

CHAPTER III
THE ANALYSIS ON WILLIAMS'S TYPICAL CHARACTERS
IN THE GLASS MENAGERIE AND SWEET BIRD OF YOUTH

Tennessee Williams is known as a playwright whose drama speaks about human's tragedy. His characters are the victims of others or sometimes of their own fragility. This kind of characters continuously appears in Williams's plays. For this reason, many critics note that there are five categories of Williams's characters: "The Artist", "The Insane", "The Cripple", "The Sexually Driven", and "The Foreigner". Therefore, the thesis writer thinks that it is possible to find typical characters in Williams's plays. So, the thesis writer decides to choose two of Williams' plays, The Glass Menagerie and Sweet Bird of Youth which are written in a different period of

time to find the typical characters in both plays based on the theory of Tennessee Williams's five typical characters. In doing the analysis, she divides it into five division based on Williams's typical characters. In each part, she discusses the characters in The Glass Menagerie first and then continued with the discussion of the characters in Sweet Bird of Youth.

III.1 Tennessee Williams's "The Artist"

Tennessee Williams's "The Artist" does not have to be literally an actor / actress. That who has temperament or inclination of an artist can also be classified as "The Artist". Usually "The Artist" is portrayed as an ambitious man / woman at the age of thirty or around it. For that reason, Tom Wingfield, Chance Wayne, Princess Kosmonopolis, and Boss Finley can be classified as "The Artist" since they all have the nature of Williams's "The Artist".

The first "The Artist" which is going to be discussed is Tom Wingfield. Tom Wingfield is one of the characters in The Glass Menagerie. He is described as having "the nature of a poet" since he likes to write poem during his office hour. Whenever he has no work to do, he begins to have his "secret practice". Nobody knows about this except Jim O'Connor – Tom's colleague in the warehouse who always called Tom "Shakespeare".

Tom. . . . He knew my secret practice of retiring to a cabinet of the wash-room to work on poems when business was slack in the warehouse. He called me Shakespeare.... (The Glass Menagerie 1.6.701)

Tom's pleasure in writing poem shows that he is actually a creative person and full of imagination. That is the reason why his friend Jim called him "Shakespeare". Since Tom is a creative and imaginative person, it must be hard for him to face the routine life. For him working means he has to wake up in the morning, have his breakfast, go to the warehouse, end his day exhausted in bed and wake up again the next morning to do the same thing he does today. Therefore, he hates his job very much. He feels that he has no freedom in controlling his life, such as writing poem whenever he likes to. His hatred toward his job can be seen from this quotation:

Tom. House, house! Who pay rent on it, who makes a slave of himself to-
(Sweet Bird of Youth 1.3.690).

The word "slave" that Tom uses to describe himself shows Tom's attitude towards his job. It seems clearly that Tom does not enjoy working at the warehouse at all. He feels that he has to work there in order to keep the live of his family. Since the

leaving of his father, he has the responsibility to be the head of the family because he is the only son of the Wingfield. Besides, his elder sister, Laura, cannot be counted on to support the family's life for she is crippled. Therefore, Tom feels that he has become the victim of circumstances. No wonder that he refers to himself as a "slave" because he has to sacrifice his freedom for someone else's prosperousness. Sacrificing his freedom means that he cannot do what he likes and actualizes what he always dreams of. Tom's distaste towards his job is also explicitly stated when he has a quarrel with his mother. For Tom, working in the warehouse is something that he never dreams of.

Tom. Listen! You think I'm crazy about the warehouse? [he bends fiercely towards her slight figure.] You think I'm in love with the Continental shoemakers? You think I want to spend fifty-five years down there in that – celotex interior! with – fluerescent – tubes! Look! I'd rather somebody picked up a crowbar and battered out my brains – than go back mornings! I go! Every time you come in yelling that God damn "Rise and Shine!" "Rise and Shine!" I say to myself, "How lucky dead people are!" But I get up. I go! For sixty-five dollars a month I give up all that I dream of doing and being ever! And you said self – self's all I ever think of... (The Glass Menagerie 1.3.691)

Tom finds his life miserable because he has to do something he does not like. Yet, instead of thinking about himself, he chooses to keep on working at the shoe warehouse for he is deeply aware that he is the only one that can support the family's life. Ironically, his mother – Amanda – does not realize Tom's hatred towards his job. She keeps nagging on what Tom should behave himself. Such condition leads Tom to his desperation. Thus, he compensates his dissatisfaction towards his job and all his annoyance on art. He sometimes reads literary works or goes to movies after his working hour. By going to movies, Tom feels that he can get out of his routine life for a while. He refers to his habit as "adventure" – something which is exciting for him because he does not know what will happen after the other.

Amanda. Why do you go to the movies so much, Tom?

Tom. I go to movies because – I like adventure. Adventure is something I don't have much of at work, so I go to the movies.

Amanda. But, Tom, you go to the movies entirely too much!

Tom. I like a lot of adventure. (The Glass Menagerie 1.4.694-95)

Finally, Tom decides to leave both Amanda and Laura. He realizes that staying will only make him more and more desperate. So, he joins The Union of Merchant Seamen to have his freedom – the only thing that he always dreams of. He uses the money which is supposed to be paid for the light bill to register as a member

of the union. He knows that if he does not take the chance, he will have to spend his entire life working in the warehouse.

Tom. I'm starting to boil inside. I know I seem dreamy, but inside – well I'm boiling! – Whenever I pick up a shoe, I shudder a little thinking how short life is and what I am doing! – Whatever that means, I know it doesn't mean shoes – except as something to wear on a traveler's feet! [Finds paper.] Look –

Jim. What?

Tom. I'm a member.

Jim. [Reading.] The Union of Merchant Seamen.

Tom. I paid my dues this month, instead of the light bill.

(The Glass Menagerie 1.6.705)

Thus, Tom can be classified as symbolically “The Artist” since he has a tendency of an artist, that is he likes writing poem. He is also “The Artist” because finds art as a compensation to forget his routine life and he is “The Artist” for he decides to leave his family in order to get his freedom.

While in Williams's Sweet Bird of Youth, “The Artist” are Chance Wayne, Alexandra De Lago who is known as Princess Kosmonopolis, and Boss Finley.

Chance Wayne and Boss Finley are both “The Artist” in symbolical way, whereas Princess Kosmonopolis is “The Artist” in literal way.

Chance Wayne is described as a man in his late thirties with appearance older than his age. Yet, he is still handsome and athletic.

As the shutters opened we see him clearly for the first time: he’s in his late thirties and his face looks slightly older than that, you might describe it as a “ravage young face” and yet it is still exceptionally good-looking. His body shows no decline, yet it’s the kind of a body that white silk pajamas are, or ought to be, made for (Sweet Bird of Youth 1.1.18)

Since he was a teenager, he always had a dream to become a star. His ambition led him to a state drama contest while he was still seventeen.

Chance. [kneeling at her side] No, not after the brilliant beginning I made. Why at seventeen, I put on, directed, and played the leading role in “The Valiant,” that one-act play that won the state drama contest (Sweet Bird of Youth 2.2.82)

Besides winning the state drama contest, Chance also takes part in other “artist” activities, such as become a chorus boy. It can be shown when he tells Princess about his teen life in St. Cloud.

Chance. . . ., I sang in the chorus of the biggest show in New York, in “Oklahoma”, and had pictures in LIFE in a cowboy outfit, tossin’ a ten-gallon hat in the air! YIP...EEEEEE! Ha-ha. . . . (Sweet Bird of Youth 1.2.51)

Chance’s being “The Artist” can also be seen when he tries to make his town people have the impression that he has become a famous person by making himself dressed up in an expensive clothes and luxurious car around the town. In other words, he is trying to deceit others by pretending to be a success person.

Chance. I want this big display. Big phony display in your Calldilac around town. And a wad a dough to flash in their faces and the fine clothes you’ve bought me, on me. (Sweet Bird of Youth 1.2.57)

Moreover, Chance tries to create a scenario in which he and Heavenly will play a part in it. By the help of Princess, he hopes that he can take Heavenly out of St. Cloud with him.

Chance. Yes! The idea briefly, a local contest of talent to find a pair of young people to star as unknown in a picture you're planning to make to show your faith in YOUTH, Princess. You stage this screen contest, you invite other judges, but your decision decides it! (Sweet Bird of Youth 1.2.56)

Chance being "The Artist" is also shown in his characteristic. He travels from place to place and leaving his mother, the only family that he has, in St. Cloud alone:

Chance. I've been moving a lot. (Sweet Bird of Youth 1.1.22).

Chance can not stand staying in the same place since he has the nature of adventuring. Therefore he can not stand to be in a routine when he was become a member of the Navy.

Chance. I was about to be sucked into the Army so I went into the Navy, because a sailor's uniform suited me better, the uniform was all that suited me, though

Princess. Ah-ha!

Chance. [*mocking her*] Ah-ha. I wasn't able to stand the goddam

routine, discipline (Sweet Bird of Youth 1.2.52)

He knows that staying in the Navy will stop his creativity. Therefore, he decides to leave the Navy before he gets older and tries to do something else that can make him remembered.

Chance. I kept thinking, this stops everything. I was twenty-three, that was the peak of my youth and I knew my youth wouldn't last long. By the time I got out, Christ knows, I might be nearly thirty! Who would remember Chance Wayne? In a life like mine, you just can't stop, you know, can't take time out between steps, you've got to keep going right on up from one thing to the other, once you drop out, it leaves you and goes on without you and you're washed up. (Sweet Bird of Youth 1.2.52)

The second "The Artist" in Sweet Bird of Youth is Princess Kosmonopolis. She is Williams's "The Artist" in literal way and therefore she can be classified as Williams's "The Artist". Her being a famous artist can be seen through Chance conversation with Miss Lucy:

Miss Lucy. Wasn't she once in the movies and very well known?

Chance. She was and still is and never will cease to be an important, a legendary figure in the picture industry, here and all over the world . . .
 . (Sweet Bird of Youth 2.2.93)

From the quotation above, it is clearly seen that Princess Kosmonopolis is a famous movie star. The way Chance describes Princess as a “legendary figure” who never stops trying to be important artist gives the clue that Princess is an old movie star and yet inspite of her old age, she still has ambition to make herself becomes a famous artist.

The last “The Artist” in Sweet Bird of Youth is Boss Finley since he tries to cover up the truth by acting. He does not want the public to know that her daughter, Heavenly, suffers from sexual disease. Hence, he tries to create a scenario in which his daughter has to pretend that she is still a virgin in order to save his political career.

Boss. . . . Now, tonight, I’m addressing the Youth for Tom Finley clubs in the ballroom of the Royal Palms Hotel. My speech is going out over a national TV network, and Missy, you’re going to march in the ballroom on my arm. You’re going to be wearing the stainless white of a virgin, with a Youth for Tom Finley button on one shoulder and a corsage of lilies on the other. You’re going to be on the speaker’s platform with me, you on one side of me and Tom Junior on

the other, to scotch these rumors about your corruption. And you're gonna wear a proud happy smile on your face, you're gonna stare straight out at the crowd in the ballroom with pride and joy in your eyes. Lockin' at you, all white like a virgin, nobody would dare to speak or believe the ugly story about you. I'm relaying a great deal on this campaign to bring in young voters for the crusade I'm leading . . .

. (Sweet Bird of Youth 2.1.74)

Boss Finley knows that if the town people find out that his daughter has been infected a sexual disease, his ambition to make himself as an important political figure in St. Cloud will fail. The town people will not give trust in him. Therefore he builds up a scenario in which Heavenly has to play a part in it in order to make the people of St. Cloud have the impression that what they have heard all this time about Heavenly is wrong.

3.2 Tennessee Williams's "The Insane"

Williams's "The Insane" live in a world between reality and fantasy – a world which is built because they cannot face the brutal realistic world. Living in a world of imaginary has made their illusion no longer an illusion. Instead, it has become a

reality for them. Thus, every time they face the real world, they will feel desolated. Occasionally when they are in despair, they will run into pills, liquor, or anything that can make them forget the hard reality. At last, they only have two choices: live in their imaginary world or back again into the reality.

The first “The Insane” which is going to be discussed is Amanda Wingfield. She is a wife whose husband has deserted her since years ago and left her with two children, Laura and Tom Wingfield. It must have been hard for Amada to raise her children alone, especially knowing that her husband left her for another woman. Just like what every parent wishes for their children, Amanda also wants the best for both Laura and Tom. Yet, she is unable to understand her children because she closes her mind to the reality. Many times she asks Laura to be ready for her gentleman caller while it is impossible for Laura to have one since Laura is an extremely shy girl. She has no acquaintance and always refuses to socialize with others. Therefore, there is only a little chance for Laura to get to know or have a gentleman caller. Despite the reality, Amanda believes so much that there will be a gentleman caller for Laura.

Amanda. Resume your seat, little sister-I want you to stay fresh and pretty-for gentleman callers!

Laura. I’m not expecting any gentleman callers.

Amanda. [*Crossing out kitchenette. Airily.*] Sometimes they come when they are least expected! (The Glass Menagerie 1.1.685)

Though many times Laura tries to make Amanda see the reality that there is no gentleman caller for her, Amanda does not listen to it. She keeps on telling Laura to prepare herself and be ready to welcome her gentleman caller.

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

Laura. [*Alone in the dining room.*] I don't believe we're going to receive any, Mother.

Amanda. [*Reappearing, airily.*] What? No one-not one? You must be joking! [*Laura nervously echoes her laugh. She slips in a fugitive manner through the half-open portieres and draws them gently behind her. A shaft of very clear light is thrown in her face against the faded tapestry of the curtains.*] 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 as 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 Glass Menagerie 1.1.686)

The way Amanda takes Laura's word as joking shows how Amanda tries very hard to deny the reality that there is no gentleman caller for Laura. Actually Amanda is afraid that Laura will remain unmarried. She realizes that Laura is old enough to get married and thus the image of the gentleman caller for Laura plays more and more important role to Amanda – especially after knowing that Laura is not suitable in any type of work. Her concerns and fear toward Laura's future does not only make Amanda live in the illusion world of gentleman caller for Laura but also make her refuse to admit the reality that Laura is a cripple. She will go mad every time Laura or Tom mentions the word “cripple” in referring to Laura's physical defect.

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 a 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!

Amanda. Don't say crippled! You know that I never allow that word to be used!

Tom. But face the facts, Mother. She is-and that's not all- (The Glass Menagerie 1.6.689-00)

It is clearly seen that Amanda's concern towards Laura is mainly because she is afraid that there will be nobody to take care of Laura if she dies. She cannot count on Tom for he has his own life. Sooner or later Tom will get married and Laura can not depend her entire life on Tom. She wants Laura to have an independence life with her own husband. Therefore she keeps on making herself and Laura believe that there will be a gentleman caller for Laura. Amanda's worries is stated in the quotation below:

Amanda. What is there left but dependency all our lives? I know so well what becomes of unmarried women who aren't prepared to occupy a position. I've seen such pitiful cases in the South-barely tolerated spinsters living upon the grudging patronage of

sister's husband or brother's wife!-stuck away in some little mousetrap
 of a room-encouraged by one in-law to visit another-little birdlike
 women without any nest-eating the crust of humility all their life!
 (The Glass Menagerie 1.2.688)

When Jim O'Connor – Tom's friend in the warehouse – comes for a dinner, Amanda is so busy to welcome him. She was so excited and her mind was full with plan to make Jim to be Laura's gentleman caller. All that she does in preparing the dinner shows how Amanda is drift away by her own illusion – the illusion that there will be a gentleman caller for Laura. The way she prepares Laura's dress for welcoming Jim gives a clue that she tries to transform her own illusion world into reality:

[Amanda has worked like a Turk in preparation for the gentleman caller. The results are astonishing. The new floor lamp with its rose-silk shade is in place, a colored paper lantern conceals the broken light fixture in the ceiling, new billowing white curtains are at the windows, chintz covers are on chairs and sofa, a pair of new sofa pillows make their initial appearance. Open boxes and tissue paper are scattered on the floor] (The Glass Menagerie 1.6.701)

She also dressed Laura up in such a way to make Laura more attractive. Actually, deep in her heart Amanda knows that as a woman Laura is far from attractive. In addition she has a physical defect. This make Amanda feels anxious and afraid that Laura will never get involved in any relationship with any man.

[Amanda produces two powder puffs which she wraps in hadkerchiefs and stuffs in Laura's bosom.]

Laura. What are you doing?

Amanda. They call them "Gay Deceivers"! (The Glass Menagerie 1.6.701)

Yet, she finally becomes aware that she has lived in illusion when she knows that Jim has been steady. Her only hope to make him to be Laura's gentleman caller has shattered. And therefore she has to face the reality that there is no gentleman caller for Laura. Her referring to Laura as "crippled" has shown that at last she can accept the reality as it is.

Amanda. The effort, the preparations, all the expense! The new floor lamp, the rug, the clothes for Laura! All for what? To entertain some other girl's fiance! Go to the movies, go! Don't think about us, a

mother deserted, an unmarried sister who's crippled and has no job!

(The Glass Menagerie 1.7.718)

When Amanda lives in the illusion world of gentleman caller, Laura is occupied in her own imaginary world – the world of the glass menagerie and old phonograph records. Laura is described as an oversensitive and extremely shy girl. Such condition has become a huge obstruction for her to have a normal life. Failing to make contact with normal living has made Laura choose to run away from it and withdraw to her own world of illusion.

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.

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 phonograph records and-that's about all- [*He glances at himself in the mirror and crosses to door.*]

(The Glass Menagerie 1.5.700)

Her shyness also happens to be an obstacle in improving her self-abilities. Every time she has to deal with something new, she becomes so frightened and nervous. When she got her first speed-test in typing, she was so nervous that she failed to pass the test. Instead of improving her ability in typing, Laura chooses to run away from it. She leaves her school soon after she fails her test. In order to deceive her mother, she spends her time going somewhere and goes back to her apartment whenever the school time is over.

Amanda. Laura, where have you been going when you've gone out pretending that you were going to business college?

Laura. I've been going out walking. (The Glass Menagerie 1.2.688)

Every time Laura confronts the hard reality or everything which seems to be a threat for her, she will run away from it and retreat to her own world. The only time Laura walks out from her illusion is when she spends that night with Jim. She can talk openly with him though she is so nervous at first. Yet, when Jim discloses that he has been engaged with somebody else, Laura is shocked with the fact that Jim is actually not her gentleman caller. Unable to accept it, she begins to retreat to her imaginary world.

Laura. [*Faintly.*] You-won't-call again?

Jim. No, Laura. I can't. [*He raises from the sofa.*] as I was just explaining, I've-got strings on me. Laura, I've-been going steady! I go out all the time with a girl named Betty. She's a home-girl like you, and Catholic, and Irish, and in a great many ways we-get along fine.

[*Laura sways slightly forward and grips the arm of the sofa.*]

I wish that you would –say something. [*She bites her lips which was trembling and then bravely smiles. She opens her hand again on the broken glass ornament. Then she gently takes his hand and raises it level with her own. She carefully places the unicorn in the palm of his hand, then pushes his fingers closed upon it.*] What are you-doing that for? You want me to have him? –Laura? [*She nods.*] What for?

Laura. A-souvenir... [*She rises unsteadily and crouches beside the victrola to wind it up.*] (The Glass Menagerie 1.7.715-16)

Alexandra Del Lago who is known as The Princess Kosmonopolis in “Sweet Bird of Youth” is also “The Insane”. She tries to run away from the reality after knowing that she is not young anymore. For Princess, youth is everything. Finding out that she has lost her youth, Princess feels that her career as an artist is in a threat.

Princess. For years they all told me that it was ridiculous of me to feel that I couldn't go back to the screen or the stage as a middle-aged woman. They told me I was an artist, not just a star whose career depended on youth. But I knew in my heart that the legend of Alexandra Del Lago couldn't separated from an appearance of youth....There's no valuable knowledge then knowing the right time to go. I knew it. I went at the right time to go. RETIRED! Where to? To what? To that dead planet the moon....There's nowhere else to retire to when you retire from an art because, believe it or not, I really was once an artist. So I retired to the moon, but the atmosphere of the moon doesn't have any oxygen in it. I began to feel breathless, in that withered country, of time coming after time not meant to come after, and so I discovered...Haven't you fixed it yet? (Sweet Bird of Youth 1.1.36-37)

It is clear that Princess is afraid that if she has to retire from her career as an artist, she will have nothing else to do. Frightened by the reality, Princess feels as if the world has become a terrifying place – a place in which she cannot fit in. Thus, every time she remembers how old she is and how her being old will threat her career, she will get short-winded. Whenever she gets the attack, she will cry for oxygen to help her breathing.

Princess. Oh...I... had... a terrible dream.

Princess. Oxygen! Mask!

Chance. Why? Do you feel short-winded?

Princess. Yes! I have ...air... shortage! (Sweet Bird of Youth 1.1.24)

This reality has haunted Princess in such a way that even when she sleeps she always get a nightmare:

*... She breathes and tosses on the bed as if in the grip of a
nightmare. . . .* (Sweet Bird of Youth 1.1.17).

The thought of loosing her career as an artist has occupied her mind so much that she cannot think of anything else but forgetting about who she is:

I want to forget everything, I want to forget who I am (Sweet
Bird of Youth 1.1.26)

Just like one of the typical characteristics of “The Insane” who run into drugs and liquor as a mean to escape from the hard reality whenever they have to opt with

it, so does for Princess. For her, the only way to stop thinking what she wants to forget is by drinking pills and vodka or using hasish.

Princess. Give me a pill.

Chance. Which pill?

Princess. A pink one, a pinkie, and vodka

Chance. You took injections coming over?

Princess. With my neuritis? I had to. Come on give it to me. (Sweet Bird of Youth 1.1.25-36)

Yet, after knowing that her picture has broken box-office records, she appears to be normal again. She can think clear and begin to take step in preparing her comeback to her career as an artist.

Princess. I'll leave the car in New Orleans and go on by plane to, to, to- Tucson. I'd better get Strauss working on publicity for me. I'd better be sure my tracks are covered up well these last few weeks in-hell!- (Sweet Bird of Youth 3.1.119)

Therefore, Amanda, Laura, and Princess are all "The Insane". They are all live in their own world of illusion - a place they choose to retreat from the reality.

Amanda has her world of gentleman caller, Laura lives in the world of glass menagerie and old phonograph record while Princess always runs to drugs and alcohol. Reality is something that is too painful to be accepted. Yet, reality can make them leave their illusion world like what happened to Amanda and Princess, or draw them further into their imaginary world like Laura.

3.3 Tennessee Williams's "The Cripple"

"The Cripple" in The Glass Menagerie and Sweet Bird of Youth are Amanda Wingfield, Laura Wingfield, Chance Wayne, Heavenly Finley and Chance's mother. "The Cripple" are those who are physically and/or mentally handicapped or those who try to rebuild their past life and live within it.

Amanda and Chance are "The Cripple" since they cannot forget their past life. Disappointed with the present life and finding their past life more glorious, they try to get their past life back into present. Amanda Wingfield is described as "a little woman of great but confused vitality clinging frantically to another time and place" (Williams 681). Being a woman whose husband has deserted her for a long time has made Amanda disappointed with her life. She feels that she deserves to have more satisfying life than what she has got. Therefore, she keeps on telling about her triumphant life when she was still a girl in Blue Mountain. Her wishes that she tells

on and on to her children shows how Amanda is deeply longing for her past life. She wishes that she had chosen one her gentleman caller to be her husband.

Amanda. One Sunday afternoon in Blue Mountain-your mother received-seventeen!-gentleman callers!

Amanda. Things of importance going on in the world! Never anything coarse or common or vulgar. [*She addresses Tom as though he were seated in the vacant chair at the table though he remains by portieres.*

He plays this scene as though he held the book.]My callers were gentlemen-all! Among my callers were some of the most prominent planters of the Mississippi Delta-planters and sons of planters!

[*Her eyes lift, her face glows, her voice becomes rich and elegiac.*]

There was young Champ Laughlin who later became vice-president of the Delta Planters Bank. Hadley Stevenson who was drowned in Moon Lake and left his widow one hundred and fifty thousand in Government bonds. There were the Cutrere brothers, Wesley and Bates. Bates was one of my bright particular beaux! He got in a quarrel with that wild Wainwright boy. They shot it out on the floor of Moon Lake Casino. Bates was shot through the stomach. Died in the ambulance on his way to Memphis. His widow was also well-provided for, came into eight or ten thousand acres, that's all. She married him

on the rebound-never loved her-carried my picture on him the night he died. And there was that boy that every girl in the Delta had set her cap for! That beautiful, brilliant young Fitzhugh boy from Greene County!

Amanda. That Fitzhugh boy went North and made a fortune-came to be known as the Wolf of Wall Street! He had the Midas touch, whatever he touched turned to gold! And I could have been Mrs. Duncan J. Fitzhugh, mind you! But-I picked your *father*! (The Glass Menagerie 1.1.685-86)

It is clearly seen that the reason which makes Amanda keeps on telling about her past life and her gentlemen callers is because of her regret for marrying the wrong man. She believes that if only she had chosen one of those gentlemen callers, she would have a happy luxurious marriage life.

When Amanda prepares for the coming of Jim O'Connor – Laura's gentleman caller – again she tries to make her past life back to the present by wearing the same frock she was using while she was receiving her gentlemen caller and meeting her husband for the first time. Thus, Amanda's reaction toward Jim's arrival reveals that Amanda still lives within her past life.

Amanda. Possess your soul in patience-you will see!

Something I've resurrected from that old trunk! Styles haven't changed so terribly much after all [She parts the portieres.]

Now just look at your mother! [She wears a girlish frock of yellowed voile with a blue silk sash. She carries a bunch of jonquils-the legend of her youth nearly revived. Feverishly.]

This is the dress in which I led the cotillion. Won the cakewalk twice at Sunset Hill, wore one spring to the Governor's ball in Jackson!

See how I sashayed around the ballroom, Laura? [She raises her skirt and does a mincing step around the room.]

I wore it on Sundays for my gentlemen callers! I had it on the day I met your father- (The Glass Menagerie 1.6.702)

While Amanda lives within the memory of her past life, so does Chance Wayne. Chance can not forget his boyhood lover, Heavenly. His reason for coming back to St. Cloud however, is to take Heavenly out of the town with him.

Princess. Is Heavenly a girl's name?

Chance. Heavenly is the name of my girl in St. Cloud.

Princess. Is Heavenly why we stopped here?

Chance. What other reason for stopping here can you think of?

(Sweet Bird of Youth 1.2.53)

Chance has been warned that he can not get back to his past life, especially to his boyhood lover. Yet, he does not listen. He still believes that Heavenly belongs to him and he can not live without her.

Chance. I go back to Heavenly, or I don't. I live or die. There's nothing in between for me.

Aunt Nonnie. What you want to go back to is your clean, unashamed youth. And you can't. (Sweet Bird of Youth 2.2.85)

Even his friend, Scudder, has told him that Heavenly is Chance's past life and hence he is going to marry Heavenly.

Chance. . . . I'm not going to leave St. Cloud without my girl.

Scudder. You don't have a girl in St. Cloud. Heavenly and I are going to marry next month. (Sweet Bird of Youth 1.1.23)

Still, Chance ignores the fact that Heavenly is his past. He even goes back to St. Cloud instead of the fact that he has been informed that if he ever comes back to the town, he will be castrated due to what he has done to Heavenly.

Scudder. . . . , Chance, I think I ought to remind you that onced long ago the father of this girl wrote out a prescription for you, a sort of medical prescription, which is castration (Sweet Bird of Youth 1.1.22)

While Amanda and Chance are “The Cripple” since they are trapped within their past life, Laura, Heavenly and Chance’s mother are “The Cripple” since they are physically and/or mentally handicapped.

Laura Wingfield are both physically and mentally handicapped. She is described as an extremely shy and sensitive girl. Her shyness and her being sensitive is caused by her physical defect on account of her childhood illness. As a result, her leg is a little bit shorter than the other and has to be held in a brace. Actually her limp is only a slight physical defect. Yet, Laura exaggerates it too much that it affects her personality. Her being oversensitive has made her think that everyone pays attention to her limp.

Laura. Yes, it was so hard for me, getting upstairs. I had that brace on my leg – it clumped so loud!

Jim. I never heard any clumping.

Laura. [*wincing at the recollection.*] To me it sounded like – thunder!

Jim. Well, well, well, I never even noticed.

Laura. And everybody was seated before I came in. I had to walk in front of all those people. My seat was in the back row. I had to go clumping all the way up the isle with everyone watching!

Jim. You shouldn't have been self-conscious. (The Glass Menagerie 1.6.710)

The same as Laura, Chance's mother is also both physically and mentally handicapped. She suffers a lot because of her only son has left her alone. Does not know where Chance is and never hears about him makes her feel grief. It affects her health so much that she falls sick and finally she passed away before she could meet Chance.

Scudder. She had a long illness, Chance. You know about that.

Chance. Yes, she was sick when I left here the last time.

Scudder. She was sick at heart as well as sick in her body at that time,

Chance. But people were very good to her, especially people who knew her in church, and the Reverend Walker was with her at the end.

(Sweet Bird of Youth 1.1.21)

The last “The Cripple” is Heavenly Finley, daughter of a big politician in St. Cloud - Boss Finley. She is one of “The Cripple” since she suffers sexual disease that Chance Wayne transmitted to her while she was fifteen. Therefore, she has to go through an operation to cut her sexual organ. As a result, she becomes “cripple” as a woman because she will never have any children.

Heavenly. . . . I felt worse then embarrassed when I found out that Dr. George Scudder’s knife had cut the youth out of my body, made me an old childless woman. Dry, cold, empty, like an old woman. I feel as if I ought to rattle like a dead dried-up vine when the Gulf Wind blows, but, Papa-I won’t embarrassed you any more. I’ve made up my mind about something. If they’ll let me, accept me, I’m going into a convent. (Sweet bird of Youth 2.1.73-74)

In conclusion, Amanda, Laura, Chance, Heavenly, and Chance’s mother are “The Cripple”. Amanda and Chance are “The Cripple” since they both live within their past life while Laura, Heavenly, and Chance’s mother are “The Cripple” because they all suffer physical and/or mental deficiency.

3.4 Tennessee Williams's "The Sexually Driven"

"The Sexually Driven" in The Glass Menagerie and Sweet Bird of Youth are Laura Wingfield, Chance Wayne, and Princess Kosmonopolis. Laura is "The Sexually Driven" because she is described as a virgin who is "waiting" for her gentleman caller. When Laura was still a high school girl, she fell in love with a high school boy named Jim O'Connor. Yet, she does not dare to disclose it because she is too shy. The only person who knows that Laura likes him is Amanda. Even after Laura has graduated from high school, she cannot forget Jim. She still keeps his picture in the year-book. It shows how Laura adores Jim very much. The way Laura tells Amanda about Jim also gives evidence of how Laura admires and likes him so much.

Amanda. Haven't you ever liked some boy?

Laura. Yes. I liked one onced. [*Rises.*] I came across his picture a while ago.

Amanda. [*With some interest.*] He gave you his picture?

Laura. No, it's in the year-book.

Amanda. [*Disappointed.*] Oh-a high-school boy.

Laura. Yes. His name was Jim. [*Laura lifts the heavy annual from the claw-foot table.*] Here he is in *The Pirates of Penzance*.

Amanda. [*Absently*.] The what?

Laura. The operetta the senior class put on. He had a wonderful voice and we sat across the aisle from each other Mondays, Wednesdays and Fridays in the Aud. Here he is with the silver cup for debating! See his grin? (The Glass Menagerie 1.2.688-89)

Though it has been six years long, Laura still remembers Jim well and seems that she only loves him. While Laura's being "The Sexually Driven" is because she is longing for her gentleman caller, Chance Wayne is "The Sexually Driven" because he is a gigolo. His confidence in himself that he is suitable for his job shows how Chance enjoy being a gigolo. His being proud of his job is mainly because he can sleep with rich and well-known people.

Chance. Maybe the only one I was truly meant for, love-making...slept in the social register of New York! Millionaires' widows and wives and debutante daughters of such famous names as Vanderbrook and Masters and Halloway and Connaught, names mentioned daily in columns, whose credit cards are their faces...And... (Sweet Bird of Youth 1.2.51-52)

The third "The Sexually Driven" is Princess Kosmonopolis. Princess is also "The Sexually Driven" since she finds making love as a way to forget the bitter reality. Thinking that her career as an artist is in a threat, she tries to leave that annoyance idea behind through "the act of love making". It is clearly seen that sex is the only way for Princess to help her not to remember thing that she wants to forget.

Princess. When I say now, the answer must not be later. I have only one way to forget these things I don't want to remember and that's through the act of love-making. That's the only dependable distraction so when I say now, because I need that distraction, it has to be now, not later. [*She crosses to the bed: He rises from the opposite side of the bed and goes to the window: She gazes at his back as he looks out the window.*] Chance, I need that distraction. It's time for me to find out if you're able to give it to me. (Sweet Bird of Youth 1.1.47)

It can be concluded that Laura, Chance, and Princess are "The Sexually Driven". Laura is a maiden who is waiting for a gentleman caller; Chance has a profession as a gigolo, and Princess who finds sex as a mean to distract her mind from thinking about the end of her career. Therefore they are all Williams's "The Sexually Driven" in their own ways.

3.5 Tennessee Williams's "The Foreigner"

The last typical character of Tennessee Williams is "The Foreigner". They are usually outsiders just like Jim O'Connor, Princess Kosmonopolis and The Heckler. Jim is the outsider for the Wingfields since he is different in a way that he comes from a reality world while the Wingfields come from a world of illusion. He is described as "the most realistic character", as shown through Tom's short description of Jim in the beginning of the play:

Tom. . . , and a gentleman caller [Jim O'Connor] who appears in the final scenes. He is the most realistic character in the play, being an emissary from a world of reality that we were somehow set apart from.
(The Glass Menagerie 1.1.684)

While Jim is "The Foreigner" because he is different from the rest of the other characters in the play, Princess is "The Foreigner" since she is a new comer in St. Cloud. Her staying in Royal Palm Hotel shows that she is not a residence in St. Cloud. It can be seen from the conversation between Chance and Miss Lucy about Princess.

Chance. What argument, Miss Lucy?

Miss Lucy. About who you're travelling with. I heard you checked in here with a famous old movie star. (Sweet Bird of Youth 2.2.93)

The same as Princess, The Heckler is also a newcomer in town. The way he refers to himself as a "hillbilly" shows that he is a visitor in St. Cloud. In addition, the accent that he uses gives the impression that he comes from a different area.

Miss Lucy. You with the Hillbilly Ramblers? You With the band?

Heckler. I'm a hillbilly, but I'm not with no band. (Sweet Bird of Youth 2.2.78)

Besides being outsiders, "The Foreigner" are also those who can understand what other is going through. This kind of characteristic can be found in Jim for he can understand Laura's shyness. Jim does not mock Laura because of her shyness. Instead, he sympathizes with her and tries to understand Laura's problem by giving her understanding that shyness is something that can be overcome although it takes time. Moreover he is trying to make Laura see that she is not the only one who has problems in life. His using of himself as an example of those who also have to face disappointment in life shows how Jim can sympathize with Laura's problem. Jim understands how it is like to be disappointed. Yet, he knows how to overcome it, that

is by thinking positively that disappointment is something that can not be parted from one's life. That is what he is trying to tell Laura about.

Jim. You were shy with people!

Laura. I tried not to be but never could-

Jim. Overcome it?

Laura. No, I-I never could!

Jim. I guess being shy is something you have to work out of kind of gradually.

Laura. [*Sorrowfully*.] Yes-I guess it-

Jim. Takes time!

Laura. Yes-

Jim. People are not so dreadful when you know them. That's what you have to remember! And everybody has got some problems. You think of yourself as having the only one who is disappointed. But just look around you and you will see lots of people as disappointed as you are. For instance, I hoped when I was going to high school that I would be further along at this time, six years later, than I am now-You remember that wonderful write-up I had in *The Torch*? (The Glass Menagerie 1.7.710)

In addition, Jim attempts to build Laura's self-confidence by making her to believe that everyone must have good in something and thus her physical defect is not something that should be exaggerated.

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 lowrates himself!...For instance that clumping you thought was so awful in high school. You say that you even dreaded to walk into class. You see what you did? You dropped out of school, you gave up an education because of a clump, which as far as I know was practically non-existent! A little physical defect is what you have. Hardly noticeable even! Magnified thousands of times by imagination! You know what my strong advice to you is? Think of yourself as *superior* in some way

Laura. In what way would I think?

Jim. Why, man alive, Laura! Just look about you a little. What do you see? A world full of common people! All of 'em born and all of 'em going to die! Which of them has one-tenth of your good points! Or mine! Or anyone else's, as far as that goes-Gosh! Everybody excels in some one thing. Some in many! [*Unconsciously glances at himself in the mirror.*]All you've got to do is discover in what! (The Glass

Menagerie 1.7.711-12)

It seems that Jim success in making Laura leaving her illusion world for it is the first time Laura is eager to talk with other openly. She tells Jim about things that she likes to do and even share her glass collection which is used to be something that she never shared to others.

Jim. Now how about you? Isn't there something you take more interest in than anything else?

Laura. Well, I do-as I said-have my-glass collection-

Jim. I'm not right sure I know what you're talking about. What kind of glass is it?

Laura. Little articles of it, they're ornaments mostly! Most of them are little animals made out of glass , the tiniest little animals in the world. Mother calls them a glass menagerie! Here's an example of one, if you'd like to see it! This one is one of the oldest. It's nearly thirteen.

[He stretches out his hand.] oh, be careful-if you breathe, it breaks!

Jim. I'd better not to take it. I'm pretty clumsy with things.

Laura. Go on. I trust you with him! *[Places it in his palm.]* There now-you're holding him gently! Hold him over the light, he loves the light! You see how the light shines through him? (The Glass Menagerie 1.7.

713)

Furthermore, Jim's warmth attitude towards Laura has given her a sense of comfort and save. It can be seen when Laura tells something funny to Jim. It shows how Laura feels comfortable being accompanied by Jim. She also begins to open herself and socialize with Jim.

Jim. A unicorn, huh?

Laura. Mmm-hmmm!

Jim. Unicorns, aren't 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 get 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!

(The Glass Menagerie 1.7.713)

Besides being comfortable, Laura also learns to trust others for the first time. When Jim asks her to dance, at first Laura does not sure whether she can dance. Nevertheless, Jim persuasion convinces Laura that she can do it in spite of her limp.

Laura. [*Breathlessly*.] I-can't dance!

Jim. There you go, that inferiority stuff!

Laura. I've never danced in my life!

Jim. Come on, try!

Laura. Oh, but I'd step on you!

Jim. I'm not made out of glass!

Laura. How-how-how do we start?

Jim. Just leave it to me. You hold your arms out a little.

Laura. Like this?

Jim. A little bit higher. Right. Now don't tighten up, that's the main thing about it-relax.

Laura. [*Laughing breathlessly*.] It's hard not to.

Jim. Okay.

Laura. I'm afraid you can't budge me.

Jim. What do you mean by I can't? [*He swings her into motion.*]

Laura. Goodness, yes you can!

Jim. Let yourself go, now, Laura, just let yourself go.

Laura. I'm-

Jim. Come on!

Laura. Trying!

Jim. Not so stiff-Easy does it!

Laura. I know but I'm-

Jim. Loosen th' backbone! There now, that's a lot better.

Laura. Am I?

Jim. Lots, lots better! [*He moves her about the room in a clumsy waltz.*] (The Glass Menagerie 1.7.713)

Therefore, Jim is "The Foreigner" since he can understand Laura and make her walk out of her illusion world, even though only for a while.

Princess Kosmonopolis, the second "The Foreigner", can also learn about Chance's problem. She knows that Chance's ambition to be a star is just to impress the father of his boyhood lover, Heavenly – not because he has the talent to be one. Yet, Chance is not aware about it and Princess feels sorry for him. That is why Princess refers to Chance as "lost little boy" because Chance does not know who he really is and what he should do. Therefore Princess wants to help Chance to "find himself" so that he knows what he is supposed to do.

Princess. Chance, you're a lost little boy that I really would like to

help to find himself. (Sweet Bird of Youth 1.2.57)

Moreover, Princess recognizes that Chance's comeback to his hometown is a big failure. If Boss Finley, Heavenly's father, knows that Chance is in St. Cloud, he will do anything to seize Chance and castrate him because of his past failure for transmitting sex disease to Heavenly. Thus, she tries hard to make Chance forget about his past and ask him to leave the town soon.

Princess. . . . Chance, you've gone past something you couldn't afford to go past; your time, your youth, you've passed it. It's all you had, and you've had it...But you? You've come back to the town you were born in, to a girl that won't see you because you put such rot in her body she had to be gutted and hung on a butcher's hook, like a chicken dressed for Sunday....[*He wheels about to strike at her but his raised fist changes its course and strikes down at his own belly and he bends double with a sick cry.*] Yes, and her brother who was one of my callers, threatens the same thing for you: castration, if you stay here.
(Sweet Bird of Youth 3.1.120-21)

While Jim and Princess are "The Foreigner", so does The Heckler. He is "The Foreigner" since he is the only one who can see the dark side of Boss Finley.

He finds out that Boss Finley is trying to hide the fact about Heavenly in order to save his political reputation. He knows that Boss Finley's daughter, Heavenly, has gone through an operation because of sexual disease and if the public finds out about it, it will be a threat to Boss Finley's campaign. That night when Boss Finley is giving his speech, The Heckler attacks him by giving him questions in order to make the public discover his lies. For that reason, The Heckler attacks him by giving him questions in order to make the public discover his lies. For that reason, The Heckler is "The Foreigner" for he can see what others can not.

Heckler. [*as voice on the TV.*] hey, Boss Finley! [*The TV camera swings to show him at the back of the hall.*] How about your daughter' operation? How about that operation your daughter had done on her at the Thomas J. Finley hospital here in St. Cloud? Did she put on black in mourning for her appendix?... (Sweet Bird of Youth 2.2.108)

In conclusion, Jim O'Connor, Princess Kosmonopolis and The Heckler are all "The Foreigner" since they are not only outsiders but also the people who can learn and understand about other people's problems.