psychosexual development is really the story of how the ego learns to resolve the conflicting demands made by the id, superego, and the reality of the external environment. The ego has several defense mechanisms at its disposal to protect itself from being traumatized by the stress arising from these conflicts. But the ego is not always aware of what the needs of the id and superego are, because many of these needs are unconscious. The occurrence of signal anxiety warns the ego that libidinal tensions have become so strong that it must either handle them or be disabled by stress (McConnell, p.488).

Almost all of the defense mechanisms available to the ego have three characteristics in common: they are ways of trying to reduce stress and anxiety, they involve the denying or distortion of reality, and they operate at an unconscious level (McConnell, p.488).

There are nine defenses that commonly discussed in Freud’s Ego Defense Mechanism. The following paragraphs will discuss those defenses.

2.2.6.1 Repression

The most important of the defense mechanisms is undoubtedly repression, the process by which the ego blocks off threatening thoughts or desires and thus keeps them from sweeping into the spotlight of consciousness. Most of these experiences have undischarged libidinal energy attached to them in some way. In repressing these experiences, the ego has to use up some of its own energy sources. And the more painful the memory, or the stronger the unacceptable urge,
the more energy the ego must expend in order to keep the material repressed. Eventually the ego may run out of steam, and bits and pieces of the repressed material may leak through to consciousness as slips of the tongue, or as symbol in dreams (McConnell, p.488).

2.2.6.2 Regression

When some of Freud’s patients experienced great stress, they fell back into childish behavior patterns. Some of them responded to stress by over-eating or by drinking too much. Freud saw this as a regression to an earlier (oral) mode of pleasure. Or when a young male patient encountered heterosexual difficulties, he sometimes would resort to such immature forms of gratification as masturbation or homosexuality. This regression allowed the man to discharge libidinal energy in a “safe” way. But it also prevented him from trying to solve his present interpersonal problem (McConnell, p.488-489).

2.2.6.3 Identification

As we noted earlier, people resolve their Oedipus or Electra crisis by taking on the characteristics of their same-sex parent. Freud saw this process of identification as the ego’s way of defending against incestual feelings. The young girl identifies with her mother out of fear of her mother’s wrath – and thereby builds up the unconscious portion of her superego, the “conscience.” In adolescence, the girl identifies with other women and thus strengthens the conscious portion of her superego, the “ego-ideal.” Freud thus saw the superego
itself as a kind of “super” defense mechanism that helped reduce anxiety by allowing the person to release libidinal energy in socially approved ways (McConnell, p.489).

2.2.6.4 Denial

Many of Freud’s patients seemed to be “deliberately” unconscious of certain painful facts. Freud decided that they were practicing denial, a defense mechanism by which the ego shuts itself off from certain realities. Hysterical blindness is an example of denial (McConnell, p.489).

2.2.6.5 Reaction Formation and Projection

A step beyond denial is reaction formation, in which the ego changes unacceptable love into acceptable hate (or vice-versa). If a mother hates her child – a feeling she must deny conscious awareness of – the mother may smother the child with affection. Or the mother’s ego may indulge in projection by pretending that the child actually hates her. She thus projects her unacceptable emotions onto the child (McConnell, p.489).

2.2.6.6 Rationalization

Freud found that many of his patients offered him elaborate justifications for what were obviously illogical or immature actions. When he pointed out what they were doing, these patients would usually refuse to confront reality. Rather, they would give him yet another rationalization or questionable excuse for acting
as they did. This self-justification seemed to allow the patients to reduce any anxiety they had, and yet go right on behaving as they had (McConnell, p.489).

2.2.6.7 Displacements and Sublimation

Over the years Freud and his followers identified great many defense mechanisms, of which we have space to mention only the best known. The last of these are displacement and sublimation.

At birth, the objects of all our instincts are specified by our genetic inheritance. You don’t have to teach an infant that food satisfies its hunger, because its body already knows this. But, as the infant grows up, the objects of its instinct can change through learning and experience. That is, the child’s ego gains the ability to displace the flow of libidinal energy from one object to another. But the ego may use this ability inappropriately, as a defense mechanism. If the child gets angry at its mother, it dares not hit her because it will be punished. Therefore, it *displaces* its anger toward a safe object—such as a doll—that cannot retaliate if the child strikes it.

*Sublimation* is at once a form of displacement and most mature of the defense mechanisms. Freud thought that the energy an artist devotes to painting—or a scientist to the laboratory, or a politician to governing—was really energy that had been channeled away from sex or aggression or eating. Although this displacement was socially acceptable and sometimes highly creative, it seldom satisfies all the id’s needs.
The defense mechanisms are really indirect or “defensive” ways of coping with stress and anxiety. By encouraging his patients to bring their unconscious problems to the fore –and thus deal with them at a conscious level- Freud was attempting to get his patients to use a more direct method of coping with their developmental difficulties (McConnell, p.489).

2.2.7 Vaillant’s Ego Defense Mechanism

Freud’s defense mechanisms later on were studied and developed by other psychologist and psychiatrist. One of the famous psychiatries that focus his study and researches on defense mechanism is George Eman Vaillant. In his book *Adaptation to Life* (2007), Vaillant divided his research result on defense mechanism into four categories/ levels; which are pathological, immature, neurotic and mature.

2.2.7.1 Level 1 - Pathological

The mechanisms on this level, when predominating, almost always are severely pathological. These three defenses, in conjunction, permit one to effectively rearrange external reality and eliminate the need to cope with reality. The pathological users of these mechanisms frequently appear crazy or insane to others. These are the "psychotic" defenses, common in overt psychosis. However, they are found in dreams and throughout childhood as healthy mechanisms. They include:
Denial which is refusal to accept external reality because it is too threatening; arguing against an anxiety-provoking stimulus by stating it doesn't exist; resolution of emotional conflict and reduction of anxiety by refusing to perceive or consciously acknowledge the more unpleasant aspects of external reality; distortion which is a gross reshaping of external reality to meet internal needs; and last delusional projection which is grossly frank delusions about external reality, usually of a persecutory nature (p.81-83).

2.7.2.2 Level 2 - Immature

These mechanisms are often present in adults and more commonly present in adolescence. These mechanisms lessen distress and anxiety provoked by threatening people or by uncomfortable reality. People who excessively use such defenses are seen as socially undesirable in that they are immature, difficult to deal with and seriously out of touch with reality. These are the so-called "immature" defenses and overuse almost always lead to serious problems in a person's ability to cope effectively. These defenses are often seen in severe depression and personality disorders. In adolescence, the occurrence of all of these defenses is normal. These include:

Fantasy which is tendency to retreat into fantasy in order to resolve inner and outer conflicts; projection which is a primitive form of paranoia. Projection also reduces anxiety by allowing the expression of the undesirable impulses or desires without becoming consciously aware of them; attributing one's own unacknowledged unacceptable/unwanted thoughts and emotions to another; includes severe prejudice, severe jealousy, hyper-vigilance to external danger, and
"injustice collecting". It is shifting one's unacceptable thoughts, feelings and impulses within oneself onto someone else, such that those same thoughts, feelings, beliefs and motivations as perceived as being possessed by the other.

Hypochondriasis which is the transformation of negative feelings towards others into negative feelings toward self, pain, illness and anxiety; passive aggression which is an aggression towards others expressed indirectly or passively; acting out which is direct expression of an unconscious wish or impulse without conscious awareness of the emotion that drives that expressive behavior; and last, idealization which is subconsciously choosing to perceive another individual as having more positive qualities than he or she may actually have (p.83-84).

2.2.7.3 Level 3 - Neurotic

These mechanisms are considered neurotic, but fairly common in adults. Such defenses have short-term advantages in coping, but can often cause long-term problems in relationships, work and in enjoying life when used as one's primary style of coping with the world. These include:

Displacement which is defense mechanism that shifts sexual or aggressive impulses to a more acceptable or less threatening target; redirecting emotion to a safer outlet; separation of emotion from its real object and redirection of the intense emotion toward someone or something that is less offensive or threatening in order to avoid dealing directly with what is frightening or threatening. For example, a mother may yell at her child because she is angry with her husband.
Dissociation which is a temporary drastic modification of one's personal identity or character to avoid emotional distress; separation or postponement of a feeling that normally would accompany a situation or thought.

Isolation which is separation of feelings from ideas and events, for example, describing a murder with graphic details with no emotional response.

Intellectualization which is a form of isolation; concentrating on the intellectual components of a situation so as to distance oneself from the associated anxiety-provoking emotions; separation of emotion from ideas; thinking about wishes in formal, affectively bland terms and not acting on them; avoiding unacceptable emotions by focusing on the intellectual aspects (e.g. rationalizations).

Reaction Formation which is an act of converting unconscious wishes or impulses that are perceived to be dangerous into their opposites; behavior that is completely the opposite of what one really wants or feels; taking the opposite belief because the true belief causes anxiety. This defense can work effectively for coping in the short term, but will eventually break down.

Repression which is a process of pulling thoughts into the unconscious and preventing painful or dangerous thoughts from entering consciousness; seemingly unexplainable naivety, memory lapse or lack of awareness of one's own situation and condition; the emotion is conscious, but the idea behind it is absent (p.84).
2.2.7.4 Level 4 - mature

These are commonly found among emotionally healthy adults and are considered the most mature, even though many have their origins in the immature level. However, these have been adapted through the years so as to optimize success in life and relationships. The use of these defenses enhances user pleasure and feelings of mastery. These defenses help the users to integrate conflicting emotions and thoughts while still remaining effective. Persons who use these mechanisms are viewed as having virtues. These include:

Altruism which is constructive service to others that brings pleasure and personal satisfaction; anticipation which is a realistic planning for future discomfort; humor which is an overt expression of ideas and feelings (especially those that are unpleasant to focus on or too terrible to talk about) that gives pleasure to others. Humor, which explores the absurdity inherent in any event, enables someone to call a spade a spade, while "wit" is a form of displacement (see above under Category 3). Wit refers to the serious or distressing in a humorous way, rather than disarming it; the thoughts remain distressing, but they are 'skirted round' by the witticism.

Identification which is the unconscious modeling of one's self upon another person's character and behavior; introjections which is an act of identifying with some idea or object so deeply that it becomes a part of that person; sublimation which is a transformation of negative emotions or instincts into positive actions, behavior, or emotion; and last, suppression which is the conscious process of pushing thoughts into the preconscious; the conscious
decision to delay paying attention to an emotion or need in order to cope with the present reality; able to later access uncomfortable or distressing emotions and accept them (p. 84-85).

Theories of ego/ self defense mechanism, Freud’s defense mechanisms, and Vaillant’s defense mechanism served in the process of identifying and categorizing what kind of self defense mechanisms possessed by Laura Wingfield in facing the social pressures around her.

2.3 Theoretical Framework

In answering the first problem about the description of Laura Wingfield character, the theories used are the ones related to character and characterization. The theory of character will serve to determine what kind of character Laura Wingfield is in Tennessee William’s *The Glass Menagerie*. The theory of characterizations are used to describe several physical and psychological traits of Laura Wingfield in Tennessee Williams’ *The Glass Menagerie*.

The second problem’s answer will be separated into two parts since it is necessary to know what Laura Wingfield’s self defenses are before revealing the social pressures she experienced. Therefore, besides being used to analyze the personality of Laura Wingfield, the theories of character and characterization are used to support the concept of self (ego, id and superego) and the theory of anxiety in revealing what kind of social pressures experienced by her.

The psychoanalytic approach and the theory of Self Defenses Mechanisms are used in answering the second part of the second problem. Through the
previous analysis of Laura Wingfield character about her personality, the social pressures she experienced and her actions in reacting towards the pressures, some of the self defense forms she employed can be revealed. Since the analysis in answering the two problems are separated in three different steps, the analysis result in chapter 4 will also be divided into three sub-chapters.
CHAPTER III

METHODOLOGY

This chapter discusses the Object of the Study, Approach of the Study and Method of the Study. Object of study contains the review of The Glass Menagerie play script. Besides, the short summary of the script will also be provided. In Approach of the Study, it will be restated why the psychological approach is chosen in reviewing the work. Last, Method of the Study exposes the four steps used in the study.

3.1 Object of the Study

The object of the study is the play script of Tennessee Williams’ The Glass Menagerie. The Glass Menagerie, written in 1944 and originally titled The Gentleman Caller, is one of the great plays of the American theatre whose central characters – Amanda, Tom, and Laura – are emotionally and economically maimed individuals. In the play story, they became powerful images of human alienation and despair. This play is known as Tennessee Williams’ first product in script-writing.

The play script was written in seven chapters. In this study, the writer uses The Glass Menagerie play script taken from the book A Streetcar Named Desire and The Glass Menagerie published by Penguin Books. The script consists of 86 pages, from 123 to 208.
The action of *The Glass Menagerie* takes place in the Wingfield family's apartment in St. Louis, 1937. The events of the play are framed by memory - Tom Wingfield is the play's narrator, and usually smokes and stands on the fire escape as he delivers his monologues.

The action of the play centers on Tom, his mother Amanda, and his sister Laura. In 1937 they live together in a small apartment in St. Louis. Their father abandoned them years earlier, and Tom is now the family's breadwinner. He works at the Continental Shoemakers warehouse during the day, but he disappears nightly "to the movies." Amanda is a loving mother, but her meddling and nagging are hard to live with for Tom. Laura is a frightened and terribly shy girl, with unbelievably weak nerves. She is also slightly lame in one leg, and she seldom leaves the apartment of her own volition. She busies herself caring for her "glass menagerie," a collection of delicate little glass animals.

Amanda who was once a Southern Belle wants Laura to be a self sufficient woman. She enrolled Laura in classes at Rubicam's Business College, but Laura’s inability in socializing has devastated the dream. Laura skips the class. On the other hand, Amanda’s and Tom’s relationship is not good. They are often quarrelling. Amanda knows that Tom wants to be free from the house and to catch his dream, so those two make an agreement that Tom can leave soon as he finds husband for Laura.

Tom then meets his friends in the warehouse, Jim -who was the person Laura falling in love to when she and Jim both were in high school- and invites him to come to his gentleman caller. The plan runs smoothly in the beginning, Jim
and Laura get acquainted well, even the two are kissing. Unfortunately, after the kiss; Jim confesses that he already has a fiancé and cannot call again. For fragile Laura, the news is devastating.

Amanda is furious, and after Jim leaves she accuses Tom of playing a cruel joke on them. Amanda and Tom have one final fight, and not long afterward Tom leaves for good. In his closing monologue, he admits that he cannot escape the memory of his sister. Though he abandoned her years ago, Laura still haunts him.

### 3.2 Approach of the Study

Considering the topic of the study, the writer uses psychological or psychoanalytic approach. As stated by Klarer, it is an approach which attempts to illuminate general psychological aspects in a text (p.92). Human personality is a part of psychological aspects which can be written in a work of art. In this context, the approach is applied to analyze the personality structure. In General Psychology: a Survey, psychoanalytic theory conceives of personality as consisting three aspect or functions, namely ‘id’, the reservoir of instinctive impulses, which is concerned only with the immediate gratifications, ‘ego’ as the sense of self, which is oriented toward reality, and the last is ‘superego’, which is conscience or moral aspect of man.

Therefore, psychoanalytic theory explores one’s personality. It also concerns with the way personality develops. The psychoanalytic theory was first devised in Vienna in the 1880s by Sigmund Freud. It is a family of psychological
theories and methods within the field of psychotherapy that seeks to clear
connections among unconscious components of one’s mental processes, and to do
so in a systematic way through a process of tracing out psychological connections.
It includes ego psychology, which emphasizes defense mechanism and
unconscious fantasies.

In *Introduction to Psychology*, later psychoanalyst considered personality
to be shaped more by people, society, and culture surrounding the individual. A
current psychoanalytic approach stresses the role on ego. According to this view,
the ego develops independently of the id and performs other functions in addition
to finding realistic ways of satisfying id impulses (p.397-398).

The psychoanalytic approach then considered as the best approach for this
study since it analyses the psychological side of Laura Wingfield in the play. The
approach will be supported by some psychological theories especially the *Self
Defense Mechanism* theory and other social psychological theories, since it is
related with the social influences through individual personality development. By
applying this approach, the writer can analyze the content of the story as well to
observe human personality structure.

### 3.3 Method of the Study

This study is categorized as library research. The data used in the study are
obtained through library research. There are two kinds of data sources used in the
study, which are primary sources and secondary sources. The primary source in
this study is the play-script of Tennessee Williams’ *The Glass Menagerie*. The
secondary sources consist of some books and articles of literary theories, psychological theories, and some supporting materials such as dictionary, encyclopedias, and expert criticisms.

There are four steps taken in the process of analyzing in this study. The first step was a thorough reading of the play-script in the means to get the full understanding of the story and the subject that is going to be analyzed. This process is conducted repeatedly to deepen the understanding. Thorough readings will surely help in the note taking of some important points and quotations in the story.

The second step was collecting all theories, criticisms, and references related to Tennessee Williams’ *The Glass Menagerie*. This step will focused more on the literature theories of character and characterization; because the writer needs to know further about Laura Wingfield and all of her traits. The psychological theories of self defense mechanism will also contribute much since the writer wants to know what kinds of defense that the character does.

The third step was applying the psychoanalytic approach to analyze Laura Wingfield character, supported by all the secondary data obtained in order to answer the problems formulated in the study.

The fourth or the last step was drawing the conclusion. This part will contain some statements that is based on the answers of the problem formulation and also broader conclusion that is related to the topic of the study.
CHAPTER IV
ANALYSIS

This chapter discusses the two questions that have been formulated in the previous chapter. This chapter is divided into three sub-chapters. First sub-chapter discusses about Laura Wingfield characteristics. Second sub-chapter discusses about the social pressures experienced by Laura Wingfield. The last sub-chapter discusses about the defense mechanism Laura Wingfield posses in dealing with the social pressures.

4.1 Laura Wingfield’s Characteristics

In describing Laura Wingfield, the writer separates the characterization into two main categories. The first one discusses how Laura Wingfield described physically, and the second one discusses how Laura is described psychologically. In revealing the characteristics, the writer uses nine ways to understand the character presented by Murphy.

4.1.1 Physical Characteristics

Laura has a physical defect that made her walk lamely. This condition makes her thinks that she could not achieve things, even a usual one - getting married. She is being doubtful to herself.

AMANDA: Girls that aren’t cut out for business careers usually wind up married to some nice man. [Gets up with a spark of revival.] Sister, that’s what you’ll do!
[LAURA utters a startled, doubtful laugh. She reaches quickly for a piece of glass.]
LAURA: But, Mother —
AMANDA: Yes? [Crossing to photograph.]
LAURA [in tone of frightened apology]: 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! [She turns again to the photograph.] One thing your father had plenty of – was charm!

[TOM motions to the fiddle in the wings.] (p.141-142)

The following lines describe the physical condition of Laura, stating that she has physical defect, uttered by Tom. On the other side, Amanda protest on Tom’s using such a word they had agreed upon not to use to describe her sister.

TOM: Mother, you mustn’t expect too much of Laura.
AMANDA: What do you mean?
TOM: Laura seems all those things to you and me because she’s ours and we love her. We don’t even notice she’s crippled any more.
AMANDA: Don’t say crippled! You know that I never allow that word to be used.
TOM: But face facts, Mother. She is and – that’s not all - (p.166)

For beloved family members, a minor or even a major handicap possessed by one of the family member is often considered not exist. There are several reasons underlying this act, but the strongest one is the fact that the family loves him/ her. This also happened to the family in this story. In their daily activities, Tom and Amanda always support Laura, as if Laura’s legs were not crippled. Their action can be considered as an acceptance toward Laura’s condition.
4.1.2. Psychological Characteristics

In the study, the writer reveals five psychological personality traits of Laura Wingfield. Those are apprehensive, fanciful, asocial, selfish, and a family woman.

4.1.2.1 Apprehensive

Laura is apprehensive. She often feels anxious or fearful about her future. She also feels pessimistic about her romance life. Although Laura’s mother, Amanda, loves to tell about her success of her past life to Laura –including her romance- with the expectation that it may also happen to her beloved daughter Laura, it did not happen. On the other hand, Laura has stated that she is not expecting any gentleman callers.

LAURA: I’ll bring the blancmange
[He remains standing with his cigarette by the portieres during the following.]
AMANDA [rising]: No, sister, no, sister – you be the lady this time and I’ll be the darkey.
LAURA: I’m already up.
AMANDA: Resume your seat lithe sister – I want you to stay fresh and pretty – for gentleman callers!
LAURA: I’m not expecting any gentleman callers.
AMANDA [crossing out to kitchenette. Airily.]: Sometimes they come when they are least expected! Why? I remember one Sunday afternoon in Blue Mountain – [Enter kitchenette.]
TOM: I know what’s coming!
LAURA: Yes. But let her tell it.
TOM: Again?
LAURA: She loves to tell it. (p.133)

Again Laura shows that she is an apprehensive person. She repeats her utterance that she does not expect any gentleman caller since she thinks that she is not a popular girl as her mother was. Moreover, the fact that she does not have
any visitation makes her feel guilty, since her mother puts a high expectation on her. This reveals that Laura is an apprehensive person. She feels uneasy about the future, for herself and especially, her mother.

LAURA [rising]: Mother, let me clear the table.
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 gentlemen callers to start arriving. [She flounces girlishly toward the kitchenette.] How many do you suppose we’re going to entertain this afternoon?

[TOM throws down the paper and jumps up with a groan.]
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! [LAURA nervously echoes her laugh. She slips in a fugitive manner through the half-open portieres and draws them in gently behind her. A shaft of very clear light is thrown on her face against the faded tapestry of the curtains.]

[MUSIC: ‘THE GLASS MENAGERIE’ UNDER FAINTLY. Lightly]
Not one gentleman caller? It can’t be true! There must be a flood, there must have been a tornado!
LAURA: It isn’t a flood, it’s not a tornado, Mother. I’m just not popular like you were in Blue Mountain… [TOM utters another groan. LAURA glances at him with a faint, apologetic smile. Her voice catching a little.] Mother’s afraid I’m going to be an old maid. (p.135)

4.1.2.2 Fanciful – trapped in fantasy

Laura is trapped in fantasy. She withdraws herself from the society. She is always in a place where she found herself comfortable and alone. She chooses to escape from reality by spending most of her time in the family’s apartment. She plays with her glass menagerie and fantasizes as if she were one of them. Her collections of glass menageries and old records symbolize her own private world; set her separately from the reality. It is a place where she can hide
herself and be safe mentally and emotionally; she plays and listens or fantasizes in her illusory sanctuary.

In the following lines, Amanda utters the activities Laura usually does. Amanda does it in a rhetorical way, implicitly states that Laura has a very fanciful life inside their apartment.

AMANDA [hopelessly fingering the huge pocketbook]: So what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? Eternally play those worn-out phonograph records your father left as a painful reminder of him? We won’t have a business career – we’ve given that up because it gave us nervous indigestion. (p.140)

Another fact that Laura is a very self-remote is revealed from the following conversations between Amanda and Tom. Amanda points-out that the life Laura living is rather foolish.

TOM: What do you mean?
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 do whatever 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 is young and dependent.
I put her in business college – a dismal failure! Frightened her so it made her sick at 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 girl to lead? (p.156-157)

Besides Amanda, Tom has also the same opinion and concern about Laura’s behaviour of being fanciful. These can be revealed from the following conversation.
AMANDA: what do you mean ‘not all’?
TOM: Laura is very different from other girls.
AMANDA: I think the difference is all to her advantage.
TOM: Not quite all – in the eyes of others – strangers – she’s terribly shy and lives in a world of her own and those things make her seem a little peculiar to people outside the house.
AMANDA: Don’t say peculiar.
TOM: Face the facts. She is.

[THE DANCE-HALL MUSIC CHANGES TO ATANGO THAT HAS A MINOR AND SOMEWHAT OMNIOUS TONE.]

AMANDA: In what way is she peculiar – may I ask?
TOM [gently]: She lives in a world of her own – a world of little glass ornaments, Mother…. [Gets up. AMANDA remains holding brush, looking at him, troubled.] She plays old phonographs record and – that’s about all – [He glances at himself in the mirror and crossed the door.] (p.166-167)

Laura also shows that her feeling is connected too deep, or maybe intertwined, with her collections of glass menagerie. This condition even make it worse. She displays overreacted emotions when Tom accidentally breaks her collections.

TOM: … [He goes through a series of violent clumsy movements, seizing of his overcoat, lunging to the door, pulling it fiercely open. The women watch him, aghast. His arm catches in the sleeve of the coat as he struggles to pull it on. For a moment he is pinioned by the bulky garment. With an outraged groan he tears the coat of again, splitting the shoulder of it, and hurls it across the room. It strikes against the self of LAURA’s glass collections, there’s a tinkle of shattering glass. LAURA cries out as if wounded.]

[MUSIC. LEGEND: ‘THE GLASS MENAGERIE.’]
LAURA [shrilly]: My glass! – menagerie…. [She covers her face and turns away.] (p. 148)

4.1.2.3 Asocial - retreating from society

Laura does not get acquainted much. Due to her physical condition, Laura becomes very shy. Her shyness makes her unable to acquaint with many people. This trait has begun since she was young, and develops into terrible level
when she is older. She becomes an asocial person, who lack of capacity for social interaction.

L A U R A : Oh, no – I liked it. You see, I wasn’t with many people….
J I M : As I remember you sort of stuck by yourself.
L A U R A : I – I – never have had much luck at – making friends.
J I M : I don’t see why you wouldn’t.
L A U R A : Well, I – started out badly.
J I M : You mean being –
L A U R A : Yes, it sort of – stood between me –
J I M : You shouldn’t have let it!
L A U R A : I know, but it did, and –
J I M : You were shy with people!
L A U R A : I tried not to be but never could –
J I M : Overcome it?
L A U R A : No, I-I never could!
J I M : I guess being shy is something you have to work out of kind gradually.
L A U R A [ s o r r o w f u l l y ] : Yes – I guess it –
J I M : Takes time!
L A U R A : Yes - (p.190)

Facing the situation, Amanda always tries to make Laura get acquainted with many people. She has big concern that Laura cannot survive on her own without other people’s help. Laura is very dependent, hence Amanda wants to introduce Laura to many people as possible, in order to seek potential husband for her. Unfortunately, her plans do not work well.

A M A N D A : 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 wherever 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 fo 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. (p.156)
Laura herself also shows being lack of quality in making association. She refuses and protests her mother’s efforts to make her more beautiful for the gentleman caller. Instead, Laura has very little interest in romance all, the preparations make her nervous.

AMANDA [impatiently]: Why are you trembling?  
LAURA: Mother, you’ve made me so nervous!  
AMANDA: How have I made you nervous?  
LAURA: By all this fuss! You made it seem so important!  
AMANDA: I don’t understand you, Laura. You couldn’t be satisfied with just sitting home, and yet whenever I try to arrange something for you, you seem to resist it. [She gets up.] (p.169-170)

Another refusal is uttered by Laura when she knows that the person who will be their gentleman caller is someone from her past. She really does not want to be seated besides the gentleman because he was her crush in the past and she is too shy and to anxious to bear it. Normally, in a community, an adult is expected to have good, well developed manner and attitude in socializing. In Laura’s case, she does not have such kind of attitude. This is the result of her being not acquainted much since her retreat from the society.

LAURA: Are you sure his name is Jim O’Connor?  
AMANDA: Yes. Why?  
LAURA: Is he the one that Tom used to know in high school?  
AMANDA: He didn’t say so. I think he just got to know him at the warehouse.  
LAURA: There was Jim O’Connor we both knew in high school – [Then, with effort.] If that is the one that Tom is bringing to dinner – you’ll have to excuse me, I won’t come to the table.  
AMANDA: What sort of nonsense is this?  
LAURA: You asked me once if I’d ever liked a boy. Don’t you remember I showed you this boy’s picture.  
AMANDA: You mean the boy you showed me in the year book?  
LAURA: Yes, that boy.  
AMANDA: Laura, Laura, were you in love with that boy? (p.172-173)
4.1.2.4 Selfish

Laura is a selfish person, but she does not realize that she has the condition. When the Rubicam’s business college fiasco happens she shows the sign that she even does not care about her mother’s feelings. She did not even apologize to what she did- wasting Amanda’s money, dreams for her, and the effort that her mom puts on her and her future. Her lack of self-confidence made her think of just herself alone. She does not think what others do for her.

AMANDA: … fifty dollars tuition, all of our plans – my hopes and ambitions for you – just gone up the spout like that. [LAURA draws a long breath and gets awkwardly to her feet. She crosses to the victrola and winds it up.] What are you doing?
LAURA: Oh! [She releases the handle and returns to her seat.]
AMANDA: Laura, where have you been going when you’ve gone on pretending that you were going to business college?
LAURA: I’ve just been going out walking.
AMANDA: That’s not true.
LAURA: It is. I just went walking.
AMANDA: Walking? Walking? In winter? Deliberately courting pneumonia in that light coat? Where did you walk to, Laura?
LAURA: All sorts of places – mostly in the park.
AMANDA: Even after you start catching that cold?
LAURA: it was the lesser than two evils, Mother. [IMAGE: WINTER SCENE IN THE PARK.] I couldn’t go back up. I –threw up - on the floor!
AMANDA: from half-past seven till five every day you mean to tell me you walked around in the park, because you wanted to make me think that you were still going to Rubicam’s Business College?
LAURA: It wasn’t as bad as it sounds. I went inside places to get warmed up.
AMANDA: Inside where?
LAURA: I went in the art museum and the bird-houses at the Zoo. I visited the penguins everyday! Sometimes I did without lunch and went to the movies. Lately I’ve been spending most of my afternoons in the Jewel-box, that big glass house where they raise the tropical flowers.
AMANDA: You did all this to deceive me, just for deception? [LAURA looks down.] Why?
LAURA: Mother, when you’re disappointed, you get that awful suffering look on your face, like the picture of ‘Jesus’ mother in the museum!
AMANDA: Hush!
LAURA: I couldn’t face it. (p. 139-140)
The selfishness shown by Laura is somehow comparable to the nature of “Id”, a condition of only seeking for pleasure, egoistic, doing things whatever and however it like, without further consideration about the reason why such an action is been carried out (Freud in Feist and Feist, p.27). Even, in the last part of the quotation above, Laura is using a childish way, in resemblance to the id, to avoid her mother anger.

4.1.2.5 Family woman

Laura tries her best to avoid any conflict in the family. She tries to keep the harmony in their small family. So when Tom is about to do something that threaten the harmony, she tries to fix it.

LAURA: Tom – Shhh!
TOM: What’re you shushing me for?
LAURA: You’ll wake up mother.
TOM: Goody, goody! Pay ‘er back for those ‘Rise an’ Shines’. [Lies down, groaning.] You know it don’t take much intelligence to take yourself into a nailed-up coffin, Laura. But who in hell ever got himself out of one without removing one nail? (p.150)

Another ocassion that gives a proof that Laura is a family woman is when she asks Tom to speak again to their mother. After quarreling the days before, Amanda and Tom haven’t speak to each other. Laura, who wants the best for her family, cannot bear the situation. She then tries to reconcile the two sides.

LAURA: Tom! – It’s nearly seven. Don’t make mother nervous. [He stares at her stupidly. Beseechingly.] Tom, speak to mother this morning. Make up with her, apologize, speak to her!
TOM: She won’t to me. It’s her that started not speaking.
LAURA: If you just say you’re sorry she’ll start speaking.
TOM: Her not speaking – is that such a tragedy?
LAURA: Please – please! (p.151)
Here, Laura shows a quality that usually belongs to an old style woman. Woman in the old age behave differently compared to woman at this present time. Women, in the 30’s to 50’s tend to take care of the family. Their sole focus is to maintain that everybody in the family is well cared. Laura, in the drama, performs the family caring when she founds that Tom and Amanda are quarelling and not talking to each other.

4.2 Social Pressures Experienced by Laura Wingfield

Being a unique personality, Laura surely experiences some interactions with other people that make herself anxious. Freud stated that if the ego had no recourse to defensive behavior, the anxiety would become intolerable. The interactions often cause coercion for Laura. Thus, the interactions here become the pressure for Laura. The writer divides the social pressures experienced by Laura based on the source: pressures from Amanda, pressures from Tom and pressures from the society.

4.2.1 Pressures from Amanda

Amanda frequently tells stories about her successful past life, when she was a Southern Belle who received many gentleman caller. These stories make Laura feel more inferior because Laura has no gentleman caller at all.

LAURA: I’ll bring the blancmange
[He remains standing with his cigarette by the portieres during the following.]
AMANDA [rising]: No, sister, no, sister – you be the lady this time and I’ll be the darkey.
LAURA: I’m already up.
AMANDA: Resume your seat lithe sister – I want you to stay fresh and pretty – for gentleman callers!
LAURA: I’m not expecting any gentleman callers.
AMANDA [crossing out to kitchenette. Airily.]: Sometimes they come when they are least expected! Why? I remember one Sunday afternoon in Blue Mountain – [Enter kitchenette.]
TOM: I know what’s coming!
LAURA: Yes. But let her tell it.
TOM: Again?
LAURA: She loves to tell it. (p.133)

Amanda has high expectation of Laura. Her hope on Laura’s having a gentleman caller becomes a burden for Laura. Laura tries to explain the fact that she is not as popular as her mother was.

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! [LAURA nervously echoes her laugh. She slips in a fugitive manner through the half-open portieres and draws them in gently behind her. A shaft of very clear light is thrown on her face against the faded tapestry of the curtains.]
[MUSIC: ‘THE GLASS MENAGERIE’ UNDER FAINTLY. Lightly]
Not one gentleman caller? It can’t be true! There must be a flood, there must have been a tornado!
LAURA: It isn’t a flood, it’s not a tornado, Mother. I’m just not popular like you were in Blue Mountain…. [TOM utters another groan. LAURA glances at him with a faint, apologetic smile. Her voice catching a little.] Mother’s afraid I’m going to be an old maid. (p.135)

4.2.2 Pressures from Tom

Tom wants to leave the family to chase his dream. His habit of going out at night for watching movies worries Laura. It makes Laura sense that Tom is unhappy because he thinks the family is a burden.

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 and she was crying.
TOM: What about?
AMANDA: You.
TOM: Me?
AMANDA: She has an idea that you’re not happy here. (p.154)

An uneasy feeling usually makes people seek for a way to release it. In the drama, the stressful condition caused by Tom makes Laura retreat into her own world more and more.

4.2.3 Pressures from the Society

There are two situations that reveal Laura on feeling against the pressure from the society. The first one happens during her study in Rubicam’s Business College, where she cannot make her-self intact during a speed typing test. She cannot bear the pressure when she is asked to do certain task which demands high accuracy. (p.138)

Another society pressure is the probability of Laura’s meeting her past crush when she was in the high school. Laura cannot deal with it, she is way too shy and her imagination of what will happen in the gentleman caller triggers her nervousness. She shows stong refusal when Amanda mention the gentleman’s name.

LAURA: Are you sure his name is Jim O’Connor?
AMANDA: Yes. Why?
LAURA: Is he the one that Tom used to know in high school?
AMANDA: He didn’t say so. I think he just got to know him at the warehouse.
LAURA: There was Jim O’Connor we both knew in high school – [Then, with effort.] If that is the one that Tom is bringing to dinner – you’ll have to excuse me, I won’t come to the table.
AMANDA: What sort of nonsense is this? (p.172-173)
Besides all the pressures that come from outside, Laura also develops self pressure. Her being crippled makes her develop inferiority complex. This inferior feeling later on contributes much later in her mental development.

4.3 Defense Mechanisms Employed by Laura Wingfield

The social problems discussed previously caused, triggered, or at least contributed to Laura’s ways and selections of self defenses. The ways Laura react to particular problems show her defenses, but not all the defenses operates in conscious state of mind. Some defenses working in unconscious state, in order to release the anxieties, without any control from the person. The writer then reveals four defenses clearly shown in the drama, possessed by Laura Wingfield. Those defenses are: fantasy, hypochondriasis, acting out, and idealization.

4.3.1 Fantasy

Vaillant stated “Fantasy is the tendency to retreat into fantasy in order to resolve inner and outer conflicts; projection which is a primitive form of paranoia.” Because of her physical defect, Laura pulled herself out of the society. She choses to stay at the family’s apartment, she rarely goes out unless her mother orders or forces her to.

Laura exiles herself in the building, creating a comfort zone, a world where she can express herself and fantasize a lot without any distraction. She plays a lot with her glass menagerie and listens to her father old phonograph frequently.
AMANDA [hopelessly fingering the huge pocketbook]: So what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? Eternally play those worn-out phonograph records your father left as a painful reminder of him? We won’t have a business career – we’ve given that up because it gave us nervous indigestion. (p.140)

Tom also notices that Laura does not behave like any other girls at her age.

Laura spends too many time residing in the apartment, doing the activities that can be categorized as things strange or uncommon. Tom, through his observant eyes, finds out that Laura lives in her own world, a world of little glass ornaments.

TOM: Laura is very different from other girls.
AMANDA: I think the difference is all to her advantage.
TOM: Not quite all – in the eyes of others – strangers – she’s terribly shy and lives in a world of her own and those things make her seem a little peculiar to people outside the house.
AMANDA: Don’t say peculiar.
TOM: Face the facts. She is.

[THE DANCE-HALL MUSIC CHANGES TO ATANGO THAT HAS A MINOR AND SOMEWHAT OMNIOUS TONE.]

AMANDA: In what way is she peculiar – may I ask?
TOM [gently]: She lives in a world of her own – a world of little glass ornaments, Mother…. [Gets up. AMANDA remains holding brush, looking at him, troubled.] She plays old phonographs record and – that’s about all – [He glances at himself in the mirror and crossed the door.] (p.166-167)

In her fantasy, Laura treats her collections of glass menageries as living creatures. During her conversation with Jim, she mentions that her collections of glass menagerie, especially the unicorn, has its own personality.

LAURA: It shouldn’t be partial, but he is my favorite one.
JIM: What kold of a thing is this supposed to be?
LAURA: Haven’t you noticed the single horn on his forehead?
JIM: A unicorn, huh?
LAURA: Mmmm-hmmm!
JIM: Unicorn, arent they extinct in the modern world?
LAURA: I know!
JIM: Poor little fellow, he must feel sort of lonesome.
LAURA [smiling]: Well, if he does he doesn’t complain about it. He stays on a shelf with some horses that don’t have horns and all of them seem to gel along nicely together.
JIM: How do you know?
LAURA [lightly]: I haven’t heard any arguments among them!
JIM [grinning]: No arguments, huh? Well, that’s a pretty good sign! Where shall I set him?
LAURA: Put him on the table. They all like a change of scenery once in a while! (p. 196)

The unicorn somehow is described as a symbol of Laura Wingfield in the real world. Tennessee Williams portrays the unicorn as the unique one among the other glass toys that Laura has. Being different from the other horses by having a horn, the unicorn is a perfect symbol for Laura. Both of them, the unicorn and Laura are considered as strangers in their community. Laura is considered as having tragic quality of a woman of her age.

Fantasizing a lot, Laura also treats her glass menageries as her friends. In her mind, her illusory sanctuary, she makes psychological bond with them. She behaves as if the glass menageries were alive and can get wounded.

TOM: … [He goes through a series of violent clumsy movements, seizing of his overcoat, lunging to the door, pulling it fiercely open. The women watch him, aghast. His arm catches in the sleeve of the coat as he struggles to pull it on. For a moment he is pinned on by the bulky garment. With an outraged groan he tears the coat off again, splitting the shoulder of it, and hurls it across the room. It strikes against the self of LAURA’s glass collections, there’s a tinkle of shattering glass. LAURA cries out as if wounded.]

[MUSIC. LEGEND: ‘THE GLASS MENAGERIE.’]
LAURA [shrilly]: My glass! – menagerie…. [She covers her face and turns away.] (p. 148)

Being too fanciful is dangerous. Fantasy, if used excessively will result in a bad mental state. This happens especially when the fantasy creates some kinds of psychological bonding like what Laura performs in the drama.
4.3.2 Hypochondriasis

Vaillant said “Hypochondriasis is the transformation of negative feelings towards others into negative feelings toward self, pain, illness and anxiety.” In other words, hypochondriasis is the way of transferring anxiety into real physical pain. In the drama, it is described very clearly about Laura performing this defense when she was taking a typing class in Rubicam’s Business College. She unconsciously altered her nervousness into a horrible physical action, threw up.

... And she said, ‘No – i remember her perfectly now. Her hands shook so that she couldn’t hit the right keys! The first time we gave a speed test, she broke down completely – was sick at the stomach and almost had to be carried into the washroom! After that morning she never showed up anymore. We phoned the house but never got any answer... (p.138)

Another incident in the drama shows that Laura, once again, being affected too much by her nervousness during a gentleman caller, she feels unwell. In fact, Tom has already reminded Amanda. However, she still insists upon Laura’s coming to the table and dine with their gentleman caller. The situation then becomes unbearable to Laura, that makes her really faint and stumble at a chair. (p.180-181)

Hypochondriasis is surely entangled with physical distraction, but one sometimes mistakes it as if it is only a physical sickness like what Amanda does in the drama. She thinks that Laura is really sick because of her standing too long over the hot stove. Hence, she asks Tom to take care of Laura and bring her to the sofa. (p.181)
4.3.3 Acting Out

Vaillant stated “Acting out is the direct expression of an unconscious wish or impulse without conscious awareness of the emotion that drives that expressive behavior.” In the drama, Laura possesses this defense after the fiasco in Rubicam’s Business College. The trigger for this defense to come out is the incident happens when she throws up due to her nervousness in the speed test. She runs away from the place and starts wandering out in the town until she finds out places where she feels comfortable. Later on, she frequently goes to the park, zoo, art museum and Jewel-Box, a glass house where tropical flowers are raised. This becomes new habit of Laura, without realizing what make her doing it. Laura seeks pleasure and comfort for herself without aiming at certain target.

AMANDA: Laura, where have you been going when you’ve gone on pretending that you were going to business college?
LAURA: I’ve just been going out walking.
AMANDA: That’s not true.
LAURA: It is. I just went walking.
AMANDA: Walking? Walking? In winter? Deliberately courting pneumonia in that light coat? Where did you walk to, Laura?
LAURA: All sorts of places – mostly in the park.
AMANDA: Even after you start catching that cold?
LAURA: it was the lesser than two evils, Mother. [IMAGE: WINTER SCENE IN THE PARK.] I couldn’t go back up. I –threw up - on the floor!
AMANDA: from half-past seven till five every day you mean to tell me you walked around in the park, because you wanted to make me think that you were still going to Rubicam’s Business College?
LAURA: It wasn’t as bad as it sounds. I went inside places to get warmed up.
AMANDA: Inside where?
LAURA: I went in the art museum and the bird-houses at the Zoo. I visited the penguins everyday! Sometimes I did without lunch and went to the movies. Lately I’ve been spending most of my afternoons in the Jewel-box, that big glass house where they raise the tropical flowers. (p.139)
In performing acting out, one usually loses himself. He forgets of what the main reason for him to carry out such an act. He also does not know the target or purpose of carrying out the act. The act later on becomes routine and automated.

4.3.4 Idealization

Vaillant said “Idealization is the act of subconsciously choosing to perceive another individual as having more positive qualities than he or she may actually have.” This defense usually shown when somebody has an inferiority complex. Jim mentions that Laura has this tragic quality.

JIM [abruptly]: You know what I judge to be the trouble with you? Inferiority complex! Know what that is? That’s what they call it when someone low-rates himself. I understand it because I had it, too. Although my case was not so aggravated as yours seems to be. (p.193)

When one already feels inferior compared to other people around him, he will usually look down upon himself, repeatedly mentioning that he cannot do this or that particular act. This feeling makes Laura frequently thinks that her being crippled limits herself to have particular achievements. Moreover, she often hears her mother Amanda talking about her past as Southern Belle that gives additional burden to Laura, especially when it comes to gentleman caller issues. Laura states that she is not expecting any gentleman caller as she is not as popular as her mother was.
LAURA: I’ll bring the blanmcange

[He remains standing with his cigarette by the portieres during the following.]

AMANDA [rising]: No, sister, no, sister – you be the lady this time and I’ll be the darkey.
LAURA: I’m already up.
AMANDA: Resume your seat lithe sister – I want you to stay fresh and pretty – for gentleman callers!
LAURA: I’m not expecting any gentleman callers.
AMANDA [crossing out to kitchenette. Airily.]: Sometimes they come when they are least expected! Why? I remember one Sunday afternoon in Blue Mountain – [Enter kitchenette.]
TOM: I know what’s coming!
LAURA: Yes. But let her tell it.
TOM: Again?
LAURA: She loves to tell it. (p.133)

It is in one more situation when Laura repeats that she does not expect any gentleman caller. It is in the conversation after one dinner in the apartment. Here again Laura states her inferior feeling about having no gentleman caller when directly opposed by her mother.

LAURA [rising]: Mother, let me clear the table.
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 gentlemen callers to start arriving. [She flounces girlishly toward the kitchenette.] How many do you suppose we’re going to entertain this afternoon?

[TOM throws down the paper and jumps up with a groan.]
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! [LAURA nervously echoes her laugh. She slips in a fugitive manner through the half-open portieres and draws them in gently behind her. A shaft of very clear light is thrown on her face against the faded tapestry of the curtains.]

[MUSIC: ‘THE GLASS MENAGERIE’ UNDER FAINTLY. Lightly]
Not one gentleman caller? It can’t be true! There must be a flood, there must have been a tornado!
LAURA: It isn’t a flood, it’s not a tornado, Mother. I’m just not popular like you were in Blue Mountain…. [TOM utters another groan. LAURA
glances at him with a faint, apologetic smile. Her voice catching a little.] Mother’s afraid I’m going to be an old maid. (p.135)

As a final stage, Laura expressively stated the world “crippled” as the reason why she does not expect any gentleman caller, and that is because her physical condition. Yet, the same opposing tone comes out from Amanda’s mouth. She even encourages Laura not to put many concern in the being crippled condition, but instead Amanda to develop other positive quality inside her.

AMANDA: Girls that aren’t cut out for business careers usually wind up married to some nice man. [Gets up with a spark of revival.] Sister, that’s what you’ll do!

[LAURA utters a startled, doubtful laugh. She reaches quickly for a piece of glass.]
LAURA: But, Mother –
AMANDA: Yes? [Crossing to photograph.]
LAURA [in tone of frightened apology]: 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! [She turns again to the photograph.] One thing your father had plenty of – was charm!

[TOM motions to the fiddle in the wings.] (p.141-142)

Laura has developed this kind of inferior feeling since she was in high school. Her conversation with her mother reveals that in the past Laura ever liked a boy, Jim O’Connor, the prominent figure in the school that she has a crush on. Laura never makes any approach since she feels inferior to a girl named Emily whom she thought would be a perfect match for Jim.

AMANDA: Why did he call you such a name as that?
LAURA: When i had attack of pleurisis – he asked me what was the matter when I came back. I said pleurisis – he thought that I said Blue Roses! So that’s he always called me after that. Whenever he saw me, he’d holler ‘Hello, Blue Roses!’ I didn’t care for the girl that he went out with. Emily Meisenbach. Emily was the best-dressed girl at Soldan. She never struck me, though, as being sincere. ...It says in the Personal Section –
they’re engaged. That’s – six years ago! They must be married by now. (p.141)

Hence, Laura develops some standard of what an ideal person has to be, in order to be able to get good spouse. She idealizes a figure of perfect girl, with normal and beautiful appearance, which she canot be. This choice of defense makes Laura ‘sacrifices’ part of her personality. She gave up something that actually worth to obtain, her love. Since then, Laura has always been apprehensive of romance.
CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter provides the conclusion taken by the writer based on the discussion in the previous chapter and the suggestion for further study. There will be two parts of the conclusion, the first one describes how Laura Wingfield shown in the novel and the second one tells what defense mechanisms employed by Laura Wingfield in coping with the social pressure in her life.

5.1. Conclusion

In the previous chapter, the answers to the problems have been discussed and revealed. In this sub-chapter, the writer summarizes and then synthesizes those discussion results into conclusion. The conclusion is divided into two major sections, according to the problem formulation stated in the beginning of this study.

The character of Laura Wingfield, is a young girl with a physical defect that made her walk lamely. She mostly turns away when dealing with her emotions where she withdraws herself from the society. She is emotionally so fragile that she made herself trapped in her fantasy dreams. She is so apprehensive that even in her business class, she cannot intact her-self together. Her view of escape is totally different from her family’s; her escape is seems to be hiding inside their apartment, not outside of it.
Laura is an unknowingly selfish person. Laura faking her attendance in the business school where she actually wandered in the town. She did not care about her mother’s feelings. Laura did not even apologize to what she did—wasting Amanda’s money, dreams for her, and the effort that her mom puts on her and her future. Fantasy world is the only place where Laura confidently lives. She usually puts herself in a place where she found herself comfortable and alone. She wants to be safe mentally and emotionally in her illusory sanctuary. Laura is a delicate, fanciful and an old style type of woman. Her personality depends on people’s impression when they laid their eyes on her. She deliberately shows her determination to avoid circumstances that she was running from but ending them to come over and over again.

In dealing with her problems caused by the social pressures, Laura Wingfield employed several defense mechanisms in order to feel more comfortable. Here are some defenses she used: fantasy, hypochondriasis, acting out, and idealization.

*Fantasy defense* is the tendency to retreat into fantasy in order to resolve inner and outer conflicts. Laura Wingfield plays a lot with her glass statues and lets the old phonograph a lot. She lets herself buried in the fantasy.

*Hypochondriasis defense* is the transformation of negative feeling caused by others toward someone which resulted in self destruction such as pain, illness, and anxiety. Laura possesses this kind of defense. It is clearly shown when she threw up at Rubicam Business College. She is too nervous after she made only a simple mistake in speed typing test.
Acting out defense is a direct expression of an unconscious wish or impulse without conscious awareness of the emotion that drives that expressive behavior. In the drama, Laura forgot the reason why she started wandering in town, the action which later in turned into her new habit.

Idealization defense is an act of subconsciously choosing to perceive someone as having more positive qualities than he may actually have. In our story, realizing that she is crippled, Laura always looks down upon herself. She has a tendency of being unconfident of herself; especially in relation to the romance.

5.2. Suggestions

It is very important to be able to use the proper form of self defense and in sufficient levels. In dealing with problems, people sometimes get caught up in using the same forms of self-defense, again and again. They feel comfortable with the relaxed conditions created by the self-defense and tend to employ the defenses every time they face the same problem. Shortly, the employers tend to create a ‘standard operation protocol’ in handling certain problem. In fact, not all the same problems can be resolved with the self defense mechanism. The success of employing defense mechanism depends not only on the user’s personality but also on the reactions and the feedback experienced by the defense employer. It is suggested that people are to be conscious in choosing what kinds of self defense and in what level the defense used; in order to avoid unexpected bad effects.

Second, the misuse or excessive level in employing defense mechanisms may result in the forming of certain characters that difficult to change. In the
drama, Laura Wingfield demonstrates herself as a full of fantasy personality, retreats herself from the society and enjoys the life among the glass statues, symbolizing how frantic and fragile her personality is. This happens because she overwhelmingly employs fantasy, one of the Vaillant’s first levels of defenses. Whatever goes too much will bring bad effect as well as bad feedback. Too much fantasy will make one lose himself and his sanity in living a normal life as a human being in the society.

5.2.1. Suggestions for Future Researchers

Tennessee Williams’ *The Glass Menagerie* is a popular literary works. Because of its popularity, some researchers already use the drama as their research topic or material. Some of the topics that the writer can find are: personality development of the character in the drama; tragic qualities of women characters in Tennessee Williams’ plays; the similarities between Tennessee Williams literary works and last; the writer own research about the defense mechanism possessed by one of the character in the drama. Hence, the writer suggest that any future researcher who wants to make *The Glass Menagerie* as their research material is better avoid discussing the same topic as mentioned before.

On the other hand, since there are not many researches about *Self Defense Mechanism* in Sanata Dharma University, the writer suggests any future researcher to further develop this topic. There are several possibilities such as: how self defenses are employed in facing marriage problems, how the defenses
being employed by someone who experiences shock culture syndroms, or how self defenses are used to keep one’s sanity in the battlefield.

5.2.2. Suggestions for Teachers

Drama is applicable for teaching any kind of skill related subjects in the class. Since drama covers all the basic language skills, its flexibility can serve any follow up actions in teaching language skills, even if the skills are mix-matched (e.g. reading – speaking, listening – writing, etc.). In this study the writer uses some parts of “The Glass Menagerie” drama as a reading material in teaching reading. The follow up actions in the lesson plan are writing –when the students are to answer reading comprehension questions- and later on speaking –when the students are to present their discussion result in front of the class.

Moreover, the writer utilizes the drama to build students vocabulary items. Since this drama takes the 1930s setting, the unique vocabulary items are spreaded throughout the drama. There are words and idioms that most people do not usually utter in this present time. This unique vocabularies will surely enrich students words bank. Besides being used in teaching drama, as its origin, The Glass Menagerie can be further utilized in teaching more specific subjects, especially the psychological-related ones and the cross cultural subjects.
BIBLIOGRAPHY


**Electronic sources:**


APPENDICES
APPENDIX A

THE GLASS MENAGERIE
About The Glass Menagerie

The Glass Menagerie was written in 1944, based on reworked material from one of Williams' short stories, "Portrait of a Girl in Glass," and his screenplay, The Gentleman Caller. In the weeks leading up to opening night (December 26, 1944 in Chicago), Williams had deep doubts about the production - the theater did not expect the play to last more than a few nights, and the producers prepared a closing notice in response to the weak advance sales. But two critics loved the show, and returned almost nightly to monitor the production. Meanwhile, they gave the play enthusiastic reviews and continued to praise it daily in their respective papers. By mid-January, tickets to the show were some of the hottest items in Chicago, nearly impossible to obtain. Later in 1945, the play opened in New York with similar success. On opening night in New York, the cast received an unbelievable twenty-five curtain calls.

Tennessee Williams did not express strong admiration for any early American playwrights; his greatest dramatic influence was the brilliant Russian playwright Anton Chekhov. Chekhov, with his elegant juxtaposition of the humorous and the tragic, his lonely characters, and his dark sensibilities, was a powerful inspiration for Tennessee Williams' work. Additionally, the novelist D.H. Lawrence offered Williams a depiction of sexuality as a potent force of life; Lawrence is referenced in The Glass Menagerie as one of the writers favored by Tom. The American poet Hart Crane was another important influence on Williams; with Crane's dramatic life, open homosexuality, and determination to create poetry that did not mimic European sensibilities, Williams found a great source of inspiration. Williams also belongs to the tradition of great Southern writers who have invigorated literary language with the lyricism of Southern English.

Like Eugene O'Neill, Tennessee Williams wanted to challenge some of the conventions of naturalistic theatre. Summer and Smoke (1948), Camino Real (1953), and The Glass Menagerie (1944), among others, provided some of the
early testing ground for Williams' innovations. The Glass Menagerie uses music, screen projections, and lighting effects to create the haunting and dream-like atmosphere appropriate for a "memory play." Like Eugene O'Neil's Emperor Jones and Arthur Miller's Death of a Salesman, Williams' play explores ways of using the stage to depict the interior life and memories of a character. Tom, as narrator, moves in and out of the action of the play. There are not realistic rules for the convention: we also see events that Tom did not directly witness. The screen projections seem heavy-handed, but at the time their use would have seemed to be a cutting-edge innovation. The projections use film-like effects and the power of photography (art forms that are much younger than drama) in a theatrical setting. In The Glass Menagerie, Williams' skillful use of the narrator and his creation of a dream-like, illusory atmosphere help to create a powerful representation of family, memory, and loss.

The Glass Menagerie is loosely autobiographical. The characters all have some basis in the real-life family of Tennessee Williams: Edwina is the hopeful and demanding Amanda, Rose is the frail and shy Laura (whose nickname, "Blue Roses," refers directly back to Williams' real-life sister), and distant and cold Cornelius is the faithless and absent father. Tom is Williams' surrogate. Williams actually worked in a shoe warehouse in St. Louis, and there actually was a disastrous evening with the only gentleman caller who ever came for Rose. Thomas was also Tennessee Williams' real name, and the name "Thomas" means twin - making Tom the surrogate not only for Williams but also possibly for the audience. He is our eye into the Wingfields' situation. His dilemma forms a central conflict of the play, as he faces an agonizing choice between responsibility for his family and living his own life.

The play is replete with lyrical symbolism. The glass menagerie, in its fragility and delicate beauty, is a symbol for Laura. She is oddly beautiful and, like her glass pieces, easy to destroy. The fire escape is most closely linked to Tom's character and to the theme of escape. Laura stumbles on the escape, while Tom uses it to get out of the apartment and into the outside world. He goes down
the fire escape one last time at the end of the play, and he stands on the landing during his monologues. His position there metaphorically illustrates his position between his family and the outside world, between his responsibility and the need to live his own life.

The play is non-naturalistic, playing with stage conventions and making use of special effects like music and slide projections. By writing a "memory play," Tennessee Williams freed himself from the restraints of naturalistic theatre. The theme of memory is important: for Amanda, memory is a kind of escape. For Tom, the older Tom who narrates the events of the play, memory is the thing that cannot be escaped, for he is still haunted by memories of the sister he abandoned years ago.

Taken from:
http://www.gradesaver.com/the-glass-menagerie/study-guide/about/
Biography of Tennessee Williams

Tennessee Williams

One of America’s greatest playwrights, and certainly the greatest ever from the South, Tennessee Williams wrote fiction and motion picture screenplays, but he is acclaimed primarily for his plays—nearly all of which are set in the South, but which at their best rise above regionalism to approach universal themes.

Thomas Lanier Williams was born in Columbus, Mississippi, on March 26, 1911, the first son and second child of Cornelius Coffin and Edwina Dakin Williams. His mother, the daughter of a minister, was of genteel upbringing, while his father, a shoe salesman, came from a prestigious Tennessee family which included the state’s first governor and first senator. The family lived for several years in Clarksdale, Mississippi, before moving to St. Louis in 1918. At the age of 16, he encountered his first brush with the publishing world when he won third prize and received $5 for an essay, “Can a Good Wife Be a Good Sport?,” in Smart Set. A year later, he published “The Vengeance of Nitocris” in Weird Tales. In 1929, he entered the University of Missouri. His success there was dubious, and in 1931 he began work for a St. Louis shoe company. It was six years later when his first play, Cairo, Shanghai, Bombay, was produced in Memphis, in many respects the true beginning of his literary and stage career.
Building upon the experience he gained with his first production, Williams had two of his plays, *Candles to the Sun* and *The Fugitive Kind*, produced by Mummers of St. Louis in 1937. After a brief encounter with enrollment at Washington University, St. Louis, he entered the University of Iowa and graduated in 1938. As the second World War loomed over the horizon, Williams found a bit of fame when he won the Group Theater prize of $100 for *American Blues* and received a $1,000 grant from the Authors’ League of America in 1939. *Battle of Angels* was produced in Boston a year later. Near the close of the war in 1944, what many consider to be his finest play, *The Glass Menagerie*, had a very successful run in Chicago and a year later burst its way onto Broadway. Containing autobiographical elements from both his days in St. Louis as well as from his family’s past in Mississippi, the play won the New York Drama Critics’ Circle award as the best play of the season. Williams, at the age of 34, had etched an indelible mark among the public and among his peers.

Following the critical acclaim over *The Glass Menagerie*, over the next eight years he found homes for *A Streetcar Named Desire, Summer and Smoke, A Rose Tattoo, and Camino Real* on Broadway. Although his reputation on Broadway continued to zenith, particularly upon receiving his first Pulitzer Prize in 1948 for *Streetcar*, Williams reached a larger world-wide public in 1950 when *The Glass Menagerie* and again in 1951 when *A Streetcar Named Desire* were made into motion pictures. Williams had now achieved a fame few playwrights of his day could equal.

Over the next thirty years, dividing his time between homes in Key West, New Orleans, and New York, his reputation continued to grow and he saw many more of his works produced on Broadway and made into films, including such works as *Cat on a Hot Tin Roof (for which he earned a second Pulitzer Prize in 1955), Orpheus Descending, and Night of the Iguana*. There is little doubt that as a playwright, fiction writer, poet, and essayist, Williams helped transform the contemporary idea of the Southern literature. However, as a Southerner he not only helped to pave the way for other writers, but also helped the South find a
strong voice in those auspices where before it had only been heard as a whisper. Williams died on February 24, 1983, at the Hotel Elysée in New York City.

Selected works:

- 'The Vengeance of Nitrocs', 1928 (short story, in Weird Tales)
- AMERICAN BLUES, 1939
- MOONY'S KID DON'T CRY, 1941 (in Best One Act Plays of 1940)
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- THE GLASS MENAGERIE, 1945
  - Lasieläintarha (suom. Alpo Routasuo, s.a.) / Lasinen eläintarha (suom. Reijo Lehtonen, 1980; Juha Siltanen, 2009)
- HELLO FROM BERTHA, 1946
  - Tervehdys Berthalta (suom. L. Ahvas, s.a.)
- A STREETCAR NAMED DESIRE, 1947
  - Viettelyksen vaunu (suom. Maijaliisa Auterinen, Simo Konsala, 1979; Reita Lounatvuori, 2004)
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  - Kivinen enkeli (suom. Eugen Terttula, 1958)
- THE ROMAN SPRING OF MRS. STONE, 1950
  - Mrs. Stonen Rooman-kevä (suom. Jorma Partanen, 1952)
  - Films: 1961, dir. José Quintero, starring Vivien Leigh, Warren Beatty; TV drama 2003, dir. Robert Allan Ackerman, cast: Helen Mirren, Olivier Martinez, Anne Bancroft, Rodrigo Santoro, Brian Dennehy
• THE ROSE TATTOO, 1951
  - Tatuointi ruusu (suom. Esko Elstelä, 1979)
  - Film 1956, prod. Paramount Pictures, dir. Daniel Mann, adaptation Hal Kanter, starring Anna Magnani, Burt Lancaster, Marisa Pavan

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• HARD CANDY: A BOOK OF STORIES, 1954

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• BABY DOLL, 1956

• ORPHEUS DESCENDING, 1957
  - Käärmeeennahkataikki (suom. Kirsti Jaantila, s.a.; Lauri Sipari, 1986) / Orfeus laskeutuu (suom. Lauri Sipari)

• THE LOSS OF A TEARDROP DIAMOND, 1957

• SUDDENLY LAST SUMMER, 1958
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• SWEET BIRD OF YOUTH, 1959
  - Nuoruuden suloinen lintu (suom. Raoul af Hällström, s.a.; Kersti Juva, 2003)
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- A PERIOD OF ADJUSTMENT, 1960
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- THE NIGHT OF IGUANA, 1961
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- THE MILK TRAIN DOES NOT STOP HERE ANY MORE, 1962

- THE ECCENTRICITIES OF A NIGHTINGALE, 1964
- IN THE WINTER OF CITIES: POEMS, 1964
- SLAPSTICK TRAGEDY, 1966
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- IN THE BAR OF A TOKYO HOTEL, 1969
- THE TWO-CHARACTER PLAY, 1969
  - Kahden hengen näytelmä (suom. Sisko Hellavainio, s.a.)
- DRAGON COUNTRY, 1970

- SMALL CRAFT WARNINGS, 1973
- OUT CRY, 1973
- EIGHT MORTAL LADIES POSSESSED, 1974
- FLEE, FLEE THIS BAD HOTEL, 1974
- MOISE AND THE WORLD OF REASON, 1975
- MEMOIRS, 1975
- THE RED DEVIL BATTERY SIGN, 1976
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- IT HAPPENED THE DAY THE SUN ROSE, 1981
- THE BAG PEOPLE, 1982
- 27 WAGONS FULL OF COTTON AND OTHER SHORT PLAYS, 1982
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APPENDIX B

THE DESIGN OF THE MATERIALS
# SYLLABUS

**KPE – 141 Basic Reading 2**

<table>
<thead>
<tr>
<th>Study Program</th>
<th>English Language Education</th>
</tr>
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<tbody>
<tr>
<td>Department</td>
<td>Language and Art Education</td>
</tr>
<tr>
<td>Faculty</td>
<td>Teachers Training and Education</td>
</tr>
<tr>
<td>Coordinator</td>
<td>Henny Herawati</td>
</tr>
<tr>
<td>Lecturers</td>
<td>Yohana Veniranda</td>
</tr>
</tbody>
</table>

## COMPETENCE STANDARD:

On completing this course, the students will be able to:
1. Apply various reading strategies: previewing, skimming, scanning, identifying main ideas, summarizing
2. Improve literal and inferential comprehension by reading various kinds of texts
3. Develop English vocabulary
4. Write simple responses to the ideas or issued presented in the texts

## SCHEDULE AND LEARNING ACTIVITIES:

<table>
<thead>
<tr>
<th>MEETING</th>
<th>TOPICS</th>
<th>ASSIGNMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Syllabus and assignments, Review of Reading Skills</td>
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</tr>
<tr>
<td>2-5</td>
<td>Reading articles/ short stories</td>
<td>Reader’s response</td>
</tr>
<tr>
<td></td>
<td>Class activities: group discussion</td>
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<tr>
<td>6</td>
<td>Progress Test 1</td>
<td>Reader’s Journal 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Submission</td>
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<tr>
<td>7-10</td>
<td>Reading articles/ short stories</td>
<td>Reader’s response</td>
</tr>
<tr>
<td></td>
<td>Class activities: group discussion</td>
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<tr>
<td>11</td>
<td>Progress Test 2</td>
<td>Reader’s Journal 2</td>
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<td>Submission</td>
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<tr>
<td>12-15</td>
<td>Reading short essays/ short drama</td>
<td>Reader’s response</td>
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<tr>
<td></td>
<td>Class activities: group discussion</td>
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<tr>
<td></td>
<td><strong>FINAL TEST</strong></td>
<td>Reader’s Journal 3</td>
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<tr>
<td></td>
<td></td>
<td>Submission</td>
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</tbody>
</table>
CLASSROOM ACTIVITIES
Lecturing, individual work, peer feedback, group discussion, class assignment, whole class activity

GRADING POLICY
Students will be assessed based on their writings and class participations.
Progress Test 1 : 25%
Progress Test 2 : 25%
Final Test : 30%
Reader’s Response and journal : 15%
Class participation is worth 5%

CLASSROOM RULES OF CONDUCT
1. Cell-phones must be deactivated (silent mode acceptable) during the course.
2. Don’t be late (MAX. 15 minutes tolerance)
3. NO SANDALS and T-SHIRT!
4. Students must be present during all the class activities. Should the students be absent, it will be no more than 4 times (for sickness and other reasons).
5. Students who are absent for more than 4 times will be automatically dismissed from the class and thus considered FAIL.
6. Students must participate in all class activities actively.
7. Plagiarism is NOT tolerable. The penalty for plagiarism is failure for the paper. “Ignorance of the rules about plagiarism is no excuse, and carelessness is just as bad as purposeful violation”.
8. Late submission is NOT acceptable.

REFERENCES
Reading Box.
Other electronic sources.
LESSON PLAN A

Subject : Basic Reading 2
Material : Short Drama
Time Allocation : 2 x 50 Minutes (1 meeting)

Basic Competence
The students are able to improve their reading skill and understand the meaning of the reading passage taken from the literary work.

Competence Standards
After completing the course, students are able to improve their reading abilities, especially in improving the English vocabulary and able to answer reading comprehension questions.

Indicators
1. Find out the meanings or the synonyms of some vocabulary items
2. Identify specific information by answering some comprehension questions using students’ own words
3. Give response or opinion on the reading material and present their discussion result in front of the class
4. Give responds to other students’ answers about the topic
5. Give personal eeflction on the materials

Learning Objectives :
The students are to able to:
1. find out the meaning or synonyms of some vocabulary items
2. identify specific information by answering some comprehension questions using their own words
3. give response or opinion on the reading material and present their discussion result in front of the class

Lesson Plan version A
4. give response to other students answers about the topic
5. give personal reflection on the materials

I. Learning Material :
   Tennessee Williams’ *The Glass Menagerie* (p.132,135)

II. Learning Activities :
   Lecturing, Individual and Group works, Question-Answer

III. Learning Sequences :
   1. Pre-activities (20’)
      - Greeting, Opening and Introduction to the topic (5’)
      - Lecturer distributes the worksheet and forming small groups of students (5’)
      - Students are to answer exercise on vocabulary items (10’)
   2. Whilst-activities (60’)
      - Students read the short drama individually and answer the reading comprehension questions. (20’)
      - Given a task of case study, students discuss in the group to find the answer (20’)
      - Students present their discussion results in front of the class, the forum may respond or ask for further explanation (20’)
   3. Post-activities (25’)
      - Students and lecturer summarize the discussion results (15’)
      - Students write down their reflection toward the topic individually (5’)
      - Closing (5’)

Lesson Plan version A
IV. Sources:
2. Handouts and worksheet

V. Evaluation:
Lecturer evaluates the students from:
1. students’ exercise on vocabulary items
2. students’ answer on reading comprehension questions
3. content of students’ discussion result
4. students’ participation in class
5. student’s personal reflection
LESSON PLAN B

Subject : Basic Reading 2
Material : Short Drama
Time Allocation : 2 x 50 Minutes (1 meeting)

Basic Competence
The students are able to improve their reading skill and understand the meaning of
the reading passage taken from the literary work.

Competence Standards
After completing the course, students are able to improve their reading abilities,
especially in improving the English vocabulary and able to answer reading
comprehension questions.

Indicators
1. Find out the meanings or the synonyms of some vocabulary items
2. Identify specific information by answering some comprehension questions
   using students’ own words
3. Give response or opinion on the reading material and present their discussion
   result in front of the class
4. Give responds to other students’ answers about the topic
5. Give personal eflection on the materials

Learning Objectives :
The students are to able to:
1. find out the meaning or synonyms of some vocabulary items
2. identify specific information by answering some comprehension questions
   using their own words
3. give response or opinion on the reading material and present their discussion
   result in front of the class

Lesson Plan version B
4. give response to other students answers about the topic
5. give personal reflection on the materials

I. Learning Material:
Tennessee Williams’ *The Glass Menagerie* (p.132,135)

II. Learning Activities:
Lecturing, Individual and Group works, Question-Answer

<table>
<thead>
<tr>
<th>Materials</th>
<th>Learning Strategy</th>
<th>Time Allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Teacher’s Activities</td>
<td>Students’ Activities</td>
</tr>
<tr>
<td>Pre-Task</td>
<td>1. The lecturer greets the students</td>
<td>1. The students greet the lecturer</td>
</tr>
<tr>
<td></td>
<td>2. The teacher mentions today’s topic and the goal of the activities they have</td>
<td>2. The students listen to the lecturer’s explanation</td>
</tr>
<tr>
<td></td>
<td>3. The lecturer asks students to form small groups and distributes the worksheet</td>
<td>3. The students form a small group and arrange their seating</td>
</tr>
<tr>
<td></td>
<td>4. The lecturer asks the students to find the meaning of vocabulary items exercise</td>
<td>4. The students do the vocabulary items exercise</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Main Task</th>
<th>Main Task</th>
<th>Main Task</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5. The lecturer explains the reading activity to the students</td>
<td>5. The students listen to lecturer’s explanation</td>
<td>20’</td>
</tr>
<tr>
<td></td>
<td>6. The lecturer asks student to start reading and answer the questions</td>
<td>6. The students read the reading material and answer the question</td>
<td></td>
</tr>
</tbody>
</table>
### Materials
- **b. Case study**
- **c. Class presentation and discussion**

### Learning Strategy

<table>
<thead>
<tr>
<th>Teacher’s Activities</th>
<th>Students’ Activities</th>
<th>Time Allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. The lecturer roams around the class, check whether there’s any problem</td>
<td>7. Group discussion of reading comprehension</td>
<td>---</td>
</tr>
<tr>
<td>8. The lecturer checks students’ work in group discussion</td>
<td>8. The students present their answer.</td>
<td>---</td>
</tr>
<tr>
<td>9. The lecturer gives explanation about the case study activity</td>
<td>9. The students listen to the explanation and instruction</td>
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</tr>
<tr>
<td>10. The lecturer asks students to begin the case study discussion based on the instruction in the worksheet</td>
<td>10. The students discuss the case study</td>
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<tr>
<td>11. The lecturer asks students to present their discussion result</td>
<td>11. The students present their result in front of the class</td>
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<tr>
<td>12. The lecturer mediates the discussion, should any of the students want to ask the presenter</td>
<td>12. The students are to do Q&amp;A session after presentation</td>
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</tbody>
</table>

### Post-Task
- **3. Closing - What have you learnt?** Students’ reflection about today’s lesson

<table>
<thead>
<tr>
<th>Post-Task</th>
<th>Post-Task</th>
<th>Time Allocation</th>
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</thead>
<tbody>
<tr>
<td>13. The lecturer asks the students for the difficulties they have</td>
<td>13. The students ask about their difficulties in following the lesson</td>
<td>---</td>
</tr>
<tr>
<td>14. The lecturer summarize today’s lesson</td>
<td>14. The students listen to the lecturer’s explanation</td>
<td>---</td>
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</tbody>
</table>

**Lesson Plan version B**
<table>
<thead>
<tr>
<th>Materials</th>
<th>Learning Strategy</th>
<th>Time Allocation</th>
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<tr>
<td></td>
<td>Teacher’s Activities</td>
<td>Students’ Activities</td>
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<tr>
<td>15.</td>
<td>The lecturer asks the students to write down their reflection on today’s lesson</td>
<td>15. The students write down their reflection on today’s lesson</td>
</tr>
<tr>
<td>16.</td>
<td>The lecturer ends the teaching-learning activities</td>
<td>16. The students say goodbye to the lecturer</td>
</tr>
</tbody>
</table>

**III. Sources:**


2. Handouts and worksheet

**IV. Evaluation:**

Lecturer evaluates the students from:

1. students’ exercise on vocabulary items
2. students’ answer on reading comprehension questions
3. content of students’ discussion result
4. students’ participation in class
5. student’s personal reflection
MATERIAL

Subject : Basic Reading 2
Material : Short Drama
Time Allocation : 2 x 50 minutes (1 meeting)

A. Find the meaning of the following vocabulary items, you may discuss with your group and use the dictionary. Make sure the meanings are in accordance with the reading contents.

1. grace: 
2. mastication: 
3. delicate: 
4. appetite: 
5. animal’s secretion: 
6. gentleman caller: 
7. flounce: 
8. groan: 
9. fugitive manner: 
10. portieres: 
11. tapestry: 
12. glance: 

B. Read the following conversations well.

A family is having dinner. This family consists of three persons: Amanda, the mother; Tom the son, and Laura, the daughter. Read the following conversations between the family members and try to understand the situations which are happening during the dinner. If you have any questions, do not hesitate to ask the lecturer.
Conversation A

AMANDA [calling]: Tom?

TOM: Yes, Mother

AMANDA: We can’t say grace until you come to the table!

TOM: Coming, Mother. [He bows slightly and withdraws, reappearing a few moments later in his place at the table.]

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!

[Tom deliberately lays his imaginary fork down and pushes his chair back from the table]

TOM: I haven’t enjoyed one bite of this dinner because of your constant directions on how to eat it. It’s you that makes me rush through meals with your hawk-like attention to every bite I take. Sickening – spoils my appetite – all this discussion of – animals’ secretion – salivary glands – mastication!

AMANDA [lightly]: Temperament like a Metropolitan star! [He rises and crosses downstage.] You’re not excused from the table.

TOM: I’m getting a cigarette.

AMANDA: You smoke too much.

Conversation B

LAURA [rising]: Mother let me clear the table.

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 caller to start arriving. [She flounces girlishly toward the kitchenette.] How many do you suppose we’re going to entertain this afternoon?

[TOM throws down the paper and jumps up with a groan.]
LAURA [alone in the dinning room]: I don’t believe we’re going to receive any, Mother.

AMANDA [reappearing, airily]: What? No one - not one? You must be joking! [LAURA nervous echoes her laugh. She slips in a fugitive manner through the half-open portieres and draws them in gently behind her. A shaft of very clear light is thorn on her face against the faded tapestry of the curtains.]

[MUSIC: ‘THE GLAS MENAGERIE’ under faintly’ Lightly]

Not one gentleman caller? It can’t be true! There must be a flood, there must have been a tornado!

LAURA: It isn’t a flood, it’s not a tornado, Mother. I’m just not popular like you were in Blue Mountain .... [TOM utters another groan. LAURA glances at him with a faint, apologetic smile. Her voice catching a little.] Mother’s afraid I’m going to be an old maid.

[THE SCENE DIMS OUT WITH ‘GLASS MENAGERIE’ MUSIC]

C. Answer the following questions based on the readings above. Form the answer using your own words, do not copy the text!

1. What is Amanda doing during the dinner?
2. Why does Tom get angry and want to leave the dinning?
3. What is the reason for Amanda to prohibit Laura to do the dishes?
4. Why does Amanda expect a gentleman caller?
5. What is Tom’s response on his mother’s action and utterances?

D. Discuss the following questions in your group. Then, prepare a presentation to share your discussion result in front of the class!

1. After reading the conversation, what is your opinion about the characters in the family? Is there anything strange or unusual about the situation?
2. According to you, how should the character behave in such situations?
E. Write your reflection on today’s reading and activity in no more than 500 words. You may leave the classroom after submitting your reflection.