

CRITICAL EVALUATION OF WILLIAM TENNESSEE PLAYS “A STREETCAR NAMED DESIRE AND GLASS MENAGERIE”

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ABSTRACT: Tennessee William is the most exceptional American playwright. The purpose of this research paper is to critically evaluate the two plays of Tennessee William: “Glass Menagerie” and “A Streetcar named Desire”. Mostly his plays revolve around female characters. Despite this, there are also other important elements in his plays such as symbolism, reality, expressionism, abjection, identity, victimization of women, rape, conflict between society and individual, love and death, madness, sexuality, political dissent, Homosexuality, Homophobia and tragic tradition. We have selected only above two plays for our critical analysis. The core characters in these two plays are women. Our analysis includes themes like inter-relationship of past and present, the conflict between illusion and reality and the last one is gender and the issue of sexuality. The problem of protagonists to face the reality and to accept the sexuality all are inter-linked and initiated from the Past. The women in the plays of Tennessee William are seen in the perspective of past tradition in relation to the Southern culture. The study of these plays concludes that the two major characters of females as a heroine are the “same person” while their roles are different at different stages of life.

Key words: Legitimacy, profundity, Symbolism, identity, victimization, sexuality.

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1. INTRODUCTION

Tennessee William is one of the famous playwrights of the twentieth century. His popularity is due to the three major plays: “Glass Menagerie 1944, A Street named Car Desire 1947 and Cat on a hot Tin Roof 1955”. In his plays, mostly the female characters are present. The reason behind the writing the female characters in the play is that he was close to his mother than his father and relied on her sister much because she helped him much in his childhood. The other thing is that he was also affected by the females in his life much. In an interview he said that females are very significant for him. Despite the female character there are also other important elements in his plays such as symbolism, reality, expressionism, abjection, identity, victimization of women, rape, conflict between society and individual, love and death, madness, sexuality, political dissent, Homosexuality, Homophobia and tragic tradition.

1.1 Background of the Study

Tennessee Williams is amongst the most exceptional American playwrights. He involves a conspicuous place in present day show on account of legitimacy and profundity in his plays. Williams’ craftsmanship depicts the underestimated individuals floating toward the finish of tie, yet such minimization neglects to smother their independence. They are powerless yet equipped for changing shortcoming into their quality. They lead an existence of ripping at and scratching along a sheer surface and hanging on tight with crude fingers to every last bit of shake higher than the one seized before (Williams 1978), since man is made for such an existence. The noteworthiness of William’s sensational accomplishments lies in his sticking to the riddles of life and looking for light in the darkest snapshots of life. There is a ton enduring in his plays yet such enduring is not without significance. The individuals who bear their affliction have strength and expectation which make them deserving

of it. They stay special in their agony and experience certifiable inward accomplishment as Viktor Frankl states “If there is a reason in life by any means, there must be a reason in affliction and in biting the dust” (Frankl 2004).

1.2 Objectives of the Study

The objectives of the study in the current research are given below:

1. To evaluate the two plays of Tennessee William critically.
2. To investigate that which type of literary elements and tools he used in these plays.

1.3 Research Questions

1. What is the critical appreciation of these plays?
2. Which elements used in these two plays?

1.4 Significance of the Study

In the post-modernism the plays of Tennessee William is much importance. These plays are the most famous plays in the world of literature. This critical study of plays in the works of Tennessee William is fruitful in the investigation of post-modern literature. It will be the gate for the study of post-modern plays written by other writer also. The students of English literature will be aware of the techniques used these plays.

2. LITERATURE REVIEW

From 1940-80, Tennessee William has been the famous literary personality among the American playwright. A lot of literary scholars got literary insight from the literary works and thought of Tennessee Williams. There are different and appraisable insights quoted by the famous literary critics in this chapter. The critical review is related to the biography, books, essays, interviews, articles and memories of Tennessee William.

2.1 Memories of Tennessee William

Christine and Bobwoods (1978) composed the selected essays of T. Williams with the title of “where of” where I live. There is description of William’s comments about his different plays written by him. There are observation and commentary in respect to his plays. Among those essays a lot of essays have been presented in the magazines and newspapers. There is an important point in relation to his work is that he remained objective in essays but in contrast to that he has been subjective in his other works like short stories of Tennessee William. His major plays start from his short stories the reason of this is that he did much work on it repeatedly. There is natural phenomenon in the stories of Tennessee William. In 1985, the literary personality Gore Vidal published and edited his short stories. That is the collection of short stories which is comprises of 50 short stories. Among in those short stories, some are not published later the name of those short stories are knightly quest. Donald Windham (1976) edited the letters of Tennessee William nicely. These letters were written by Tennessee William to the Donald. In these letters there is depiction of outer environment which had impact on the life of Tennessee William. There is also another letters collection arranged by Maria St. Just 1998-82 which is very appreciate able some of the letters are about the development of theatre and the travelling of Tennessee William. The remaining letters depict the personal relation of T. William in the theatre of America which comes down in 1962. In spite of the declining the theatrical plays, his will of writing the plays did not end.

Dakin (1963), who was the mother of William firstly wrote about him. This work was with collaboration of Lucy freeman and Edwina with the little of Remember Me to Tom from the work of Edwina it becomes clear to us that there was total incompatibility once William and his parents and Edwina failed to express in the Glass Menagerie. His brother Dakin William along with the shepherd tried to know

the different angles of William life and his theatrical environment. Dakin made tour ECT his closest friend, to collect the interview material of Tennessee William which was given the title of an intimate biography. In comparison to his mother, Edwina the work of Dakin is very clear in relation to the theatrical and familial perspective of Tennessee William.

Spoto (1985) wrote an explanatory book in the life of Tennessee William with the title of the kindness of strangers. This piece of work of d. Spoto is the relation between the life of Tennessee William and his work. It shows that the life of Tennessee William was as attractive and fascinating as his theoretical work. It is the psychological study of Tennessee plays where the findings of ambiguity are found and from this it helped in understanding the art of Tennessee William. Another work was Tom which was about the unknown Tennessee William. It was written in 1995.

According to Lyle Leverich it is the excellent explanation about the life sketch of Tennessee William. He speculated his life objectivity and he considered him as a beleaguered writer. From this biography it shows that his parent's marriage was mismatch. Her sister was mental patient and it brought bad impression on his career which compelled him to become a playwright. After comprehending Tom it becomes on clear that he used the poetic elements in his plays and besides this there are elements of passion in the perspectives of his life found in his work.

Devlin (1986) presented the collections of interviews of Tennessee William and in this he wrote only 35 interviews. After reading these interviews the researcher comes to know that all aspects of William life and arts. It provides us a deep insight about his life and work. One can know that human valour is the major theme of his life. He faced the all problems of life without any hesitation and these things are depicted in his work. Harry Rasky (1986) wrote "A Portrait in Lamentation about brilliant aspect of personality of Tennessee William. It is full of laughter and gloomy

aspect that were experienced by Rasky and Tennessee William. The most part of it is audio communication besides explanation. It depicts that how the William wrote essays in gloomy environment. It shows the bright and dark aspects of Tennessee William life.

Tischler (1961) examined the darker aspect of that work is that it did not include the later work of Tennessee William in relation to his place. But his positive aspect of that work is that it highlighted the art and life of Tennessee William. In the same year, another work by Benjamin Nelson was presented about the Tennessee William. The title of the work was 'The Man and His Work'. This work highlights the different thoughts, methods and fundamental ideas in relation to the Tennessee William's life. It exposes the contradictions and incompatibility of the beginning life Tennessee William. It is very assisting in finding the brighter aspects in the gloomy life of Tennessee William.

Another work of Signi Falk (1961) was presented and in 1978 was updated and revised in the second edition. Signi Falk related the romantic elements of William to Thomas Wolf's. He also tried to relate element of sensationalism to the Erskine Calwell. Falk probes the method adopted by Tennessee in glamorizing the violence and from this he created a scene of art. There are different elements of imaginary in the work of William. William could not draw the attention of scholars towards his works. The critic Roger Boxill's (1987) presented the complete overview of his full-length plays like *Cat on a Hot Tin Roof*, *Summer* and *Smoke and Glass Menagerie*. The critic, Delma E. Persley's (1990) presented the critical point of view of *Glass Menagerie*. He throws light on diverse aspects of societal perspective of American life.

Another work was presented by Thomas P. Adler (1990). Basically, it was the criticism on a *Streetcar Named Desire*. It evaluates the people who are the responsible for the destruction of society. The work of Ronal Hayman (1993)

provided a view of fear of in successes in relation to feminism in the perspectives of his life. The negative aspects of his study are that it ignores the realism of plays of Tennessee William. The other critic C. W. F Bigsby provided deep and exploratory study about the circumstances of Tennessee William. It tried its best to cover the all aspects of his (Tennessee William) full length plays.

Tharpe (1977) criticized Tennessee William work with the title of a Tribute which comprise of a lot of essays. It comprises of fifty-three manuscripts of essays composed by different genius scholars. Bloom (1988) criticized the two plays of Tennessee William like the Glass Menagerie and A Streetcar Named Desire and these books were published with the title of Modern critical interpretation series. It investigated and explored the two elements of William like lyrical and dramatic elements. According to Alvin B. Kernan there is discussion of two things in the Streetcar Named Desire, the first one is Stanley and the second one is Blanche and these two characters have conflict of pragmatic and idealistic. According to Leonard Berman's the Blanche is the tragic personality who is defeated by Stanley. But Berkman's perspectives were disagreed by Bigsby in relation to Streetcar to Glory by Tennessee William where qualify that the fate of Blanche divert toward view of modernism of men in relation to Romanticism which is the main element there. The critic Mary A. Corrigan's criticized the SND and gave his view on theatricals and realism where he pointed out two rivals of stage. The first one is theatricals and the second one is realism. Another critic Leonard Quirino highlighted the two main points the first one is Voyage of experience and the second one is destiny in the perspectives of SND. In contrast to Quirino, the other critic Cardullo Bert discusses concerning the shortage of comprehension and intimacy in the perspectives of Streetcar. Another critic like John M. Roderie who examined the combination of tragedy and comedy in Tennessee William play and he collaboratively named it as Tragicomedy.

2.8 Distinction of this Study

In the previous studies, there was critical evaluation of one play or the three plays. In this manner this area of research has been untouched and unexplored. In this research the two plays of Tennessee have been compared on the basis of characters, background and environment of the play. Beside this the central themes of the play have been discussed and evaluated.

3. BRIEF INTRODUCTION OF SELECTED PLAYS

3.1 THE GLASS MENAGERIE

3.1.1 Inter-Relation of Past and Present in the GM

It is the first play of the American drama which was written in 1945 and it one of the memory play of Tennessee William. There are seven scenes in this play. The narrator of the story in the play is Tom Wingfield. He reminded the past and at last disappears from there. The place is the house or apartment of St. Louis where the two characters Amanda and Laura lives there, the relation between these two characters is that Amanda is the mother and Laura is the daughter and the sister for Tom. Themes are solitudeness and entanglement. And the memorization of the past by the characters without any mistake, past lingers in the Wingfields' apartment. There is description of grim and dark at back side of that place. There is an escape firstly, which is represented as symbolic at the outer part of the apartment and in the GM has been stated as "Fires of human desperation" (233: GM). It means frustration is prevailing in the house.

According to Bigsby: 34 (2000) metaphorically and literally the apartment looks in trap. There is various interpretation of this because the relation of individual characters represents different interpretation in comparison to the word of the outside. The character Tom tries to escape towards the outer ward in comparison to Tom, the other character Laura become the trap of the apartment which means that apartment is the trap for her the first escape of Tom is from the word of suffocation to the word

of enlightenment which means the household problems are for him the word of suffocation and the out sideward is entrance for welcoming from the escapement. Within the play, he tries to make the distance from the four walls of the apartment because he feels despair in the apartment and in its four walls. Fires-escape for Laura is like that she is going into the world of shelter. For Tom there is steadfastness in relation to Fire-escape and in comparison to that there is continuation of Laura to the 4th scene. The character of Laura is fragile in the play and there is an insecure place for Laura like fire-escape. Due to these insecurities she remains at home or in the household along with her mother and she becomes hopeless to escape from such trap. On the other hand, for the character of Amanda, the situation is same like the situation of Tom and there we find also the two types of elements like escape from dreams and the isolation. Her expression are disappointed in the GM of line 265

She says, “A fire.....a porch (265: GM)

All the people knew about their limits. For Amanda, the fire-escape is just like continuation of remember that what was her possessions in the past sand what are deficiencies she possesses. She accepts the present situation in reluctance.

Amanda is well aware of her solitudeness and she also tries to escape from the fire if she avails the opportunity. She has little hope that a day will come when a caller will come at her door steps like a gentleman. From different angles we can draw the meanings of past in this play which means there are many indications of past.

The first one is that it is a great obstacle for the future. If we see it then it comes to know that he is missing his father character. The fifth character of the play is Mr. Wingfield who often remembered by Amanda and Tom in the play. The role and function of Mr.Wingfield although he is not present in the play, is the remembrance for the past. So these words have been described for the remembrance of Mr. Wingfield in the play: “larger-than life picture” (235: GM).His picture is dusty and has been on the mettle which shows remembrance of the past. This picture also

indicates the elements of freedom and escape because he is the person who has passed away and escaped from the deterioration of family characters.

The writer describes here in the line 234 of GM about the character of Mr. Wingfield that what is he showing in the picture:

“He is.....forever” (234: GM).

According to these lines the character of Mr. Wingfield is brave and is smiling and this situation or condition of smiling will be continuous. Although a long time period has passed in relation the death of Mr. Wingfield but these characters are remembering him yet. The death of Mr. Wingfield is an irreparable loss for these characters although the long periods of sixteen years have passed yet they have not forgiven him.

3.1.2 Confrontation of Reality and Illusion in GM

There are some obscured live of Glass Menagerie which shows some difference between the reality and illusion the assignment or work of recognizing the difference between the reality and illusion is very difficult. In his beginning dialogue, the story teller Tom expresses in such words:

“Being a memory play, it is dimly lighted, it is sentimental, it is not realistic” (235: GM).

Being the sentimental play, we cannot consider it is the basis of truth and beside this Tom also does not explain the differential lines of reality and illusion. But William indicates such situation by stage direction. Because the stage directions provide us clues from which we can differentiate between the reality and illusion which are the main elements of the play GM.

“Memory takes.....presented”(233:GM)

In the uncommon way the part of illusion has been presented in this play because the Tom is both the participant character and the story teller towards the start of the play. In the beginning of the story he as a story teller says: he is the inverse of

a phase mystical performer. He provides us illusion which signifies the truth. He provides reality in the hidden meaning of illusion (234: GM). In spite of the fact that play is signifying the elements of illusion but it tries to connect that their reality behind the illusion. It is no doubt that the character and William himself are the creators of illusion the truth and reasoned behind making the illusion is truth and in comparison to that the characters of the play want to escape the situation of realism. Without any doubt, it is clear that the character of Amanda is making combat to the illusion. Amanda turned out to be totally not able to rely on the present separated from past. Before this considering her as southern Bell, she stated about her resent situation. The illusion of Amanda seems to work as intuitive with a achievements. Now and then it appears as though she does not central then or knows where they begin and end. Her connection with the illusion is so fast that she sometime incompatible with the truth and she forget about her circumstances. In the beginning means in the scene one she tries her best to show illusion.

The incompatibility of Amanda with the present situation can be seen soon after the supper. There she declines to clean the or clear the dining table for Laura. So that a guest drops by it is the reality that she accepts and want to probability like her response to Laura's question uncovers:

“Not one..... A torondo” (239:GM)

We can interpret it as a fun loving mock. She at least utilizes it like an approach to make illusion. She feels reliable more than the reality concerning their present situation of life.

According to Laura, the reality is that when Amanda accepts her illusion. The powerlessness of Amanda to confront the reality and she dismiss the reality in mere the role play. In one aspect Amanda's acts the tyrannical mother superbly and beside this she practically acts as GOD. On the other side, she appoints Laura the parts she

thinks that she is right for her. Without she wants to utilize her youngster through making them an approach and she wants to get away from the weakness which she feels generally. Her preformed dread is that she has lost of dubious circumstance she perfect her needs to Laura and concerning it that she (Laura) is also same like her.

3.1.3 Issue of Sexuality and Gender in Glass Menagerie

The issue of gender which is appeared in the play to a larger extent has a vast impact in managing the feasible arrangements of each character in GM. It affects their identities and their conduct. The play depicts the norms of society and rules and regulation of that time. The rules of feminist and Masculinity are very ordinary and the desires associated with every sexual orientation end up plainly critical to satisfy Amanda. In the play, men are providing while in comparison to that females are women are depended of man. There is the division of gender in the play. The inequality and gender are exposed for separating which are linked together. The man object of Amanda is that Laura should get married. Tom should proceed in business. Roles of gender stereotypical are dominant and it is practically difficult to escape in the realm of the play. The distraction of Amanda with role of gender ends up noticeable obvious genuinely. In addition to the fact that it is imperative for her to recalls her past. Her she wants to clarify her aims and objectives to know the social connection amongst ladies and men should be. They appear to emerge from convention profoundly establish in the past. Making themselves according to the life of southern Belle their mother, Amanda frequently talk about the positivity and negativity of men and women. She also defined the social characterization of southern Belle which she has lived in her childhood. We can judge her behaviors through her past and she often says that “when she was young girl” by indicating it in the whole play. The orientation or beginnings of her stories are from the differentiation of men and women. She often says that man is the requirement of women so that she could realize herself. In relation to this the critic Nancy M. Tischler states that the actions

of Amanda are like the wife which has been abandoned. All these things damage the code of valour. She throws doubt on the unethical behaviour of sentimental love (500: Tischler).

Amanda puts incredible significance in relation to etiquettes of women. She says that it is very essential for ladies that they should engage and allure other the circumstances. “Women are aware of that to engage other men or guests. (238: GM) Amanda says that it is the best way that a lady could flourish in the generally male overwhelmed world. The social capabilities of women joined with wit and appearance turn out to be very essential to save their futuristic things. In the view of Amanda, the men basically expected to turn up and be engaged. In view of Amanda it is the main essential trade mark required for the courteous fellow guests and men to be fruitful proprietors with conspicuous fates and awesome riches. Amanda one in a while gives any portrayal of her respectable men suitors other than their economic prosperity without giving an identify totally alone for the condition: “Among of planters (238: GM) Amanda says that to earn the money is the responsibility of men and a woman who is provided much from the husband and family that is considered as the most cheerful lady. Beside this the sexual relation between them will also be happy or good. That lady is sensible who is frugal. So Tischler highlight this point in such way: the ladiesher children (500:Tischler) there are many causes of her rigidity in relation to the above issue the one cause is her past that she says , “I could Father(239:GM)

3.2.A Street Car Named Desire (SND)

3.2.1 Inter-Relation of Past and Present in the SND

This play was written by Tennessee William in (1947) which differs from other plays of William because there is also the indication of escapement in all ways. In contrast to Glass Menagerie where Amanda needs to escape display depicts the past as a danger instead of alleviation. We consider that past makes the way to the

present and Blanche Dubois is the central character in the play. When the play starts Blanche Dubois looks toward her past and then it ends up that her craving withhold reality concerning her previous life which is justifiable than anything else. Toward the start of the play it looks that she is penniless and despairs and there is revelation about her truth that how did she trapped in search condition. Desperately, she adorns the really in her own support as opposed to letting be known to herself and to others. By adopting different strategies, she wants to avoid, and needs an option so that she could be saved from desperation. If her attempts fail, then she would not take risk in her life for avoiding herself from desperation. The theme of southern Belle discover that just like in the Glass Menagerie William shows profound distraction in southern culture in relation to the status of class. The characters are uncovered in the perspective of past and there is foundation of society. William depict the outside and inside of the resent society of southern Belle in the perspective of past or with flash back to their past. There is depiction of social elements of southern Blanche is a result of old south like the character of Amanda of G.M. in any case contrasted with Amanda Blanche did not give much detail about her previous life. We only find that she belongs to a rich family of that time which has its own way of life. In any case the detail concerning the past of Blanche is very constrained. In the play it reveals to Allen at an early age and then it was finished suddenly when she acknowledged that Allen was homosexual person. With the passage of time it becomes obvious that Allen's suicide has irreparable loss on her mind. She felt that she fell from social elegance. The fall of Blanche's family shows the decay of rich family as a result of social war. The critic Robert E.J ones noted that "when the (211: Jones). Blanche is trapped between the new and old world. After the destruction of Belle home Blanche was constrained to the situation that she never thought conceivable. Lowered by the judgment of society concerning her illegal and corrupt conduct she was considered as a widow which is jobless: "Jobless.....south (80: Boxill) after

that she took shelter in her sister apartment in new Oreland. She is a lady who has nothing left with her but she does not want to lose her identity like southern Belle despite the fact that her circumstances have been changed. There are findings about her dejection and unsteadiness as of now toward the start of the play. She was depicted as moth- like with “sensitive excellence that must stay away from a solid light” (117: SND). She is depicted as a delicate character in the play. In any case, Blanche previous trials must not be mistaken as for shortcoming. From scene one she is viewed as being particularly in summon. She is depicted as an egotistical lady. She requests and takes up a great deal of consideration. She tries to utilize her attraction and beauty for an approach to control the circumstance. She knows how to dodge the instabilities of her new life. The critic, Elia Kazan examined that play- acting is a great thing and she feels compelled to do such thing. Because the fact of the matter is excessively aggravating, she should make a truth as indicating by her own beliefs her: “Cannot..... vain” (22: Kazan).

3.2.2 Confrontation of Reality and Illusion in SND

Rationally, SND is the play by Tennessee Williams most profoundly concerning with the themes of reality versus dream. There is the contradiction between the worldly deceptions versus this present reality rules, influencing both the characters and the result of the play. The clash is very extremely performed regarding the characters of Stanley and Blanche, as

"The conflict..... life" (82: Falk). Most likely the two are displayed as alternate extremes. Blanche tries to look concerning her illusion. In contrast to that the other character, Stanley shows up as the rational realist and logical thinker.

Williams shows and uncovered what occurs between the two characters. It has already been observed that, the whole play manages the subject of class and sex distinction. Social disparity is by all accounts the reason for the greater part of

Williams' dramatization and in this play the resultant clashes are pushed to the outrageous. Making the proper Southern looker meet with a brutish, hard-drinking tank top represents the overwhelming impact of social and social strengths. Actually it drives Blanche's requirement for illusion as opposed to reality. The subject of illusion is raised when Blanche touches base in New Orleans. To hide her dejection, she gives the presence of being cheerful and simply going to her sister out of friendship. She imagines that her stay is just implied as a short get-away in any case, as she even neglects to persuade herself regarding this, a few sections of reality surfaces when she admits to Stella:

"I.....alone"(124:SND).

Her short excursion in the long run transforms into an augmented stay, which exasperates the tight element that exists amongst Stella and Stanley, undermining Stanley's position in the twosome. The genuine issues in Blanche's life emerge as she eventually develops against an opponent. The fight between them is based on the battle over Stella and the strengthening Stella gives when she favours them. Stella is needed by Blanche with a specific end goal to attempt to turn her misfortune around and come back to the social universe of which she has been denied in view of her past conduct. According to the view of Blanche it must be achieved by play-acting and misrepresentation. She once in a while gives reality a chance to become possibly the most important factor. Practically everything in her life appears to be centered on making diversions from reality. The untruths she presents are utilized as devices to get away from the cruelty of her life.

Among the initially deceives, one of it is Stella in Scene One concerns her work: "Mr. Graves.....nonattendance" (122: SND).

3.3.3 Issue of Sexuality and Gender in SND

Sex and sexuality in A Streetcar Named Desire are the fundamental driver of large portions of the contentions in the play. It is obvious that manly and female

sexual orientation parts in the play vary widely, the men and ladies always conflict. A great part of the plot of the play rotates around sexual orientation, and the play might be viewed as Williams' investigate of customary traditions of womanliness. He depicts how drastically both the old and the new South limited the lives of ladies. Through the characters of Blanche and Stella, Williams demonstrates how they endeavor to adapt to the parts constrained upon them and what in the end happens when they attempt to break with them. He depicts how the cliché sexual orientation traditions of the time improved male prevalence. In both the old and the new South the female characters rely on upon the male characters for survival. As far as endorsed social parts, it is clear in the play that sexual orientation decides the lives and the conduct of the characters. This play likewise raises the theme of homosexuality, which at the season of the creation of the play was a topic few had touched upon. Hence Williams demonstrates how not just ladies were influenced by parts managed by society additionally men. It has already mentioned that, there is by all accounts a sexual connotation in practically all aspects of the play, and it can be seen as ahead of schedule as the main scene when Blanche touches base in the Quarter:

"They.....
..... Elysian Fields" (117: SND).

Williams portends what will occur in the play, symbolically displaying the direction of life of Blanche. The streetcar she rides might be believed to speak to her past. As it is her sexual conduct which has conveyed her to her present circumstance. It has driven her to the ousting from Belle Reve, her segregation in Laurel, and, toward the finish of the play, her ejection from society on the loose. It is transparent that the ride included an exchange to the Cemeteries appears a foreboding prospect; however, it is in any event allegorically borne out by the closure of the play as she is taken to a mental healing facility. That is difficult be that as it may, to see the reference to Elysian Fields as anything besides amusing; the road on which Stella and Stanley

live is a long way from some heaven, and its tenants can scarcely be contrasted with the courageous souls in Greek philosophy. Rather Blanche is encompassed by a gathering of men she generally sees as brutish and carnal. She at long last finds a man that in any event negligibly measures up to her norms, she does all that she can to keep his consideration, as found in Scene Six: "I..... Dice" (175, 76: SND).

4. FINDINGS AND DISCUSSION

The past seems to work like a curse, in each of these two plays, that irreparably affects the personality of the primary characters. The improvement of the self appears to endure tremendously because of the characters' powerlessness of relinquishing the past and getting a handle on hold of the present. In "The Glass Menagerie", Amanda distracts with the past guidelines the life of her youngsters'. She can't recognize what used to be and the unforgiving reality of her present circumstance. Her struggles to make the present for the repetition of the past avoid her youngsters from progressing into self-governing and autonomous people, most remarkably on account of Laura. Laura falls to Amanda's system of having her little girl understand her mother's past dreams. One could state that Amanda tries to survive Laura, yet the monstrous contrast between their identities and necessities makes it clear that this will never work. Regardless of all her great goals, Amanda's conduct however hinders Laura's improvement and makes her withdraw significantly more into her universe of glass puppets and old phonograph records. While Laura remains as a signal of Amanda's future seek after returning the social universe of the living, Tom works as the monetary security Amanda needs meanwhile. In both cases, she disregards the individual needs of her youngsters to carry on with an existence in the present as indicated by their own identities and wishes.

While the concentration in *The Glass Menagerie* lies on the characters' failure of relinquishing the past, which renders them unequipped for self-improvement, what winds up noticeably clear.

In "A Streetcar Named Desire" we observe that Blanche's past keeps her from advancing with time as the dread of introduction decides every one of her activities. Keeping in mind the end goal to stay in the part as Southern looker, she makes up her own particular variants of reality. Like Amanda, Blanche relies on upon men for both the social and monetary security they can give. Blanche's distraction with the past crushes her absolutely on the grounds that she tries to stifle it. At the point when at long last stood up to with reality, she withdraws into madness rather than grappling with her own current conditions.

Despite the fact that all of Williams' emotional characters in somehow are influenced by the past, obviously the characters not very loaded by the past are the ones who can proceed onward and make another future for themselves. In *The Glass Menagerie* Tom is the just a single to grab hold of his own fate, as he all through the whole play has fought Amanda on practically every point. His necessary concentration on the present and the future turns into his salvation; dissimilar to Amanda, he has no past to keep him down and is hence ready to get away from the trap that is the Wingfield apartment and begin once again. Despite the fact that his choice is not made delicately because of his commitments to the family and Laura, he in any case executes his arrangements and tries to proceeds onward and does as such by the assistance of his position as the storyteller of the play. This gives him simply enough scope to remain in both the past and the present.

4.2 The Reliability on Illusion

Apparently, in all these plays there is also the theme of illusion versus reality. As pointed out in the past investigations, the power of illusion is now and again more noteworthy than the significance of keeping in contact with furthermore, confronting

the truth of the character's frantic conditions. Illusion, along these lines, turns into a way of dealing with stress for the characters, methods by which they give themselves a few distressfully required wellbeing and solace which they generally need in life.

When investigating these plays we find that the reliance on fantasy frequently includes a reliance on men, as the majority of the fundamental female characters in somehow require a man to protect them from what they see as a down and out state.

In *The Glass Menagerie* we see Amanda attempting to secure a man of honor guest for her little girl, as she lives with the illusion that they both will be bound to an existence of spinsterhood helpless before others without a man. What she neglects to see is her daughter's hesitance to this situation. Yet, more essentially, what Amanda neglects to acknowledge is that she in reality has overseen adequately without a man for over fifteen years. It ends up noticeably apparent that similarly as she neglects to see her kids as autonomous people, she does as such with regards to herself also. The past has obscured her vision to the point where she practically ignores the way that she has effectively accommodated her youngsters since the loneliness by her better half. In this sense she in reality emerges as both a skilled and a solid lady. Being excessively scarred by her past as a Southern beauty, she totally neglects to see or value this. In *A Streetcar Named Desire* we see Blanche more than some other character battle with her deceptions. Regularly she sways so quickly amongst illusion and reality that she experiences issues recognizing them. Blanche's reliance on men is severe to the point that she fears for her existence without a man, as her past direct has additionally appeared.

When we investigate this theme, what we see is that Williams as producer uses illusion with the end goal of truth, however introduces the last as something that his characters craving to get away. With his broad utilization of the theme of illusion versus reality he tries to show how hesitant individuals are about confronting reality, and how a man may make an illusionary world as opposed to confronting the genuine

one. He likewise indicates how effortlessly this can reverse discharge, bringing about a bigger number of issues than arrangements. As the majority of his characters misdirect themselves either into more misery, dejection or even frenzy, Williams eventually demonstrates how delicate human instinct can be.

4.3 The Destructive Power of Gender and Sexuality

As we investigate our three plays, what ends up plainly obvious is that all the female protagonists' pasts as Southern belles keep them from working typically in the present; their origination of social direct starts from a period long gone. This not just hinders them from winding up noticeably some portion of the present; it additionally handicaps them from getting to be noticeably sexual creatures without being censured either independent from anyone else or by others, or both. Because of the social traditions of the time, sexuality turns into a threatening element with the ability to crush the lives of the characters. In a few cases sexual judgment even rises above sex lines as a portion of the male characters additionally appear to be rebuffed for their sexual intrigue or conduct with respect to occasion Tom is in *The Glass Menagerie* and Alan in *A Streetcar Named Desire*. For Tom's situation we see his mother's controlling conduct transform into hysterics as she finds some of his books which she portrays as 'filth'. To Amanda sexuality and looseness are one and the same for the greater part of the play, which by any cost must be avoided.

From the above discussion we can conclude that The plays of Tennessee are full of literary topics like illusion sex and remembrance of Past. The reason behind the writing the female characters in the play is that he was close to his mother than his father and relied on her sister much because she helped him much in his childhood. The other thing is that he was also affected by the females in his life much. In an interview he said that females are very significant for him. Despite the female character there are also other important elements in his plays such as symbolism, reality, expressionism, abjection, identity, victimization of women, rape, conflict

between society and individual, love and death, madness, sexuality, political dissent, Homosexuality, Homophobia and tragic tradition.

5.CONCLUSION

After analyzing the two plays’ “The Glass Menagerie and the Streetcar Named Desires”, it becomes crystal clear that there are three main central themes in relation to the Past, reality versus illusion and the problem of sexuality.

From the above mentioned analysis it is evident that all these three elements are inter-related. The problem of protagonists to face the reality and to accept the sexuality all are inter-linked and initiated from the Past. The women in the plays of Tennessee William are seen in the perspective to the past tradition in relation to the Southern culture. After examining these two plays thoroughly it looks as if that the two major characters of females as a heroine are the “same person” while role is played at different stages of life”. (Janes: 212)

There is an impact of past on the present which is considered as the main problem in the plays of William. The heroines of these plays accept the past while making struggle and continues it. The critic Da Ponte criticized on the William plays especially on this point “*attacks those disruptive forces in modern life that have shattered traditional values and have rendered obsolete the order civilized refinements*” (Da Ponte, 1997:268).

In contrast to that it is essential to note that William depicted civilized refinement of order time especially in the perspective of gender role. There is description of dejected and destructed power of the past, the reason is that a lot of characters are attached to illusion in the perspective of their previous life in contrast to that to face the truth in relation to past.

The main issue of the analysis is that they hesitated to deal with their own particular past and they shaped their relation in the present.

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