

Exploring *The Glass Menagerie* by Tennessee Williams Through the Lens of Feminism

Maysa Zarkan

Al-Zaytoonah University of Jordan, Amman, Jordan

Eman Orabi

Al-Zaytoonah University of Jordan, Amman, Jordan

Abstract—The characters, scenes, and events in Tennessee Williams's *The Glass Menagerie* are used to expand on the idea of women's liberation. Utilizing a feminist lens, the article aims to reread *The Glass Menagerie* from a feminist approach. It also highlights the distinctions between the characters in the play and the reasons behind them. The degree of liberalness in each of the drama's scenes helps to clarify them. Additionally, one of the ideas that will be covered in the study is the patriarchal influence of male characters over female characters. However, *The Glass Menagerie's* portrayal of a mother figure's challenging relationship with her rebellious son and helpless daughter takes the idea of liberal women in a different direction. Importantly, now that literary study often overlooks the significance of female characters' development and change, this article contributes to discussing these elements within the research.

Index Terms—feminism, liberalness, narration, patriarchal, women

I. INTRODUCTION

The celebrated American writer Tennessee Williams is known for his vulnerability which comes through in his stories that often mirror the events in his own life. His career as a writer started after he had a short story published in the summer of 1939. He was not well-known until five years later, when, at the age of 33, his play *The Glass Menagerie* became a smash sensation in New York City. *The Glass Menagerie* is one of his serious works that deal with serious issues on multiple levels (Abu Keshk & Farman, 2022; Al-Ghalith & Al-Sayyid, 2023). In fact, Goyal (2001) states that *The Glass Menagerie* was a marvelous success and put Williams in the top ranks of American writers. Nevertheless, despite his success, his works remain controversial today.

This research will focus on the notion of one of Williams' more controversial subjects, that of women's liberation, and how it is expounded within the selected literary work, *The Glass Menagerie*. Two female characters are analyzed depending on how liberal they are. Throughout the play, both women struggle with the reality that they will never be independent. Moreover, the impact of the male character is illustrated within the play's scenes, too (Al-Ghammaz et al., 2022).

The Glass Menagerie has three main characters: Amanda, the controlling mother who lives in the past; Laura, Amanda's daughter, a very shy girl who walks with a limp after recovering from childhood polio; and Tom, Amanda's son, an adventurous man who wants to discover the world. Still another character, however, is Jim O'Connor, a popular high school student who gets stuck in the warehouse where he and Tom work together.

Scenes in *The Glass Menagerie* are arranged in a way that leads the readers to the disappointing end of the play (Al-Ghammaz, 2023). At the beginning of the play, the main characters are shown to have very strong emotions. The mother is a tense person who blames any life situation on her children and keeps reminding herself of her past. The daughter, Laura, is a timid person who is afraid of any new experience in her life.

Later, Laura does not appear that much. However, Tom speaks his mind about his shy sister. Amanda also appears in her usual angry mood and returns Tom's books to stop him from reading about his interests. In addition, she worries about their finances, but it is of no use since they are living during the Great Depression, which hit their city hard (Al-Ghammaz, 2023). People could not find jobs or any other opportunities to help them through their daily lives. The scenes are a continuation of Tom's rebellious acts and Amanda's fights with him. Laura is empathetic towards her brother, while she also struggles with her crippled leg; this represents her abandonment after overcoming her struggles. It ends up with Tom and Amanda controlling Laura's future with no intention of asking her about it, which limits her mind and thoughts.

The fourth character, Jim, appears in their house soon after. He appears as an escape for Laura, who has fallen sick again with no strength to sit at the dinner table with them. These scenes show more about the characters' complicated relationships. Amanda is shifting between her present moment and her nostalgic thoughts about the past. Tom is still dreaming of a different life. Laura, on the other hand, is still shrinking into herself and does not try to explore the world around her.

The final scene has the characters running around in the same circles. Amanda increases her control over Tom, and that makes him leave, as his father did before. Laura faces rejection again, this time from the one male she expects to be

good with her. It is also another shock from her surroundings, which do not give her courage enough to face the world by herself.

II. LITERATURE REVIEW

Indeed, women's liberation is still a widely discussed subject today by people who are interested in the studies of women, history, and sociology. One of the first and more well-known gynocritics is Elaine Showalter. In fact, she coined the term "gynocriticism", which she proposed as a new literary project to create "a female framework for the analysis of women's literature." Today, Showalter is an activist and has made contributions to feminism and the feminist movement. Her writings express how women are seeking the equal chance as men in their lives (Al-Ghammaz et al., 2024). Showalter (1998) states that she writes to deliver her message to the audience.

The Glass Menagerie has previously been addressed from a variety of different aspects. In their book, *Women's Voices, Feminist Visions*, for instance, Shaw and Lee (2001) talked about classic works under the lens of feminism and how women were dealt with in the past. They detailed the certain adjectives used to describe typical females such as soft, passive, domestic, emotional, sensitive, delicate, and needy. Moreover, female characters were also obligated to adhere to societal stereotypes. Of course, this was all before feminists started making their female characters the protagonists of their works.

In the article *Females: The Survivors of Corrupt Societies in Tennessee Williams's The Glass Menagerie*, Afshan (2017) explained how Tennessee Williams focuses on the way his characters are affected by the stereotypes around them. Afshan (2017) posited that the author controls the theater at that moment to resemble the reality of the play's events and its characters.

Conversely, Akbar (2020) employed literature reviews involving the perusal of relevant books and online research to substantiate the subject matter. By adopting a structuralism approach, the writer concentrated on the innate components to assess the influence of the conflict experienced by the protagonist and outlined it in a descriptive manner. From the findings of this investigation, the writers identified the repercussions of the conflicts on the characters Amanda, Laura, and Tom to be profound, leading to increased feelings of depression, attempts to flee, and social isolation.

In the same context, Bhawar (2020) explored the concept of an illusion that arises when life is overshadowed by harsh realities, thus creating a misleading perception of happiness. It presents false hopes and a fictional world as a coping mechanism to escape the truth. *The Glass Menagerie* portrays the Wingfield family's aspirations, disappointments, challenges, and letdowns. The Wingfields strive to flee from real life into a realm of fantasies and dreams to temporarily disregard the pain stemming from the bitter truth.

Likewise, Tabatabaei and Sarab (2020) illustrated the psychological perceptions that happen within exploring the concept of educators of specific literary work. Their study also personalizes the elements of the characters of *The Glass Menagerie* and its author, Tennessee Williams. It also provides the learners with a way to analyze the play.

Romero (2021) focused on the 20th-century drama, aiming to track significant changes in the portrayal of characters and offering context for Williams's efforts to redefine important elements of a playwright's skill, such as the definition of a "character". The paper examines the longstanding critical perspectives on Amanda Wingfield and explores the prevalent opinions about this character. The analysis reveals a consistent tendency to overlook her role as a tool for the "memory work" that Tom undertakes. Consequently, the character is presented as a flexible entity that assists both the male protagonist and his author in comprehending the past and delving into how their families influenced their identities.

However, in "Analyzing Symbolism in Tennessee Williams' *The Glass Menagerie*", Siswantara (2023) claimed to interpret the significance of each symbol in the play. The research employed an objective approach to analyze the data, focusing on the play's intrinsic elements. The conclusion drawn from the discussion is that the play's symbols are embedded within three elements, namely symbolism in the characters, where various objects are used to symbolize and accentuate the traits and specific ideas of the characters in the play. Also, Sharma (2023) presented how effectively Tennessee Williams utilizes "memory" to introduce new dramatic elements by recalling historical events, "media" to accurately portray people's situations and an authentic representation of society, and "modernity" through his characters that impacted their lives in the play. This study employs a descriptive research design with a qualitative analysis component to address three research questions centered on "memory, media, and modernity".

Additionally, Dugošija (2023) stated that Williams' characters are portrayed as individuals lacking the necessary attributes for success, making them outcasts of society who are trapped by their circumstances and ill-equipped to navigate the modern world. This forms the basis for another prominent theme in his plays – the struggle between the real world and the realm of illusion that his characters turn to in a futile effort to evade the harsh realities of life. The objective of this paper is to examine the conflict between reality and illusion in Williams' renowned work, *The Glass Menagerie*. Williams presents characters who, after failing to adapt, endeavor to escape the harsh reality and suffering by seeking refuge and comfort in their imaginary worlds.

In addition, Mogeja (2023) found that, prior to the Civil War, the southern region of America upheld a custom known as "Southern gentility", encompassing aristocratic values such as speech, attire, and etiquette towards visitors, with a particular emphasis on welcoming and praising wealthy and attractive gentleman callers. This concept of Southern gentility symbolized the traditional pride and honor of the old South, which is evident in Amanda's demeanor as a representative of Southern heritage. However, as time progressed, the shift in times brought about a change in values,

rendering the aristocratic values less applicable to the evolving way of life in the new South, ultimately fading away at the conclusion of the Civil War in 1865.

Krishna (2024) focused on the author Tennessee Williams and how he intentionally set his play *The Glass Menagerie* during the Great Depression following the financial collapse of 1929. This post-Gatsby era was filled with doubt about the myth of the American dream and the idea of never-ending economic prosperity.

Finally, the subject of women's liberation is further explored through this present article. Many criticisms and studies are applied to strengthen the perspective of the research. Furthermore, along with this detailed literature review, the present article aims to re-examine *The Glass Menagerie* through a feminist approach.

III. METHODOLOGY

The researchers employed the theory of Feminism to study and analyze *The Glass Menagerie*, a play by the American playwright Tennessee Williams. The play is analyzed, compared, and explained through the common features of the play, and the theme is utilized to perform the analysis that links the female characters in the selected work. This paper will also illustrate the significant role of its prominent female characters.

In brief, the study will carry out a deep reading of the literary theory and its association with the selected play, along with an analysis of the relevant elements of the research. Such efforts will present the most important results based on the research arguments. The selected play reflects unique perspectives on the theme of women's liberation. The study explores how female characters deal with the controlling patriarchal society. The play, along with its characters, will also be analyzed and explained through the theme of the research. Moreover, this paper makes a considerable effort to study the resolution of each female character.

Additionally, this paper will also form a better understanding of women's liberation among the female characters of *The Glass Menagerie*. The method of this study lies in its being an extended effort to show obstacles who confronted female characters that struggle for independence and how they deal with these situations. Furthermore, the role of being for or against the actions of the play's female characters and their circumstances will also be evenly examined.

Finally, this study can be of benefit to the students of literature as well as to critics and writers regarding gender roles and social limitations.

IV. TEXTUAL ANALYSIS

This part of the paper discusses the roles of both female heroines, who are quite different from one another in the dramatic play *The Glass Menagerie* by Tennessee Williams. The two reflect how females struggled through the multiple challenges of society at the time in which the play takes place.

The Glass Menagerie's female characters are Amanda and her daughter Laura. Firstly, the central character, Amanda Wingfield, is a former southern belle who finds herself trapped in a life of poverty and domesticity. She longs for the freedom and excitement of her youth, but she cannot break free from the societal expectations that dictate her role as a mother. Laura, Amanda's daughter, is the victim of societal expectations. She is struggling with shyness and a physical disability that makes it difficult for her to find a husband and establish a traditional role for herself. "The characters Williams creates are genuine, and he does not destroy the realness of them by saving them. The success of the play stems from these portraits of lifelike characters" (Goyal, 2001, p.149). William's portrayal of Amanda and Laura highlights the limited options available to women in the early 20th century and the stifling effects of societal expectations on their lives.

A. Amanda

Amanda is an overprotective mother. Goyal (2001) introduces Amanda's character as a controlling figure over her son and daughter. She fights against the despair that engulfs her family as the Great Depression brings out their darker sides. Moreover, she is still holding on to her illusions of her youthful past. She has lived quite a stable life in the South, where Southern gentlemen come calling on her and her daughter. These gentlemen reflect the Victorian culture of how they are introduced to their life partners. She keeps mentioning the seventeen gentleman callers who proposed to her in the past. One of them is her absent husband, who chose to leave his family 16 years ago. His abandonment is Amanda's first shock that causes her to seek stability.

Amanda is attached to her children. During the events of the play, it is obvious that she is a strict mother to Tom and Laura. Most of the scene shows her rigid, angry personality, but few of them show her concerns about their circumstances. When the audience thinks about a mother's relationship with her family, they usually relate it to the natural, genuine interactions between a mother and her children. McNeil (2024) claims that the mother figure is precious; nevertheless, patriarchal societies devour mothers, creating a person who only needs her children's attention and one who does not care for herself at all. This is what might confuse the audience about how Amanda should act towards her familial responsibilities. The harsh actions she shows toward her son and daughter are only a small part of what she truly thinks about them and their future. After all, only an uneducated woman uses nagging and other strategies that only serve to bring her children to the boiling point.

Furthermore, McNeil (2024) sees Amanda Wingfield as an old woman who struggles to control her family and has difficulty providing and maintaining their daily needs. The fact that she cannot afford the basic health care for her daughter

also frustrates her and leads her to shout and scream over any event they face. Her relationship with Tom is described as toxic because she never listens to him, and she keeps fighting over his ambitions and his adventurous soul. Amanda's constant blame and harshness towards him make him unable to live or please his mother. "Amanda: You don't know things anywhere! You live in a dream; you manufacture illusions!" (Williams, 1945, p. 41). Due to her aggressive behavior towards him, like his father before him, he chooses to leave his mother and sister. Though Amanda is a dominant mother, she is also highly dependent on Tom; as a result, she does not let him leave her, though eventually, he succeeds in leaving both his angry mother and weak sister behind for good.

Her second child is the fragile Laura, who suffered from polio as a child and still suffers from its effects. Amanda treats her daughter's disability as if it does not exist when, in fact, she desperately needs medical attention. Instead, she focuses on how she looks in front of the planned visit of a supposed gentleman caller. Amanda also pushes her old-fashioned way of courting. She is not liberal in her mind or even educated enough to make her children independent. At the beginning of the drama, Amanda exercises control and harshness over her daughter. She acts angrily when she knows that her timid daughter skips typing classes. "Amanda: What are we going to do? What is going to become of us? What is the future?" (Williams, 1945, p. 6).

Amanda wants a better future for Laura. On the other hand, she also does not want her to be a liability to anyone, including her brother. Even though Laura acts kindly towards everyone throughout the play, her mother does not care and continues spewing her awful vitriol against her fragile daughter. "An unmarried sister who's crippled and has no job!" (Williams, 1945, p. 47). Her mean-spirited attitude towards her vulnerable daughter is not her being the responsible and good mother as much as it is her being the strict ruler over her kind daughter.

Moreover, throughout the play's scenes, the nearly always present mother who cannot break free from her past keeps on pushing and pushing her son and daughter to the point where they start making mistakes. Al-Ghoreibi (2020) posited that the only way Amanda can get through her present is to think and speak about the past. In addition, she intentionally compares her delusional past life with her current life. On the other hand, it is impossible to compare her bucolic life in the South with her current hard life in the city.

The use of language is essential for various literary works like prose, poetry, and plays, as it serves as a form of communication. To be successful, a play necessitates certain components, including characters. The researcher's objective is to analyze the politeness techniques employed by the main character Amanda Wingfield in the play *The Glass Menagerie*. Politeness strategies refer to the methods utilized to preserve the recipient's dignity and avoid potentially offensive actions. Sembiring et al. (2020) claimed that the use of hyperbole in conversation can have a significant impact. Amanda employs a strategy to appease her daughter by talking about the potential arrival of numerous gentleman callers. She sought to understand Laura's desire to have gentleman callers and exaggerated the likelihood of their arrival to comfort her.

As the second strategy, Amanda's use of exaggeration only serves to increase Laura's fear of being let down because she knows deep down that none of the gentleman callers will come. This leads to a strained atmosphere, with Laura feeling uneasy towards her mother and an increase in her fear of being let down. It also shows their awkward relationship.

Iamkrasin and Maneewattana (2024) postulate that Amanda is tough on her children and highly judgmental of them. This is a weapon that eventually does great harm to them. Her continued harsh treatment of Tom and Laura makes her lose her son and keep Laura in her unfortunate condition. Amanda insists on a perfect life for both of them; however, the hard times of the Great Depression do not help them change to a better situation.

Moreover, those hard times are forced upon Amanda. The family income is very little, only enough to sustain their daily needs, with nothing left over to enjoy the day. Kamalaveni and Venkataraman (2021) understand the struggle of Amanda. She is lonely because of her broken marriage, and that makes her expect a lot from her son and daughter. Moreover, she continues telling them about her imaginary romances in the past. They begin to feel stifled by her and cannot endure hearing her anymore, which makes Tom leave her.

To sum up, the distracted mother lives between past and present as she tries her hardest to maintain her life with her children after their father left them. She wants her joyful past to continue. Nonetheless, her present is dark and gloomy, with no stable finances. Although she is a weak-hearted woman, Amanda is a strong and controlling woman who confronts life alone. Finally, she can only feel liberated when she takes care of her children.

B. Laura

The other main female character, the insecure Laura, lives in her little world, showing no courage to face her reality. Her inner world consists of glass-shaped animals that are as delicate as her. Goyal (2001) confirms Laura's is as fragile as her glass menagerie. She likes to keep her family members company and does not seek any type of independence during the play. In fact, the moment she goes out for a new experience, she immediately feels sick and weak. When Laura was a child, she contracted polio, and though she recovered, she still walked with a limp as a result. She also has been suffering from "pleurosis" since her school days, which makes her breathing difficult. These health issues dim her inner light, nurturing anxiety over her immediate environment. "She's terribly shy. She lives in a world of her own, and those things make her seem a little peculiar" (Williams, 1945, p. 24).

Amanda, her mother, always makes her feel uncomfortable with her constant needs. She sends her to the typing classes, but her fragile manner stops her from completing them. Laura has no power to defend herself from her mother's wrath, so she usually gives her mother a timid, short answer when asked questions. "LAURA: I've just been going out walking."

On the other hand, Amanda is tense as usual, and she does not believe her. "AMANDA: You did all that to deceive me, just for deception! Why? Why? Why? Why?" (Williams, 1945, p. 7). After a long negotiation, Amanda remains angry, and Laura is ashamed of her decision to drop out of the typing classes. Laura remains dependent upon her mother because she is not courageous enough to be independent.

Still, Laura has her old one-sided relationship with Jim O'Connor; she confronts him after a while in her family house. She looked up to him since school. She first mentioned him to her mother with no idea from her that he would be her brother's co-worker. When he arrives at their house, she acts nervously and faints. "LAURA: (Retreating stiff and trembling. Shakes hands.): How – how do you do?" (Williams, 1945, p. 29) The dashes are frequently repeated as long as Laura is speaking in the play's scenes. They illustrate how shy and hesitant she is when she talks, even with her mother. Goyal (2001) criticizes Laura's behavior, saying that she is too timid to speak up to Jim. She keeps reminding herself of her crippled leg which stops her from saying or experiencing anything else. Jim is highly confident in himself and a tad arrogant; he tries to encourage her to have a stronger personality. "I judge to be your principal trouble, as you gave up on an education all because of a little clump" (Williams, 1945, p. 41). He is always judging Laura's decisions with no intentions of helping or advising her about her issues. He also exploits her with dancing and cajolery. Nevertheless, he does share some happy moments with her that make her feel better. Goyal (2001) showed that Laura's one moment of happiness is when she dances with Jim. Unfortunately, Laura's best scene in the play is too short for her long, difficult journey in life.

This fragile soul confuses the reader in many aspects. The confusion she causes allows the judgment upon her to make her personality softer than her aggressive mother. Bakhsh (2024) indicated that there are numerous questions regarding Laura's condition. The examination of the consequences of instability and how it shapes a fresh sense of self is also closely examined. Over the past few years, the analysis of feminist and gender studies, along with their various subgroups, has been a major focus in literary criticism and social and cultural studies. These studies depict the changes in one's personality. However, Laura remains the same flat character in the play. Kamalaveni and Venkataraman (2021) also state Laura is a lonely character. She is incapable of coping with her surroundings. Her whole life is planned for her by her controlling mother. It makes her totally rely on her mother. Unfortunately, it does not lead her anywhere but to her small glass animals. Her loneliness does not let her be free; she is trapped in her ideas with no chance to change.

Furthermore, Laura's development is zero; she does not challenge herself throughout the whole play. Yamada (2020) elaborates more on the impediments that confront Laura. Each human being must face and interact with others. These interactions can be with family, friends, and colleagues and can somehow change one's personality or way of behaving. Nevertheless, they are necessary for building character. Although these stages are normal for everybody else, Laura does not change. She returns to the first point each time she interacts with anyone or anything around her.

In the end, the defenseless, pure-hearted Laura is an easy target for exploitation by her surroundings. Amanda acts as her shield from the social norms, although Laura herself does not try to expose herself to any new experiences. While her mother refuses the facts, Tom consistently reminds her of the reality of Laura's condition. Moreover, the person closest to Laura is her brother, Tom, though Jim begins to act kindly to her but then escapes their real moments together through his lies. Still, Laura remains dependent on her family with no way of escaping her situation and feeling truly liberated.

V. CONCLUSION

In brief, this literary work is a 20th-century masterpiece. The female characters reflect the theme of women's liberation in a contrastive way. Amanda is alive in the present but living in the past, and thus, she fails in her marriage or at parenting. She is always stressed, never letting her children breathe or even speak their minds. The moment they express themselves, she suppresses their thoughts, feelings, and ambitions.

The second main female character is Amanda's daughter, Laura. She is a delusional person who lives in a closed world where her glass menagerie has become like her fragile life. Laura is struggling with multiple aspects. The first one is her medical condition which captures her with no power to articulate any effort to face the real world. The second condition is her mental one. Her shyness and introverted personality make her different from any other regular person. She seeks nothing in life. Since the concept of being free can also be considered within one's mental capacity, both female characters struggle with the life of the past with no intention of getting better in the present life (Al-Ghammaz, 2024).

In the play, Amanda and her daughter are prisoners of their own chosen reality, struggling their way through life. The great impact of Amanda's husband abandoning them has made the two female characters weak and out of control in their daily lives. Also, Niraula (2020) agrees with the fact that they are unfortunately being marginalized by their external force. It is extended more by the departure of Tom. He naively leaves them dependent upon each other, leaving them without a strong and rational source of safety from the unclear future.

Moreover, the two female characters have become dependent during the Great Depression, a time when all people led difficult lives. However, their Amanda's and Laura's circumstances are harsher. Amanda tries her best to enhance her daughter's life, but it is of no use with Laura's narrow-minded personality. It makes Laura a burden upon her family, and her shining moment is stolen from her, too. Laura and her mother could not escape in the end. They remain in the same place without care from either father or brother.

REFERENCES

- [1] Abu Keshk, Z. & Farman, S. (2022). The Aesthetic Formation of the “Shirt” in Amjad Nasser’s Poetry. *Al-Zaytoonah University of Jordan Journal for Human and Social Studies*, 3(1), 2022. <http://doi.org/10.15849/ZJHSS.220330.03>
- [2] Afshan, S. (2017). Females: The survivors of corrupt societies in Tennessee Williams’s *The Glass Menagerie*. *Literary & Harold*, 3(3), 236 – 240.
- [3] Akbar, S. A. L. (2022). The Conflict of Main Characters in Williams’s *The Glass Menagerie*. [Published Doctoral dissertation]. Hasanuddin University.
- [4] Al-Ghalith, A. & Al-Sayyid, R. (2023). The Treatment of the Others in Selected Works by Hawthorne and Rowling’s Harry Potter. *International Journal of Literary Humanities*, 22(2), 19–32. <https://doi.org/10.18848/2327-7912/CGP/v22i02/19-32>
- [5] Al-Ghammaz, S., Al-Khatib, W., & AbuRas, F. (2022). Emotional Abuse in Kate Chopin’s “The Story of an Hour”. *Al-Zaytoonah University of Jordan Journal for Human and Social Studies*, 3(3), 123-223. DOI: <http://doi.org/10.15849/ZJHSS.221130.12>
- [6] Al-Ghammaz, S., Alsalti, M., El-Manaseer, M., Alshahwan, R., & Alamayraih, Z. (2024). Revisiting Mark Twain's *Adventures of Huckleberry Finn's Jim* from a Postcolonial Lens. *World Journal of English Language*, 14(1), 73–79. <https://doi.org/10.5430/wjel.v14n1p73>
- [7] Al-Ghammaz, S. (2023). Revisiting William J. Shakespeare’s *The Tempest* from a Colonial and Postcolonial Lens. *Theory and Practice in Language Studies*, 13(6), 1373-1378. <https://doi.org/10.17507/tpls.1306.05>
- [8] Al-Ghammaz, S. (2023). William J. Shakespeare’s *Hamlet*: An Analysis of Revenge Quest & Procrastination. *World Journal of English Language*, 13(2), 317-323. <http://dx.doi.org/10.5430/wjel.v13n2p317>
- [9] Al-Ghammaz, S. (2024). Revisiting William J. Shakespeare’s *The Merchant of Venice*’s Shylock from a Critical Discourse Analysis. *Dirasat: Human and Social Sciences*, 51(2), 267–280. <https://doi.org/10.35516/hum.v51i2.2834>
- [10] Al-Ghoreibi, F. S. (2020). Fragile Women in Tennessee Williams's *The Glass Menagerie* and *Marina Carr's The Mai*. *Scientific Journal of King Faisal University, Humanities & Management Sciences*, 21(2), 2-32.
- [11] Bakhsh, L. F. (2024). The Fragile Home of a Precarious Girl: A Butlerian study of Tennessee Williams’s *The Glass Menagerie*. *DIALOGICA Revistă de studii culturale și literatură*, 6(1), 46-53.
- [12] Bhawar, P. (2020). Conflict Between Reality and Illusion in Tennessee Williams’s *The Glass Menagerie*. *International Journal of English Literature and Social Sciences*, 5(6), 2166-2170.
- [13] Dugošija, T. (2023). The Conflict Between Reality and Illusion in Tennessee Williams’s *The Glass Menagerie*. *Knowledge-International Journal*, 57(5), 651-657.
- [14] Goyal, B. S. (2001). *Tennessee Williams’s The Glass Menagerie* (19th ed.). New Delhi, India: Aarti Book Centre.
- [15] Iamkrasin, S. & Maneewattana, C. (2024). Analyzing Amanda Wingfield in Tennessee Williams’s *The Glass Menagerie Through the Lens of Enneagram*. In *Proceeding National & International Conference* (Vol. 16, No. 1, pp. 357-365).
- [16] Kamalaveni, K. & Venkataraman, R. (2021). The Lonely Victims of *The Glass Menagerie*. *International Journal of English Literature and Social Sciences*, 6(3), 1-18.
- [17] Krishna, I. (2024). Caring for/with Modernist Playthings: Fidgeting with Objects in Tennessee Williams’s *The Glass Menagerie*. *Journal of Medical Humanities*, 1(1), 1-17.
- [18] McNeil, June Kfoury. (2024). *Mother, Myth, or Monster: Gypsy’s Momma Rose and The Glass Menagerie’s Amanda Wingfield from 1945 to 2015*. [Master’s Thesis]. Harvard University Division of Continuing Education. UK.
- [19] Moge, T. (2023). Southern Pride as Reflected in *Tennessee Williams’s The Glass Menagerie*. *Student Scientific Creativity Journal*, 1(2), 112-136.
- [20] Niraula, R. (2020). *New Womanhood in Tennessee Williams’ The Glass Menagerie*. [Doctoral Dissertation]. Tribhuvan University, Nepal.
- [21] Romero, R. E. (2021). Tennessee Williams’s Misunderstood Memory play: Re-imagining *Amanda Wingfield* in *The Glass Menagerie*. *Anglia*, 139(3), 475-493.
- [22] Sembiring, E. M. B., Tambunan, A. R. S., Girsang, M., Sitinjak, V. N., Simamora, N., Simanjuntak, F., & Sianturi, S. (2020). Politeness Strategies in the Play *The Glass Menagerie: Face threatening Acts by the Major Character “Amanda Wingfield”*. *The Mattingley Publishing Co*, 83(1), 15468-15475.
- [23] Sharma, V. K. (2023). *Memory, Media, and Modernity in Tennessee Williams’s The Glass Menagerie: A Twenty-first Century Perspective*. *Studies in Media and Communication*, 11(6), 181-187.
- [24] Shaw, S. & Lee, J. (2001). *Women’s voices, Feminist Visions: Classic and Contemporary Readings*. Mayfield Publishing Company. Mountain View, California, USA.
- [25] Siswantara, E. (2023). An Analysis of Symbolism in Tennessee Williams’s *The Glass Menagerie*. *Journal of English Language and Literature Teaching*, 8(2), 497-505.
- [26] Showalter, E. (1998). Twenty Years on: A Literature of their Own Revisited. in *Novel: A forum on fiction*, 31(3), 399-413.
- [27] Tabatabaei, O. & Sarab, M. (2020). *The Psychological Perception of The Glass Menagerie from Author’s Perspective*. *Journal of Applied Studies in Language*, 4(1), 90-96.
- [28] Williams, T. (1945). *The Glass Menagerie*. New York City, USA.
- [29] Yamada, M. (2020). The Influence of Others on the Development of Laura’s Identity in *The Glass Menagerie*. *Immaculata*, 24(1), 45-52.



Maysa A. Zarkan was born in Saudi Arabia on 7 July 1995. She attained a master's degree in English literature from Al-Zaytoonah University of Jordan in 2024 and a bachelor's degree in English Language and Literature from the Faculty of Educational Sciences and Art/UNRWA (FESA) in 2016. She started teaching English in 2016. She also participated in many summer courses for students who needed intensive English classes. Moreover, she works in Amman as a private school English teacher. She is now interested in achieving much research to complete her post-graduation studies.



Eman H. Orabi was born in Amman, Jordan on 2 March 1973. She attained a master's degree in English Literature from Al-Zaytoonah University of Jordan in 2024 and a bachelor's degree in English Literature from Al-Zaytoonah University of Jordan in 2004. She has been an English teacher for 16 years and has dedicated career of fostering a love for the English language in my students. She has been working in various educational institutions, guiding students of different levels and backgrounds. She has focused on improving students' language skills, preparing them for academic and professional success. She also has participated in professional development programs and engaged in curriculum development within my schools. This paper marks her first published research, reflecting her interest and commitment to furthering knowledge in the field of language teaching. Her goal is to continue contributing to educational research while helping students achieve their full potential in learning English.