



**SOCIAL CONSTRUCTION & IMPACT ON INDIVIDUAL QUALITY  
A PORTRAIT OF GENDER ROLE IN *THE GLASS MENAGERIE* PLAY**

**A FINAL PROJECT**

Submitted in partial fulfillment of the requirements

for the degree of *Sarjana Sastra* in English

by

**EVA ENDAH NURWAHYUNI**

**2211411017**

**ENGLISH DEPARTMENT**

**FACULTY OF LANGUAGES AND ARTS**

**SEMARANG STATE UNIVERSITY**

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## PERNYATAAN

Dengan ini saya:

Nama : Eva Endah Nurwahyuni

NIM : 2211411017

Prodi/Jurusan : Sastra Inggris, Bahasa dan Sastra Inggris FBS UNNES

Menyatakan dengan sesungguhnya bahwa skripsi/tugas akhir/*final project* yang berjudul:

### **SOCIAL CONSTRUCTION & IMPACT ON INDIVIDUAL QUALITY A PORTRAIT OF GENDER ROLE IN *THE GLASS MENAGERIE* PLAY**

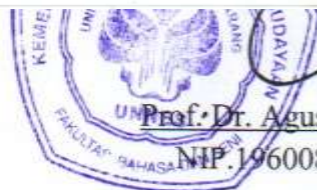
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Semarang, 15 April 2015  
Yang membuat pernyataan,



Eva Endah Nurwahyuni  
NIM 2211411017

iii



Prof. Dr. Agus Nuryatin, M.Hum.  
NIP. 19600803198901 1 001

ii

## PERNYATAAN

Dengan ini saya:

Nama : Eva Endah Nurwahyuni

NIM : 2211411017

Prodi/Jurusan : Sastra Inggris, Bahasa dan Sastra Inggris FBS UNNES

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NIM 2211411017

## MOTTO AND DEDICATION

*“Life is like riding a bicycle. To keep your balance, you must keep moving.”*

*(Albert Einstein)*

*This final project is dedicated to my parents,  
My grandparents, my sister, and myself.*

## **ACKNOWLEDGEMENT**

First of all, I would like to express my highest gratitude to Allah SWT, the most merciful and the most almighty, for the compassion, love, blessing, luck and strength. And also because of the guidance, I can accomplish my final project.

My deepest gratitude and appreciation are to Prayudias Margawati S.Pd., M.Hum. as my advisor for her entire patience, guidance, encouragement, and also time throughout the process of accomplishing my final project in regard to my endeavor to make this study as comprehensive as possible.

My biggest salutation is to the chairperson, secretary, and the examiners of my board of examination. I give my special honor to the head of English Department and the lecturers in Semarang State University for the precious lesson, time, and also guidance during my study.

My deepest love and prayer are always to my beloved mom and dad for their irreplaceable care, unstoppable prayers and the biggest support for me. My deepest love is also to my beloved sister and grandparents for their entire support and prayer for me. Last but not least, my special thanks go to Euca Yuwandana and all of my friends in English Department for the entire support, prayers, companion and togetherness.

Finally, I hope this final project report will be useful for the readers. Therefore, I hope criticisms and suggestions for its betterment.

Eva Endah Nurwahyuni

## ABSTRACT

Eva Endah Nurwahyuni. 2015. **Social Construction & Impact on Individual Quality: a Portrait of Gender Role in *The Glass Menagerie* Play.** Final Project. English Department. Faculty of Languages and Arts, Semarang State University. Advisor: Prayudias Margawati, S.Pd., M. Hum.

Keywords: Gender roles, socialization, gender differences

This final project is about the role of mother as primary agent of socialization in constructing the concept of gender roles toward her children. She sets certain standards that she wants her children to follow the values of Southern American culture that she has adopted in society around her. This final project is divided into two objectives. First, the study intends to explain how the gender role concept constructed toward the children as represented in *The Glass Menagerie* play. Second, the aim of this study is to identify the consequences of gender role differences that profoundly affect the quality of individual lives as reflected in the play.

I employed Tennessee William's *The Glass Menagerie* play as the object of my study. This study is a qualitative study with Sociological approach. The data were in a form of words, phrases, sentences, and dialogues. They were collected by reading the script of the drama thoroughly, interpreting, triangulating, identifying, inventorying, and reporting the data. Moreover, the data were also gained through reading some related sources, such as theoretical books, articles, essays, and journals. Some relevant theories were also used to support the analysis and answer the statements of problem.

This study results in several findings. First, parents are one of the influential agents of socialization in constructing the concept of gender role for the children. In *The Glass Menagerie* play, gender role socialization has great influence in creating the concept of gender. This socialization is conducted by mother in some ways. It can be through her advices, plans also some actions. In fact, parents exert strong influences on individual in perceiving gender role concept. Masculine and feminine are quite conventional and the expectation connected to each gender becomes important to fulfill. People have to follow this certain standards to be socially accepted. Second, the presence of gender roles give consequences in life. It creates different gap toward men and women existence because women tend to be more dependent on men. In addition, they are also powerless and subordinate to men. The entire drama focuses on gender division which makes the sexes stand sharply apart. As a result, this condition also leads men to experience the pressure for being the breadwinner of the family during the economic crisis. In fact, unequal position and economic power heightens gender-based social inequalities.

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# **CHAPTER I**

## **INTRODUCTION**

This chapter is about introduction of the final project which consists of six sub-chapters. They are background of the study, reasons for choosing the topic, statement of the problems, objectives of the study, significance of the study, and the last one is outline of the study report.

### **1.1 Background of the Study**

Gender is one of the basic categories in social life. Talking about gender, it automatically corresponds to male and female. People can easily identify whether someone is male or female based on his or her costumes, attributes, attitudes, and also gestures. However, gender actually does not just refer to person divided into male or female. There are different ways in viewing gender in society. Men must act a certain way and females must too. That is called a gender assignment / gender role (Ryan, 2009).

A gender role is society's concept of how men and women are expected to act which are shaped by norms or standards. Because humans create the concept of gender socially, gender is regarded as a social construction. Day by day, continuous production of gender has been called doing gender (West and Zimmerman, 1987), meaning that gender is made by us in everyday lives in our interactions with others through the process of socialization.

Gender socialization is a tendency for males and females to be socialized differently. Males are raised to conform to the male gender role and females are raised to conform to the female gender role. Then the way people think and behave are two products of socialization. However, the presence of gender role creates stereotype in society. This stereotype means that male and female need to follow their specific gender roles in order to be socially accepted. For example, the qualities for men are considered to be masculine, strong and independent. Meanwhile, for women, the women's qualities include femininity, beauty, respectability, nurturing, motherly, dependence, caretaker, and loving. In the domestic chores, parents sometimes expect children of different gender perform different kind of tasks; boys are assigned to do maintenance chores, such as moving the lawn and girls are assigned to do the cooking or doing the laundry (Basow in Witt, 1997). This segregation of tasks by gender leads children to think that some tasks are more male and some more female (Witt, 1997). If male and female do not follow these certain characteristics, they are often shunned and socially unaccepted. However, as children grow up into adolescence, there will be many things that will influence their attitudes and behaviors regarding gender roles. These kind of attitudes and behaviors are normally learned in a family and are reinforced in many other ways. It could be learned from their peers, mass media, technology, and also workplace.

The first and one of the strongest influences on a person's in perceiving gender role concept is his or her parents. Parents start early in treating their sons and daughters differently. For example, they are more likely to allow their sons to

try new things and activities and tend to fear more for the safety of girls. Moreover, traditionally, fathers tend to teach their sons how to fix and build things while mothers tend to teach their daughters how to cook, sew, and keep house. Children then receive parental approval when they conform to gender expectations. However, gender differences sometimes have created inequalities, both for male and especially for female.

Gender is one of social issues which are not only discussed on television, newspaper or even mass media, but it can also be found in plays or dramas. Kennedy (1983: 812) says that drama is a narrative art, one of several modes in which mankind has learned to present a story. Due to literature as a product of the society, people believe that drama has the possibility in adopting the values dominant in society and provides important proves on the process of gender role construction. One of the most prominent dramas that I have read in discussing gender role construction is a drama entitled *The Glass Menagerie* by Tennessee William.

The aspects of society may appear in literature. The content and shape of literary works are influenced by the social condition of a certain period in which literary work is written. In fact, there is a relationship between sociology and literature. Literature is a reflection of socio cultural environment. According to Endraswara, literature may be seen as the mirror of society. It is not just the copy of reality, but it is the interpreted reality (Endraswara, 2003: 78). In addition, Welleck and Warren (1985: 95) state that literature is an expression of society. It can be inferred that a work of literature can reflect the life of society. To Sum up,

sociology in literature is an essential approach dealing with the study of society, social institution, social process, or how a society carries on the life through a literary work. The main point of analyzing the sociology of literature is to find out the cultural aspects of society which is reflected in a literary work.

*The Glass Menagerie* is one of the dramas written by Tennessee William in 1945. It is the most autobiographical of all William's plays. William set the play in the late 1930s during the Great Depression era, a time of extreme economic crisis. It portrays gender role values of Southern American culture presented by using the description of gender role construction process which occurs in Wingfield's family.

In this study, I am going to discuss about the social construction of gender role concept toward the children and the consequences of gender role differences that profoundly affect the quality of individual lives as represented in *The Glass Menagerie* play.

## **1.2 Reasons for Choosing the Topic**

The topic *Social Construction & Impact on Individual Quality: A Portrait of Gender Role in The Glass Menagerie Play* is chosen based on the following reasons:

- 1) The issue of gender roles is one of the popular topics to be discussed and it also becomes international interest. First of all, it happens all over the nations not only in America but also in other countries. Even in Indonesia, we can easily find the practice of gender role construction through the

agents of socialization around us. Secondly, gender role issues leave so many problems in life. It has created gender inequalities both for male and especially for female.

- 2) The topic is very interesting to be discussed and analyzed since it talks about gender roles and also what people do and respond to gender roles around them.
- 3) The drama contains many interweaving issues, such as personal, economic, and social, especially about the roles of the socialization agents in constructing the concept of gender roles.

### **1.3 Statements of the Problem**

The problems of this study are stated as follows:

- 1) How is the gender role concept constructed toward the children as represented in *The Glass Menagerie* play?
- 2) What are the consequences of gender role differences that profoundly affect the quality of individual lives as reflected in the play?

### **1.4 Objectives of the Study**

Based on the problems that will be discussed in this final project as stated above, the objectives of this study are:

- 1) To explain how the gender role concept constructed toward the children as represented in *The Glass Menagerie* play.

- 2) To identify the consequences of gender role differences that profoundly affect the quality of individual lives as reflected in the play.

### **1.5 Significance of the Study**

For the readers in general, this study will be very useful for them in comprehending the play entitled *The Glass Menagerie*, especially those who are interested in the case of gender role construction process and consequences of gender role differences.

For students of English Department, especially for the students of English Literature, the result of the study is expected to be able to give some benefits. First, this study is expected to be a reference for those who are interested in analyzing drama especially a drama which concerns about gender roles. The role of the agents of socialization in constructing gender role concept toward the children will be the main concern of this study. In addition, this study will also reveal life consequences of gender role differences towards male and female characters. Second, since this drama is closely related to social life, it can help students to open their mind and to make them to be more critical with their surroundings. Moreover, it will also enable them to enrich their knowledge, especially about the process of constructing gender role and its consequences on quality of individual lives.

### **1.6 Outline of the Study Report**

In order to present clear descriptions about the study to the readers, this study is presented in a systematic organization as follows:



Chapter I covers background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study and outline of the study report.

Chapter II talks about review of related literature. It contains the definition of drama, gender, gender role, gender stereotype, socialization, gender socialization, agents of socialization, sociology and literature, framework of analysis.

Chapter III discusses about research methodology, which consists of research design, research instrument, procedure of collecting data, procedure of analyzing data.

Chapter IV is the analysis. It contains the descriptions of the answer to the statement of problems.

Chapter V offers conclusion and suggestions. This chapter contains conclusion of this study and suggestion for readers.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

The second chapter presents the theories underlying the topic of the study. This chapter consists of review of previous studies, theoretical background, and framework of analysis.

#### **2.1 Review of Previous Studies**

There are several previous studies which have similar object material. One of them was the research conducted by D. Brent Barnard (2007) entitled *The Symbolism of Tennessee William's The Glass Menagerie*. His research focused on the symbols which are provided in the play and carry certain meaning. Barnard analyzes each character in turn, explicating those symbols which pertain to him or her; thereafter, he shows how these symbols interact as the play draws to a close. In conducting the research, he used an Inductive Approach. He also explained that virtually every element of the play serves as a symbol which amplifies the struggle between Laura and all she signifies and the forces ranged in opposition to her. According to him, William, the author of *The Glass Menagerie* expressed himself in the language of symbols. They were not ornaments to his work, but were to his mind the only satisfactory means of expressing himself as an artist, and predate almost every other consideration in the process of composition.

Characterization, dialogue, plot and setting were all selected based on their potential to represent symbolically his

identity and experience. However, before transforming his life into symbols, he attempted to abstract the world of his experience into something pure, something elemental and universal.

Another research conducted by Purwanti (2013). In her research, she focused on examining Tennessee Williams's *The Glass Menagerie* based on Roland Barthes' five codes. The research method that she used is library research which belongs to qualitative research. The main theory is structuralism using the theory of the five codes by Roland Barthes. The play is chosen because it is rich of symbols, connotation meaning, culture and binary opposition that may be open or unraveled in a lot of different ways in the story. Another reason is because it presents how the American family struggle to face the Great Depression. The result shows that *The Glass Menagerie* is rich with the proairetic, hermeneutic, cultural, semic and symbolic code of Roland Barthes. She expects that readers will understand the meaning of the text. She also wants to make the readers understand how a big event can make a big impact to the life.

There are also several previous studies which have similar object formal. One of them was the research conducted by Sarah A. Chartschlaa (2004) entitled *External Influences of Children's Socialization to Gender Roles*. Her research focused on the North American society in which certain roles are prescribed on boys and girls according to their gender. The purpose of her study was to investigate the effect of childhood on adults' opinions of gender roles. It was hypothesized that this study would lend support to the theory that family has an influential role in determining one's views of gender. However, the findings did

not support the hypothesis that college students from non-traditional families would hold more non-traditional gender role stereotypes than children from traditional families. Moreover, some conclusions were drawn. For example, fathers perceive girls as softer and therefore more sensitive to harsh rebuke than sons. This perception is usually carried on into adolescence when fathers are more likely to reprimand their sons than their daughters. The fact that fathers were more likely to hold their daughters than their sons is also a trend that carries on into adolescence.

Another study conducted by Campbell Leaper (2013). In the research entitled *Parents' Socialization of Gender in Children*, Leaper focused on analyzing possible ways that parents might influence children's gender development include role modeling and encouraging different behaviors and activities in sons and daughters. According to Leaper, one of the challenges for researchers studying parental socialization is to separate the influences of parents on children and the influences of children on parents. Thus, drawing conclusions about causal influences of parental socialization on children's gender development must be made carefully. Well-conducted longitudinal research is best able to address possible casual influences. The relative importance of parents compared to other socializing agents (peer groups, media, teachers, etc.) needs to be examined in more depth. In addition, more research needs to consider indirect forms of parental influence. For example, by encouraging children's involvement in organized activities (e.g., sports teams, science camps), parents can affect their children's experience outside of the family. Finally, we need a better

understanding of how cultural contexts shape gender roles in the family and the socialization of girls and boys.

This study aims at enriching the collection of studies which had been conducted or written previously. Moreover, the research topic of this study is different from the previous researches which have been mentioned above. Thus, by conducting an investigation of the research entitled *Social Construction & Impact on Individual Quality: A Portrait of Gender Role in the Glass Menagerie Play*, hopefully I can contribute to the English Department literary study, especially on drama and literature in general.

## **2.2 Theoretical Background**

### ***2.2.1 Definition of Drama***

Drama is literature written for performance. It deals with an action about the story in human life which is presented or performed by the actors on the stage. In line with the statement according to Perrine as stated on *Encyclopedia Americana* (1997:333), drama is a form of literature intended for performance by actors. In general, the subject matter is narrative which tells a story of human life through the action and speeches of the characters and then presents the conflict.

Drama also differs from short stories and novels because it is made to be performed and presented the conflict of human in form of dialogue and is presented by using conversation and action on the stage in front of the audience. In this case, Aristotle supports the idea by telling that drama is a criticism of life, on a stage, with action, characters, and dialogue. Furthermore, Hornby

(1995:351) says that drama is a play for the theatre, radio or television, the art of writing and presenting plays. It means that drama or play is a form of literature acted out by performers through their dialogues which present stories.

Drama is a kind of literary works that can be enjoyed not only through the performance, but also the script itself. It means that the readers can enjoy the story provided in drama through reading the script. A script is defined as a written version of a drama which is presented in a form of dialogues among the characters and can be read by people before being acted in performance on the stage.

In this final project, in order to make this study easier to be understood, I limit the definition of drama. I will present the study of drama only as a kind of literary works in a form of script and apart from stage performance. Hopefully, this will lead the readers to be more creative and imaginative in comprehending the story of the drama through the process of reading the script carefully which will enable them to set the stage in their own mind.

According to Alexander W. (2012), drama can be divided into two general groups, realistic and non-realistic drama. Realistic tries to be as close to reality as possible while non-realistic introduces highly un-traditional stories, characters, settings, acting styles, etc.

Drama was an “imitation of an action”; that is, each play represents a significant and discrete series of actions that make up a complete story in the lives of the major characters. To achieve the outcome of the action, a playwright must introduce restrictions and non-realistic conventions that support the presentation

of the story. Thus, those are what they called realistic and non-realistic drama (Aristotle, 2010).

In realistic drama, the playwright seeks to create an illusion of reality. The situations, problems, characters, dialogue, and other elements are all those that might genuinely exist in the real world. Moreover, actors speak like regular people, sets feature contemporary architecture, and plots are written in a way that makes the audience believe that they can actually happen in somebody's life. In realistic drama, the characters can be representative, or even symbolic, but they must sound and act like human beings (Aristotle, 2010).

In non-realistic drama, a playwright presents essential features of character and society through techniques that do not try to mirror life. It employs whatever conventions the playwright finds useful. It can be full of devices that break through the illusion on the stage (or the page) and scream out that the play is a play – a work of art, a stylized imitation of something remotely connected to life. In non-realistic drama, the characters can be nameless figures who have no background or motivation and who drop in and out of character as the playwright wishes. In addition, a non-realistic drama is one that plays on poetic theories and things that don't fall into the social norm. It rejects the way society thought (Aristotle, 2010).

### ***2.2.2 Gender***

There are some definitions and explanations about gender. It usually refers to the culturally and socially constructed differences between females and males found



in the meanings, beliefs, and practices associated with femininity and masculinity. Virtually everything social in our lives is gendered. People continually distinguish between males and females and evaluate them differently. Gender is an integral part of the daily experiences of both women and men (Schaefer, 2005).

Gender is constructed in individual, interactional, and structural ways to create environmental constraints and opportunities that usually gives more benefit for men than women. More research is beginning to explore how gender interacts with other characteristics such as race, ethnicity, sexual orientation, and social class to affect diverse family experiences (Coltrane, 1998:8). Since gender is constructed, these findings are what one would expect, and they serve to make our understanding of all the factors that create gender more complete. According to sociologists, social and cultural processes, not biological givens, are the most important factors in defining what females and males are, what they should do, and what sorts of relations do or should exist between them.

In line with above statements, Perry (1999:8), the author of *Gender and Art* states that gender is defined as the cultural construction of femininity (female) and masculinity (male). To most people, gender means whether or not a person is a male or female. However, gender is not just about that. People are surrounded by gender everyday. Gender constantly surrounds people, whether it be in the clothes people wear, the actions people make, or even in the art people view. Gender is almost always represented in arts – there are feminine and masculine aspects depicted in the piece of work. Gender is socially constructed (Sadie, 2009).

In conclusion, gender is social construction of being male and female. Gender is determined by the conception of tasks, function and roles attributed to women and men in society.

#### 2.2.2.1 Gender Role

Gender role refers to the attitudes, behavior, and activities that are socially defined

as appropriate for each sex and are learned through the socialization process. Most often, gender roles are not based on biological or physical imperatives, but rather resulted from stereotypes and presumptions about what men and women can and should do. Gender roles of women for example are femininity, beauty, respectful, nurturing, motherly, housewife, dependent, caretaker, and loving. Men are considered to be masculine, strong, and independent. If men and women do not follow these certain characteristics, they are often shunned and socially unaccepted (Ryan, 2009).

In line with that, in *Social Psychology*, Zanden (1984:445) stated that gender roles are sets of expectations that define the ways in which the members of each sex should behave. Men usually are typically stereotyped as dominant, independent, competitive, self-confident, aggressive and logical. Then women are as submissive, dependent, emotional, affectionate and nurturing. Gender roles frequently elicit from men and women's behaviors that confirm their stereotypes.

#### 2.2.2.2 Gender Stereotype

Gender is a social construction with important consequences in everyday life. Gender stereotypes hold that men and women are inherently different in attributes, behavior, and aspirations. Stereotypes define men as strong, rational, dominant, independent, and less concerned with their appearance. Women are stereotyped as weak, emotional, nurturing, dependent, and anxious about their appearance.

A gender stereotype consists of beliefs about the psychological traits and characteristics as well as the behaviors appropriate to men or women. Gender roles are defined by behaviors, while gender stereotypes are beliefs and attitudes about masculinity and femininity.

Traditionally, the female stereotypic role is to marry and have children. The female is supposed to put her family's welfare before her own, be loving, compassionate, be caring, and be nurturing. Moreover, female is also supposed to be beautiful. The male stereotypic role is to be the financial provider. The male is also to be assertive, competitive, independent, and courageous.

Gender stereotypes are very influential. They affect conceptualizations of women and men and establish social categories for gender. These categories represent what people think. It can be very powerful forces in judgments of self and others.

### ***2.2.3 Socialization***

Socialization is the process by which people learn characteristics of their group's norms, values, attitudes, and behaviors. Through socialization we learn the culture of the society in which we have been born. Socialization continuous throughout

life. It does not end during childhood. As we mature, we take on new roles and statuses. There are three main stages of socialization in life; they are primary socialization, secondary socialization, and adult socialization, as explained below:

### 1. Primary Socialization

Primary socialization includes all the ways the newborn is molded into a social being capable of interacting and meeting the expectations of society. Most primary socialization is facilitated by the family. It is the learning we experience from the people who raise us.

Children learn how to talk, interact with others, and grow up to be like older family and friends they know. Younger children do not have strong abstract reasoning skills until adolescence, so they rely heavily on the judgment of their caregivers. Most importantly, they form significant attachment to the older people who care for them.

### 2. Secondary Socialization

Secondary socialization occurs in later childhood and adolescence when children go to school and come under the influence of non-family members. Adolescents tend to form strong attachments to groups of friends, and the socializing influence of peers increases in relation to the influence of family and school during this period in their lives.

Although young people become more peer oriented in adolescence, this does not mean that they are alienated from their families. Young adolescents, especially, often quarrel with their parents about little things – dress, neatness, chores, and etc., but they generally agree with their parents on bigger issues, such as the importance of education, religion, or political activism. (Richard Gelles, Levine, 1999).

### 3. Adult Socialization

Adult socialization occurs as we assume adult roles such as wife, husband, parent, or employee. We adapt to new roles which meet our needs and wants throughout the adult life course.

By the time adulthood is reached, primary and secondary socialization have been almost completed. People have an image of the self, both real and ideal; have some commitment to the norms and values of the society; have certain degree of self-control; and are willing to subordinate to some personal desires to society's impersonal rules. In other words, adults have learned the main ways their groups and society so that they are able to function within them. Many new social roles must be learned in adulthood, and for this reason socialization will continue throughout life.

#### 2.2.3.1 Gender Socialization

The way people think and behave are two products of socialization. Through socialization they also learn what is appropriate and proper for both genders. Socialization is the process, through which the child becomes an individual

respecting his or her environment, laws, norms, and customs (Crespy, 2003:2). Gender socialization is a more focused form of socialization. It is how children of different sexes are socialized into their gender roles and taught what it means to be male or female.

Gender socialization begins at the moment people were born. We learn our gender roles by agencies of socialization, which are the “teachers” of society. The main agencies in the society are the family, peer groups, schools and the media. In respect with gender socialization, each of the agencies could reinforce the gender stereotypes. (Crespy, 2003:6). He also adds that gender differences are the result of the socialization process, especially during people’s childhood and adolescence.

#### 2.2.3.2 Agents of Socialization

Gender roles are one of the products of the interactions between individuals and their social environments through the process of socialization. This process gives individuals cues about what sort of behavior is believed to be appropriate for what sex. Appropriate gender roles are defined according to a society’s beliefs about differences between the sexes.

There are gradual movements from one stage of socialization to the next. The continuing lifelong socialization process will affect the construction of gender-role concept. In fact, the socialization process involves many different social forces that influence our lives and alter our self-images, such as family, peer group, mass media and technology, and workplace (Schaefer, 2005: 91).

Those kinds of social institutions are commonly called as the agents of socialization. The detail explanation about them will be presented as follows:

### 1. Family

There is no better way to start than to talk about the role of family in our social development, as family is usually considered to be the most important agent of socialization. As infants, we are completely dependent on others to survive. Our parents, or those who play the parent role, are responsible for teaching us to function and care for ourselves. They, along with the rest of our family, also teach us about close relationships, group life, and how to share resources. Additionally, they provide us with our first system of values, norms, and beliefs - a system that is usually a reflection of their own social status, religion, ethnic group, and more.

### 2. Peer Group

Peer group refers to a group of people who have an equal social status and are usually of similar age. In childhood, peer groups are formed largely by accident. Later in life, more choice is involved. The peer group influences socialization more and more with every year of childhood. Peer groups are especially influential in adolescence. Adolescent peer groups are very important in helping young people to end the period of dependence on adults. In addition, peer groups give us an opportunity to form relationships with

others on our own terms and learn things without the direction of an adult. Our peers give us a chance to develop many of the social skills we need later in life.

### 3. Mass Media and Technology

In modern societies, the mass media and technology have come to play an extremely important role in socialization. It includes television, internet, radio, movies, books, and magazines. The mass media unquestionably play a significant role in providing a collective experience for members of a society. The mass media can bring together members of a community or even a nation by showing important events, ceremonies, and many more. In addition, the media often reaffirm proper behavior by showing what happens to people who act in a way that violates societal expectations.

### 4. Workplace

The workplace is one of the agents of socialization. A new job brings with it new norms and values. The employing organization also has its own values. The socialization process involves learning how strictly the company enforces work-related norms, such as whether it is acceptable for people of different job levels to fraternize outside of working hours, or whether a very late arrival will incur some kinds of punishment. During the socialization, people learn how to modify behavior to fit the new situation.

#### ***2.2.4 Sociology and Literature***



Literary criticism has various shapes and purposes. One type of literary criticism is sociological criticism. Its focus is on society as a whole. This criticism tries to assess the social factors found in a piece of work, which may be everything from the attitudes a writer experiences from his or her social background or the society at the time of the works created. Sociology mainly studies about the interaction and the relationship between people within society.

There are many definitions of sociology which are different from one to another. Zgourides (2001:1) defines that sociology is the scientific study of human groups and social behavior. Sociologists focus primarily on human interactions, including how social relationships influence people's attitudes and how societies form and change.

The aspects of society may appear in literature. The content and shape of literary works, then, are influenced by the social condition of a certain period in which the literary work is written. In this case, a literary work may be seen as a reflection age. It becomes a witness in a period as well as a product of imagination of the author. It is in line with Welleck and Warren (1985) who define that literature is an expression of society. Based on the statement, it can be concluded that a literary work can reflect the life of society. By reading or analyzing a literary work, people can get a picture of what happens in the society since literature is a reflection of life. That's why literature is becoming a part of human life.

Literature and sociology have something in common. Pospelov (1967:534) defines that literature is an art that develops in human society throughout the ages

quite independently of sociology, whereas sociology is a science which purpose is to discover the objective laws of social life in all its manifestations including creative art. From this point of view I conclude that sociology and literature have a strong relationship. Sociological criticism analyzes both how the social functions in literature and how literature works in society. It is used to understand literature in its larger social context. This approach considers the social and cultural aspects of society in a literary work. It explores the relationship between literature and society. To sum up, the main point of analyzing the sociology of literature is to find out the interrelation among society which is reflected in a literary work.

Sociologists view society in different ways. Some see the world basically as a stable and ongoing entity. They are impressed with the endurance of the family and other social institutions. Some others see that the most fascinating aspects of the social world are the everyday, routine interactions among individuals that we sometimes take for granted. Social role theories have offered accounts of the process by which people learn gender and develop their minds, their perceptions, their personalities, and their values. This is the principle that men and women behave differently in social situations and take different roles due to the expectations that society puts upon them.

Social role theory recognizes the historical division in labor between women, who often assumed to hold responsibilities at home, and men, who often assumed to hold responsibilities outside the home. As a consequence of the concomitant sex differences in social behavior, the expectancies of men and

women began to diverge (Eagly, 1987). Accordingly, the behavior of men and women is governed by the stereotype of their social roles.

The discipline of sociology also accepts conflict theory of gender as one valid way to gain insight into society. Sociologists argue that society composed of many groups in conflict. Conflict sociologists see a social world in continual struggle. The conflict perspective assumes that social behavior is best understood in terms of conflict or tension between competing groups. Conflict theories of gender view the sexes are in some ways competing interest groups (Collins, 1971). Gender roles are beneficial to men, as their role as the main breadwinner gives them more power. And the history of family, they point out, is basically the history of the domination of men over women. Many scholars who have studied the history of the family from a conflict perspective believe that gender inequality was the first main social inequality in human history.

Dealing with sociology in literature, there are at least three perspectives in doing research to a literary work as explained by Endraswara (2003: 80). The first one is literary text perspective. It means that the researcher analyzes the literary work as a reflection of social life and vice versa. The sociological context of the literary work is being explained. The second one is a biographical perspective. In this type, a researcher makes an analysis on the author. It relates with the life history and social background of the author. The third one is respective perspective. It refers to readers' responses toward a literary work.

In conclusion, sociology in literature is essentially a research dealing with a study of society, social institution, social process, or how a society carries on the

life through a literary work. Furthermore, the aim of sociology in literature is to get the complete perspective about the reciprocal relation between author, literary work, and society. In conducting this study, I did the analysis based on the literary text perspective of Endraswara.

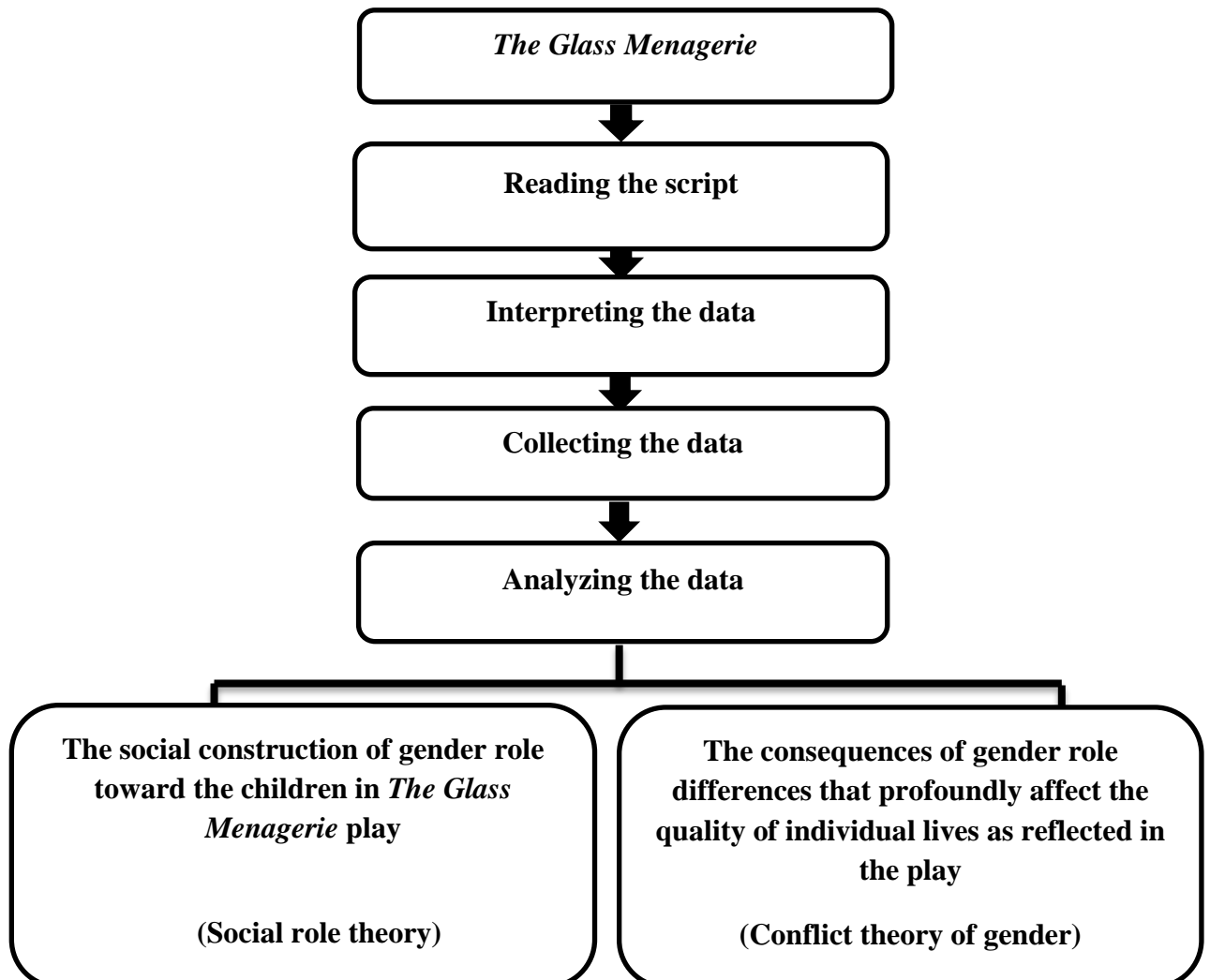
### **2.3 Framework of Analysis**

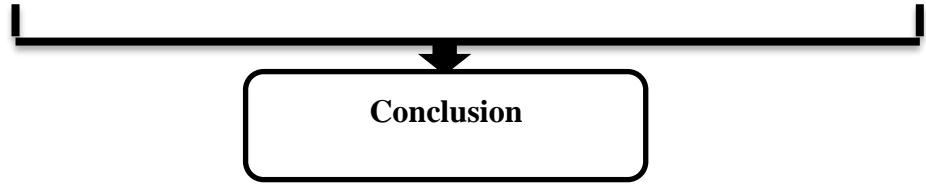
The framework of analysis used in this study is based on library research and reading some related sources, such as theoretical books, articles, essays, and journals. In addition, it also uses theories which are relevant to analyze the data and answer the statements of problem dealing with the topic of this study.

I will focus on the social construction of gender role and life consequences of gender role differences as the main concern of this study. I apply sociological approach in answering the statements of problem. To support the analysis, I use social role theory proposed by Alice Eagly (1987). According to this theory, the social structure is the underlying force for the gender differences. Social role theory recognizes sex-differentiated behavior is driven by the division of labor between two sexes within a society. As a result, it creates gender roles which in turn lead to gendered social behavior.

Gender construction is something that does not exist independently in the natural world, but is an invention of society instead. To support the analysis, I also use conflict theory of gender proposed by Randall Collins (1971) that deals with the consequences of gender role differences. Conflict theory does not deny the presence of differentiation by gender. In fact, conflict theorists contend that the

relationship between females and males has been one of unequal power, with men in a dominant position over women. This theory is used because it tends to view gender role differences as producing gender inequalities both for male especially for female as reflected in Tennessee William's *The Glass Menagerie* play. To make it simple and easy to be understood, I present the framework of analysis in a form of diagram as the following:





## **CHAPTER III**

### **RESEARCH METHODOLOGY**

In order to get the main point of the study, it should have certain method of research. This chapter deals with research methodology that consists of research design, research instrument, procedure of collecting data, and procedure of analyzing data.

#### **3.1 Research Design**

The type of data in this research is qualitative which merely focuses on the analysis of textual data. Sharan B. Merriam, as cited by Cresswell (1994:145), states that a qualitative researcher is interested in process, meaning, and understanding gained through words or picture. Furthermore, she also says that a qualitative research is an interpretative research. The biases, values, and judgment of a researcher are stated explicitly in the research report. In this study, I analyzed and interpreted all data through certain process of data collection and data analysis to describe the process of a social construction of gender role. Moreover, I used descriptive method to analyze the statements of problem. In fact, qualitative research does not focus on numerals or statistic, but gives most attention to how deep the researcher's knowledge toward the interaction among the concept which is being learnt (Miles and Huberman, 1994:1). Qualitative research adopts a person-centered holistic and humanistic perspective to understand human life

experiences without focusing on the specific concepts (Field & Morse, 1996:8). It  
aims at understanding



the richness and complexity of social experience by attending closely to the actions, interactions, and social contexts of everyday life.

The object of this study is the script of the drama entitled *The Glass Menagerie* written by Tennessee William. It consists of VII scenes which were published in 1945. The data of this research will be presented in form of words and sentences in dialogues among the characters.

## **3.2 Research Instrument**

The instrument of this research was the observation sheets which consist of notes and also manual transcription of the play. In the observation sheets, the data selections were in a form of conversations presented in the dialogues which were considered important in answering the statements of problem.

## **3.3 Procedure of Collecting Data**

The procedure of collecting data in this study is divided into several steps:

### ***3.3.1 Reading***

Since the object of the study is a script of drama, the first step in collecting data was reading the script itself. The script of the drama was read carefully several times. By doing these steps, it enabled me to reach the deeper understanding of the whole content of the story and also helped me to get important information which were needed to answer the statements of problem.

### ***3.3.2 Interpreting***

After reading the script of the drama several times, I interpreted the whole

story and tried to find out the problems which may become the main concern of this study. Then, I decided two kinds of problem found in the script as the statements of problem which were going to be analyzed.

### ***3.3.3 Triangulating***

To make sure that the data were valid, I consulted the interpretation to the research advisor. When the data were approved by the research advisor, it means that the data were considered as valid because they were already approved by the expert of the literary analysis.

### ***3.3.4 Identifying***

In the process of data identification, I used underlining, bracketing, and numbering to identify the data which were in a form of words, sentences, phrases, utterances, and also paragraphs which were related to the topic being discussed or analyzed. The data would help me to answer the statements of problem.

### ***3.3.5 Inventorying***

This step referred to listing the identified data by using table. The table consisted of columns of data number, quotation from the script of the drama, the data location, and answering question in “Statements of the problem” number.

Table 3.1  
Sample of Inventorying Table

Data Number	Quotations	Data Location			Answering Problem Number
		Page	Scene	Line	
1	AMANDA. They knew how to entertain their gentlemen callers. It wasn't enough for a girl to be possessed of a pretty face and a graceful figure- although I wasn't slighted in either respect. She also needed to have a nimble wit and a tongue to meet all occasions.	754	I	26-31	1
2	AMANDA. I remember suggesting that it would be nice for your sister if you brought home some nice young man from the warehouse.	765	V	53-55	2

### 3.3.6 Reporting

The last step was reporting the data. The data were reported in a form of detail analysis that answered the whole problems as represented in “statements of the problem”.

### 3.4 Procedure of Analyzing Data

The data were then analyzed to answer the statements of problem by using sociological approach. To explain how the social construction of gender role concept toward the children as represented in *The Glass Menagerie* play, I applied social role theory. This theory offered accounts of the process by which people learn gender and develop their minds, their perceptions, their personalities, and

their values. This is the principle that men and women behave differently in social situations and take different roles due to the expectations that society puts upon them.

In this drama, mother plays an important role in constructing gender role concept. It is because mother acts as one of the influential agents of socialization who has already adopted gender role values existed in society. The mother in this drama is originally from a genteel Southern family. She talks frequently about the tales of her youth in Blue Mountain, Mississippi, and about her seventeen gentlemen callers. Accustom to the life of a Southern belle, she often discusses what women and men should and should not do, and proper social conduct is defined according to her Southern upbringing. Therefore, mother gives strong influences on children in perceiving their gender role concept.

In answering the second problem, I applied conflict theory of gender that deals with consequences of gender role differences that profoundly affect the quality of individual lives as reflected in *The Glass Menagerie* play. Conflict theorists tend to see power and economic differentials between men and women. According to this view, throughout history men used their superior strength and women's vulnerability to create institutions that supported and maintained male power and also created great dependency of female on male figure. In fact, unequal position and economic power heightens gender-based social inequalities.

## **CHAPTER V**

### **CONCLUSIONS AND SUGGESTIONS**

In this chapter, I present the conclusions of the study. It encompasses the main points of the study that have been discussed. Besides, it provides some suggestions as encouragement for the next study, especially for those who want to conduct a research with similar topic.

#### **5.1 Conclusions**

In *The Glass Menagerie* play, gender role socialization has great influence in the realization of gender role concept. This socialization is conducted by mother in some ways. It can be through giving advices, making plans, and also becoming role model toward her children. She sets certain standards that she wants her children to follow based on the values she adopted in society around her. In fact, parent exerts strong influences on person in perceiving their gender role concept.

Masculine and feminine are quite conventional and the expectation connected to each gender become important to fulfill. They have to follow this certain standards to be socially accepted. However, the presence of gender role gives impacts on the quality of individual lives. It creates different gap toward men and women existence because women tend to be more powerless and subordinate to men. As a result of this, there will be great dependency of women on men figure, especially on economic dependency and dependency on decision

making. Moreover, the entire drama focuses on gender division which makes the sexes stand sharply apart. As a result, this condition also leads men to undergo the pressures for being the breadwinner of the family during the economic crisis. Men tend to undergo the economic pressures and psychological pressures. In fact, unequal position and economic power heighten gender-based social inequalities.

## **5.2 Suggestions**

By conducting this study, I expect to give some contributions to the readers, especially for the students of English Literature. There are some suggestions derived from this study which will be presented as follows:

1. Conducting a research in Literature on the topic of gender and its role are strongly recommended because they are closely related to social life. Moreover, it can be very useful for the students to open their mind and to make them more critical with their surroundings.
2. Reading and analyzing literary works are very important for the students of English literature. It can help them to sharpen their ability in analyzing. Moreover, it will also enable them to enrich their knowledge about the literary works they study.
3. It may be necessary for the students to conduct research on the same topic by viewing it from other gender perspectives. I expect this research can be used as reference for those who will conduct further discussion and also further study on the similar topic.

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### Summary of “*The Glass Menagerie*”

The Glass Menagerie is a memory play, and its action is drawn from the memories of the narrator, Tom Wingfield. The play is set in St. Louis in 1930s during the Great Depression era. Tom is an aspiring poet, but is forced to work at a shoe warehouse in order to support his mother, Amanda, and his crippled sister, Laura. His father abandoned the family long time ago. He sent a postcard from Mazatlan, Mexico that simply read: “Hello - and Good-bye!” and no address. With the absence of the father, their home has become emotionally and financially stagnant.

Amanda is originally from a genteel Southern family. She talks frequently about the tales of her youth in Blue Mountain, Mississippi, and about her seventeen gentlemen callers. Accustom to the life of a Southern belle, Amanda often discusses what women and men should and should not do, and proper social conduct is defined according to her Southern upbringing. She is disappointed that Laura, who wears a brace on her leg is painfully shy, does not attract any gentlemen callers. Laura has no hopes or ambitions for her future. She quits her typing class because she is too shy to take the speed exam. Laura’s apparent interest seems to be only on her old music records and her glass menagerie, a collection of animal figurines. Amanda discovers that Laura’s crippling shyness has led her to spend her days wandering the city alone. Amanda then decides that Laura’s last hope must lie in marriage.

Amanda and Tom discuss Laura's prospects, and Amanda asks Tom to keep an eye out for potential suitors at the warehouse. Tom scoffs at the idea at first, but by evening he informs his mother that a gentleman caller will be visiting the following night. Tom selects Jim O'Connor, a casual friend, and invites him to dinner. Amanda prepares an elaborate dinner and insists Laura to wear a new dress.

At the last minute, Laura learns the name of her caller; as it turns out, she had a memories on Jim in high school. When Jim arrives, Laura answers the door, on Amanda's order, and then quickly disappears, leaving Tom and Jim alone. In their conversation, Tom confides to Jim that he has used the money for his family's electric bill to join the merchant marine and plans to leave his job and family in search of adventure.

Amanda welcomes Jim and they are all having dinner together, except Laura. She refuses to eat dinner with the other. Wearing an ostentatious dress from her glamorous youth, Amanda talks vivaciously with Jim throughout the dinner. As dinner is ending, the lights go out as a consequence of the unpaid electric bill. Amanda encourages Jim to entertain Laura in the living room while she and Tom clean up. Laura is at first paralyzed by Jim's presence, but his warm and open behavior soon draws her out of her shell. She confesses that she knew and liked him in high school but was too shy to approach him. They continue talking, and Laura reminds him of the nickname he had given her: "Blue Roses", an accidental corruption of pleurosis, an illness Laura had in high school. He reproaches her for her shyness and low self-esteem but praises her uniqueness.

Laura then shows him one of her favorite glass animal collections, a unicorn. Jim dances with Laura, but in the process, he accidentally knocks over the unicorn, breaking off its horn. Laura forgives Jim and realizes that now her unicorn is like normal horse just same as the other glass animals she has. Jim then kisses her, but he quickly draws back and apologizes, explaining that he is carried away by the moment and that he actually has a serious girlfriend. Resigned, Laura offers him the broken unicorn as a souvenir.

Amanda enters the living room, full of good cheer. Jim hastily explains that he must leave because of an appointment with his fiancée. Amanda sees him off warmly. After he is gone, she turns on Tom and accuses him for being inattentive and also selfish dreamer. The fact that Jim is already engaged hurts Laura so much. Amanda yells at her son for not telling her that Jim is already engaged. Her hope and ambition for Laura to get a husband is smashed. Not long after Jim's visit, Tom gets fired from his job and leaves Amanda and Laura behind. He runs away to join the merchant marine. Years later, though he travels far, he finds that he is unable to leave behind guilty memories of Laura.

## Observation Sheets

### List of Supporting Data to Answer Statements of Problem number I and II

Data Number	Quotations	Data Location			Answering Problem Number
		Page	Scene	Line	
1	<p><b>LAURA:</b> I couldn't face it.</p> <p><b>AMANDA:</b> ... we won't have a business career – we've given that up because it gave us nervous indigestion! [Laughs wearily]. 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 mouse-trap 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!</p> <p>Is that the future that we've mapped out for ourselves?</p> <p>I swear it's the only alternative I can think of! It isn't a very pleasant alternative, is it?</p> <p>Of course – some girls do marry.</p>	757	II	7	1
2	<p><b>AMANDA:</b> Girls that aren't cut out for business careers usually wind up married some nice man. [Get up with a spark of revival]</p>	757	II	73	1

	Sister, that's what you'll do.				
3	<p><b>TOM</b> : What?</p> <p><b>AMANDA</b>: Oh, I can see the handwriting on the wall as plain as I see the nose in front of my face! It's terrifying! More and more you remind me of your father! He was out all hours without explanation! – Then left! Good-bye! And me with the bag to hold.</p>	763	IV	63	1
4	<p><b>TOM</b>: What are you doing?</p> <p><b>AMANDA</b>: I'm brushing that cow-lick down! What is this young man's position at the warehouse?</p> <p><b>TOM</b>: [submitting grimly to the brush and the interrogation]. This young man's position is that of a shipping clerk, Mother.</p> <p><b>AMANDA</b>: Sounds to me like a fairly responsible job, the sort of a job you would be if you just had more get up. What is his salary? Have you any idea?</p> <p><b>TOM</b>: I would judge it to be approximately eighty-five dollars a month</p> <p><b>AMANDA</b>: Well – not princely, but –</p> <p><b>TOM</b> : Twenty more than I make.</p>	766	V	73	1
5	<p><b>AMANDA</b>: I mean that as soon as Laura has got somebody to take care of her, married, a home of her own, independent.</p>	763	IV	75	1
6	<p><b>AMANDA</b>: ... My callers were gentlemen –all! Among my callers were some of the most prominent young planters of the Mississippi Delta – planters and sons of planters!</p> <p>There was young Champ</p>	754	I	38	1

	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. 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!				
7	<b>AMANDA:</b> 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 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.	754	I	50	1
8	<b>AMANDA:</b> ... I wasn't prepared for what the future brought me. All of my gentlemen callers were sons of planters and so of course I assumed that I would be married to one and raise my family on a large piece of land with plenty of servants. But man proposes – and woman accepts the proposal! <b>TOM :</b> Yes, Mother?	773	VI	78	1
9	Late in the winter and in the early spring- realizing that extra money would be needed to properly feather the nest and plume the bird – she conducted a vigorous campaign on the telephone, roping in subscribers to one of those magazines for	758	III	26	1

	matrons called The Home maker's companion.				
10	<p><b>AMANDA:</b> Resume your seat, little sister – I want you to stay fresh and pretty – for gentlemen callers!</p> <p><b>LAURA:</b> I'm not expecting any gentlemen callers.</p> <p><b>AMANDA:</b> No, dear, you go in front and study your typewriter chart. Or practice your shorthand a little. Stay fresh and pretty! – It's almost time for our gentlemen callers to start arriving. How many do you suppose we're going to entertain this afternoon?</p> <p><b>LAURA:</b> I don't believe we're going to receive any, Mother.</p>	754	I	87	1
11	<p><b>AMANDA:</b> He's not right-down homely, though?</p> <p><b>TOM:</b> Not right-down homely just medium homely, I'd say.</p> <p><b>AMANDA:</b> Character's what to look for in a man.</p>	767	V	40	1
12	<p><b>AMANDA:</b> One Sunday afternoon in blue Mountain – your mother received – seventeen –gentlemen callers! Why, sometimes there weren't chairs enough to accommodate them all. We had to send the nigger over to bring in folding chairs from the parish house.</p>	754	I	10	1
13	<p><b>TOM:</b> I don't see why you have to think at all.</p> <p><b>AMANDA:</b> You just don't know. We can't have a gentleman caller in a pig-sty. All my wedding silver has to be polished, the monogrammed table linen ought to be</p>	766	V	11	1



	laundered! The windows have to be washed and fresh curtains put up. And how about clothes? We have to wear something, don't we?				
14	<b>AMANDA:</b> I understood the art of conversation! <b>TOM:</b> I bet you could talk. <b>AMANDA:</b> Girls in those days knew how to talk, I can tell you.	754	I	18	1
15	<b>AMANDA:</b> They knew how to entertain their gentlemen callers. It wasn't enough for a girl to be possessed of a pretty face and a graceful figure – although I wasn't slighted in either respect. She also needed to have a nimble wit and a tongue to meet all occasions. <b>TOM:</b> What did you talk about? <b>AMANDA:</b> Things of importance going on in the world! Never anything coarse or common or vulgar.... My callers were gentlemen – all!	754	I	26	1
16	<b>AMANDA:</b> [Calling from kitchenette] Laura, are you going to do what I asked you to do, or do I have to get dressed and go out myself? <b>LAURA:</b> Going, going – soon as I get on my coat! Butter and what else? <b>AMANDA:</b> Just butter tell them to charge it. <b>LAURA:</b> Mother, they make such faces when I do that. <b>AMANDA:</b> Sticks and stones can break our bones, but the expression on Mr. Garfinkel's face won't harm us!	761	IV	48	1

17	<p><b>AMANDA:</b> [Impatiently] Why are you trembling?</p> <p><b>LAURA:</b> Mother, you've made me so nervous!</p> <p><b>AMANDA:</b> How have I made me nervous?</p> <p><b>LAURA:</b> By all this fuss! You make it seem so important!</p> <p><b>AMANDA:</b> I don't understand you, Laura. You couldn't be satisfied with just sitting home, and yet whenever I try to arrange something for you, you seem to resist it.</p>	769	VI	25	1
18	<p><b>AMANDA:</b> ... I know your ambitions do not lie in the warehouse, that like everybody in the whole wide world – you've had to – make sacrifices, but – Tom – Tom – life's not easy, it calls for – Spartan endurance! There is so many things in my heart that I cannot describe to you!</p> <p><b>TOM:</b> [Gently] I know that, Mother.</p> <p><b>AMANDA:</b> and you – when I see you taking after his ways! Staying out late – and – well, you had been drinking the night you were in that – terrifying condition!</p>	762	IV	75	1
19	<p><b>AMANDA:</b> Do you realize he's the first young man we've introduced to your sister? It's terrible, disgraceful that poor little sister has never received a single gentleman caller!</p>	766	V	21	1
20	<p><b>AMANDA</b> : You have five minutes. I want to talk to about Laura.</p> <p>[LEGEND: “PLANS AND PROVISIONS.”]</p>	763	IV	49	1

	<p>... We have to be making plans and provisions for her. She's older than you, two years, and nothing has happened. She just drifts along doing nothing. It frightens me terribly how she just drifts along ... I mean that as soon as Laura has got somebody to take care of her, married, a home of her own, independent.... I say for your sister because she is young and dependent. I put her in Business College – a dismal failure! ... I took her over to the Young People's League at the church. Another fiasco. She spoke to nobody, nobody spoke to her. Now all she does is fool with those pieces of glass and play those worn-out records. What kind of a life is that for a girl to lead?</p>				
21	<p><b>AMANDA:</b> I remember suggesting that it would be nice for your sister if you brought home some nice man from the warehouse. I think that I've made that suggestion more than once. <b>TOM:</b> Yes, you have made it repeatedly.</p>	765	V	53	1
22	<p><b>AMANDA:</b> Honey, you go ask Sister if the supper is ready! You know that Sister is in full charge of supper! ... It's rare for a girl as sweet and pretty as Laura to be domestic! But Laura is, thank heavens, not only pretty but also very domestic.</p>	773	VI	64	1
23	<p><b>AMANDA:</b> Laura – rest on the sofa. Well! [To the gentleman caller.] ...Standing over the hot</p>	774	VII	35	1

	stove made her ill! – I told her that it was just too warm this evening, but –				
24	<p>[AMANDA produces two powder puffs which she wraps in handkerchiefs and stuffs in LAURA's bosom]</p> <p><b>LAURA:</b> Mother, what are you doing?</p> <p><b>AMANDA:</b> They call them "Gay Deceivers"!</p> <p><b>LAURA:</b> I won't wear them!</p> <p><b>AMANDA:</b> you will!</p> <p><b>LAURA:</b> why should I?</p> <p><b>AMANDA:</b> Because, to be painfully honest, your chest is flat.</p> <p><b>LAURA:</b> you make it seem like we were setting a trap.</p> <p><b>AMANDA:</b> All pretty girls are a trap, a pretty trap, and men expect them to be.</p>	769	VI	38	1
25	<p><b>AMANDA:</b> [Laughing, off]. I'm going to show you something. I'm going to make a spectacular appearance!</p> <p><b>LAURA:</b> What is it, Mother?</p> <p><b>AMANDA:</b> Possess your soul in patience – you will see! I've resurrected from that old trunk! Styles haven't changed so terribly much after all. 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 is nearly revived feverishly].</p>	769	VI	66	1
26	<b>TOM:</b> This is our father who left us long time ago. He was a telephone man who fell in love with long distances; he gave up his job with the telephone	753	I	25	2

	company and skipped the light fantastic out of town. The last we heard of him was a picture postcard from Mazatlan, on the Pacific coast of Mexico, containing a message of two words- "Hello – good bye! And no address.				
27	<b>AMANDA:</b> 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!	754	I	74	2
28	<b>AMANDA:</b> [very, very gaily] Laura, that is your brother and Mr. O'Connor! Will you let the in, darling? <b>LAURA:</b> [Breathlessly] Mother – you go to the door! Please, please <b>AMANDA:</b> [In a fierce whisper] what is the matter with you, you silly thing? <b>LAURA:</b> [Desperately] Please, you answer it, please! <b>AMANDA:</b> I told you I wasn't going to humor you, Laura. Why have you chosen this moment to lose your mind? <b>LAURA:</b> Please, please, please, you go!	771	VI	13	2
29	<b>AMANDA:</b> What right have you got to jeopardize your job? Jeopardize the security of us all? How do you think we'd manage if you were –	759	III	61	2
30	<b>AMANDA:</b> ... I'm not standing here blindfolded very well, then.	763	IV	71	2

	<p>Then do it! But not till there's somebody to take your place.</p> <p><b>TOM:</b> What do you mean?</p> <p><b>AMANDA:</b> I mean that as soon as Laura has got somebody to take care of her, married, a home of her own, independent – why, then you will be free to go wherever you please, on land, on sea, whichever way the wind blows you! But until that time you've got to look out for your sister.</p>				
31	<p><b>AMANDA:</b> You have five minutes. I want to talk to about Laura.</p> <p>[LEGEND: “PLANS AND PROVISIONS.”]</p> <p>... We have to be making plans and provisions for her. She's older than you, two years, and nothing has happened. She just drifts along doing nothing. It frightens me terribly how she just drifts along ... I mean that as soon as Laura has got somebody to take care of her, married, a home of her own, independent.-... I say for your sister because she is young and dependent. I put her in Business College – a dismal failure! ... I took her over to the Young People's League at the church. Another fiasco. She spoke to nobody, nobody spoke to her. Now all she does is fool with those pieces of glass and play those worn-out records. What kind of a life is that for a girl to lead?</p>	763	IV	49	2
32	<p><b>AMANDA:</b> That's right, now that you've had us make such fool of ourselves. The effort, the</p>	784	VII	15	2

	preparations, all the expense! The new floor lamp, the rug, the clothes for Laura! All for what? To entertain some other girl's fiancé! Go to the movies, go! Don't think about us, a mother deserted, an unmarried sister who's crippled and has no job!				
33	<b>TOM:</b> Every time you come in yelling that God damn "Rise and Shine!" I say to myself, "How lucky dead people are!" but I get up. I go!	759	IV	73	2
34	<b>AMANDA:</b> Most young men find adventure in their careers... The world is full of young men employed in warehouses and offices and factories... they do or they do without it! Not everybody has a craze for adventure.	763	IV	18	2
35	<b>TOM:</b> ... For sixty-five dollars a month I give up all that I dream of doing and being ever!	759	III	76	2
36	<b>TOM:</b> ... And you say self – self's all I ever think of. Why, listen, if self is what I thought of, Mother, I'd be where he is – GONE!	759	III	78	2
37	<b>AMANDA:</b> And you – when I see you taking after his ways! Staying out late – and – well, you had been drinking the night you were in that – terrifying condition! Laura says that you hate the apartment and that you go out nights to get away from it! Is that true, Tom?	762	IV	84	2
38	<b>TOM:</b> House, house! Who pays rent on it, who makes a slave of	759	III	10	2

	<p>himself to –  <b>AMANDA:</b> [Fairly screeching]  don't you DARE to –  <b>TOM:</b> No, no, I mustn't say  things! I've got to just –  <b>AMANDA:</b> Let me tell you –  <b>TOM:</b> I don't want to hear  anymore!</p>				
39	<p><b>AMANDA:</b> Where are you  going?  <b>TOM:</b> I'm going to the movies!  <b>AMANDA:</b> I don't believe that  lie!  <b>TOM:</b> ... Mother, I've joined  the Hogan gang, I'm a hired  assassin, I carry a tommy-gun in  a violin case!... Oh I could tell  you things to make you  sleepless! My enemies plan to  dynamite this place.... You'll go  up, up on a broomstick, over  Blue Mountain with seventeen  gentlemen callers! You ugly –  babbling old – witch.</p>	760	III	84	2



