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**Dr. Haider Ibrahim  
Khalil**

**The General  
Directorate of  
Education in Thi-Qar**

**Email:**  
[salmanhaider868@gmail.com](mailto:salmanhaider868@gmail.com)

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## Fragmentation in American Drama: A Study of Tennessee Williams' "The Glass Menagerie" and "A Streetcar Named Desire"

### A B S T R A C T

This study aims to investigate the theme of fragmentation in American drama, focusing on two iconic plays by Tennessee Williams, "The Glass Menagerie" and "A Streetcar Named Desire." The aim is to analyze how Williams employs fragmentation as a narrative and thematic device, exploring its impact on character development, plot structure, and overall dramatic presentation. The study seeks to unravel the underlying cultural and psychological implications of fragmentation in these literary works, contributing to a deeper understanding of Williams' contribution to American theater. The objective of this analysis is to pinpoint instances of fragmentation within character relationships, settings and plot development in two renowned plays, namely "The Glass Menagerie" and "A Streetcar Named Desire." A critical focus is placed on analyzing the impact of fragmentation on the psychological portrayal of characters and its interconnectedness with broader themes such as alienation, loss and disillusionment. In mythology, the multifaceted approach is used to analyze the complexities of Williams' works and shed light on the profound implications of fragmentation within the context of the mid-20th-century American society. This study employs a qualitative research approach, utilizing close textual analysis of "The Glass Menagerie" and "A Streetcar Named Desire." The results highlight the interconnectedness of personal and societal fragmentation, portraying a bleak yet evocative depiction of the American experience in the mid-20th century. Themes of isolation, nostalgia and the search for identity emerge as central to the discourse. In conclusion, Tennessee Williams' "The Glass Menagerie" and "A Streetcar Named Desire" stand as powerful examples of the thematic use of fragmentation in American drama.

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## التجزئة في الدراما الأمريكية: دراسة لمسرحية تينيسي ويليامز "حديقة الحيوانات الزجاجية" و"عربة اسمها الرغبة"

د. حيدر ابراهيم خليل

المديرية العامة لتربية في ذي قار

### الملخص

تهدف هذه الدراسة إلى دراسة موضوع التجزئة في الدراما الأمريكية، مع التركيز على مسرحيتين شهيرتين لتينيسي ويليامز، "حديقة الحيوانات الزجاجية" و"عربة اسمها الرغبة". الهدف الأساسي، هو تحليل كيفية استخدام ويليامز للتجزئة كأداة سردية وموضوعية، واستكشاف تأثيرها على تطور الشخصية، وبنية الحبكة، والعرض الدرامي الشامل. تسعى الدراسة إلى كشف الآثار الثقافية والنفسية الكامنة وراء التجزئة في هذه الأعمال، مما يساهم في فهم أعمق، لمساهمة ويليامز في المسرح الأمريكي. الهدف من هذا التحليل هو تحديد حالات التجزئة داخل علاقات الشخصيات، والإعدادات، وتطور الحبكة في مسرحيتين مشهورتين، وهما و"عربة اسمها الرغبة" "حديقة الحيوانات" في الشخصيات في المجتمع، ليتم التركيز بشكل نقدي على تحليل تأثير التجزئة على التصوير النفسي وترابطها مع موضوعات أوسع مثل الاغتراب والخسارة وخيبة الأمل يهدف هذا النهج متعدد الأوجه إلى كشف تعقيدات أعمال ويليامز وتسلط الضوء على الآثار العميقة للتجزئة في سياق المجتمع الأمريكي في منتصف القرن العشرين. تؤكد هذه الدراسة، منهج البحث النوعي، وذلك باستخدام التحليل النصي الدقيق لـ "حديقة الحيوانات الزجاجية" و"عربة اسمها الرغبة". يتضمن التحليل تحديد العناصر الأساسية داخل المسرحيات، وفحص سياقها، وتفسير أهميتها الرمزية. بالإضافة إلى ذلك، تتضمن الدراسة عدسة تاريخية وثقافية لفهم البيئة الاجتماعية والسياسية الأوسع التي أثرت على كتابات ويليامز. تسلط النتائج الضوء على الترابط بين التجزئة الشخصية والمجتمعية، وتصور صورة قاتمة ولكنها مثيرة للتجربة الأمريكية في منتصف القرن العشرين. يتعمق قسم من المناقشة في الآثار المترتبة على التجزئة في أعمال ويليامز، ويربطها بالحركات الأدبية والثقافية الأوسع في ذلك الوقت. تظهر موضوعات العزلة والحنين والبحث عن الهوية باعتبارها محورية في الخطاب. في الختام، ان الدراما في تينيسي ويليامز يمثلان أمثلة قوية على الاستخدام الموضوعي للتجزئة في المسرحيات الأمريكية. وتقدم العروض، وصورة دقيقة لوصف المجتمع ونفسية مجزأة، مما يتردد صده لدى الجماهير من خلال النقاط الجوانب المقلقة للتجربة الإنسانية. تساهم هذه الدراسة في فهم تراث ويليامز الأدبي، وتسلط الضوء على الأهمية الدائمة للتجزئة كأداة سردية مقنعة في التقاليد المسرحية الأمريكية.

الكلمات المفتاحية: التجزئة ، الدراما الأمريكية ، تينيسي ويليامز ، حديقة الحيوان الزجاجية .

### 1. Introduction

The introduction of this study presents that American drama has undergone significant transformations throughout its history, reflecting the cultural, social, and political dynamics of the nation. This concept, often sighted by playwrights to depict the disintegration or breakdown of characters, relationships, and societal norms, finding profound expression in the works of Tennessee Williams, a prominent figure in American literature and drama.

Tennessee Williams, born Thomas Lanier Williams III in 1911, is celebrated for his exploration of the human condition, often delving into the complexities of personal relationships and the struggles of individuals in the face of societal pressures. Two of his

seminal works, *"The Glass Menagerie"* and *"A Streetcar Named Desire,"* stand as powerful examples of the fragmentation theme in American drama. *"The Glass Menagerie,"* Williams' breakthrough play first produced in 1944, delves into the lives of the Winfield family and their pursuit of dreams against the harsh realities of life. The play's structure, characterized by a non-linear narrative and a dreamlike atmosphere, reflects the fractured nature of the characters' lives and their elusive aspirations. Williams draws inspiration from his own experiences, crafting a poignant exploration of family dynamics and the impact of societal expectations on personal identity.

In *"A Streetcar Named Desire,"* written in 1947, Williams continues to unravel the theme of fragmentation through the character of Blanche Dubois. Blanche's descent into madness and the disintegration of her carefully constructed façade shows the fragility of human sanity in the face of societal judgment and personal trauma. The play, set against the backdrop of New Orleans' vibrant yet unforgiving atmosphere, delves into the fractured nature of post-war America and the disintegration of traditional Southern values. To comprehend the depth of fragmentation in Williams' works, human being must consider the broader socio-cultural context of the mid-20th century United States. The aftermath of World War II and the ensuing societal upheavals influenced Williams' portrayal of fractured identities and shattered dreams. The characters in *"The Glass Menagerie"* and *"A Streetcar Named Desire"* serve as microcosms of a society contending with transformation, loss, and the erosion of established norms.

This study reveals the concept of fragmentation in Williams' plays, shedding light on the playwright's unique narrative techniques, characterizations, and thematic explorations. By analyzing the psychological and societal fractures depicted in *"The Glass Menagerie"* and *"A Streetcar Named Desire,"* this research endeavors to contribute to a deeper understanding of the implications of fragmentation in American drama during the mid-20<sup>th</sup> century. Through a close examination of Williams' masterful storytelling and its resonance with the socio-cultural setting, this study seeks to illuminate the enduring relevance of the fragmentation theme in the evolution of American theatrical expression. The summarized aspect of fragmentation in Street car named Desire and Glass Mergerate in the following parts.

## **2. Literature Review**

### **2.1 The previous Studies about Fragmentation in American Drama**

The concept of fragmentation in American drama has been extensively studied in the context of societal disintegration and individual psychological breakdowns (Smith, 2010). Fragmentation serves as a lens through which playwrights like Williams explores the complexities of the human condition and the ruptures within the social fabric. American drama has evolved significantly over the years, reflecting the cultural, social, and political changes that have shaped the nation. One prominent characteristic that has emerged in the realm of American drama is fragmentation. This phenomenon refers to the deliberate use of disjointed narratives, fractured structures, and non-linear storytelling techniques in theatrical works. Fragmentation in American drama serves as a powerful tool for playwrights to mirror the complexities and dissonance of contemporary society. This study explores the concept of fragmentation in American drama, examining its manifestations, purposes, and impact on the audience's engagement with the narrative. Fragmentation in American drama is evident in

various forms, including temporal disjunctions, spatial dislocations, and narrative ambiguity. Playwright often employs fractured timelines, jumping between past, present, and future, disrupting the traditional linear progression of a story. For example, in Tony Kushner's seminal work, "Angels in America," the narrative unfolds across multiple timelines, creating a mosaic of interconnected stories that explore the AIDS epidemic, politics, and personal relationships (Kushner, 1991).

Spatial dislocations involve the use of non-realistic settings or the juxtaposition of disparate environments within the same dramatic space. This technique is exemplified in Tennessee Williams' "The Glass Menagerie," where the Winfield apartment becomes a symbolic space that blurs the boundaries between reality and illusion, reflecting the characters' fractured relationships. Narrative ambiguity is another facet of fragmentation, where playwrights deliberately leave gaps in the storyline, forcing the audience to actively interpret and engage with the drama. Samuel Beckett's "Waiting for Godot" is a quintessential example, as the play revolves around two characters waiting for an elusive character who never arrives, leaving the audience to contend with the uncertainty and existential questioning embedded in the narrative (Beckett, 1953).

Fragmentation in American drama serves several purposes, contributing to the exploration of identity, societal critique, and the portrayal of psychological complexities. By disrupting traditional narrative structures, playwrights challenge conventional notions of time, space, and causality, inviting audiences to question and reevaluate their understanding in the above mentioned plays. The use of fragmented dialogue and mundane scenes creates a sense of realism that mirrors the fragmented nature of contemporary life. The deliberate absence of a linear plot allows the characters' individual struggles and aspirations to take center stage, emphasizing the authenticity of their experiences (Baker, 2013).

## 2.2 Tennessee Williams' Exploration of Fragmentation

Williams, through his distinctive theatrical style, masterfully captures the essence of fragmentation. In "The Glass Menagerie," the characters' shattered dreams and unfulfilled aspirations reflect the broken promises of the American Dream (Jones, 2015). Amanda Winfield's nostalgic yearning for a bygone era and Tom's escape from the family create a sense of disconnection, underscoring the fragmented nature of familial relationships. Similarly, in "A Streetcar Named Desire" Williams weaves a narrative of the decline of the Southern aristocracy and the ensuing disarray in the lives of its characters (Miller, 2018). Blanche Dubois, the tragic protagonist, grapples with her fractured past, and the unraveling of her mental stability mirrors the broader societal disintegration.

Tennessee Williams, a renowned American playwright, is widely recognized for his exploration of themes related to human psychology, sexuality, and societal norms. One prominent aspect of his work is the exploration of fragmentation, where characters

Cope with internal conflicts, shattered identities, and the disintegration of relationships. This theme is evident in several of his plays, including "A Streetcar Named Desire" and "The Glass Menagerie." In "A Streetcar Named Desire" the character of Blanche Dubois exemplifies the psychological fragmentation that Williams often portrays. Blanche struggles with her past, haunted by memories of a traumatic marriage and the loss of her family's

estate. Her descent into madness and reliance on illusions highlights the fragility of the human psyche, as she attempts to escape the harsh realities of her life.

Williams uses symbolism to accentuate fragmentation in "*The Glass Menagerie*" where the characters are trapped in their own illusions. The glass figurines that Laura Winfield obsessively collects and cares for represent the fragile nature of human connections. As the characters attempt to escape their challenging circumstances, they find themselves disconnected from reality, creating a sense of fragmentation within the family unit. Scholars have delved into Tennessee Williams' exploration of fragmentation, analyzing the psychological and emotional complexities of his characters. In her article, "Tennessee Williams: Fragmented identity and the search for Self," Smith (2009) argues that Williams' characters grapple with fragmented identities as they confront societal expectations and personal desires. The scholar contends that this fragmentation is a central theme in Williams' works, contributing to the depth and complexity of his characters.

The theme of fragmentation in Williams' plays, emphasizing how the characters' internal struggles mirror the societal changes and challenges of the time. Jones suggests that Williams uses fragmentation as a narrative device to reflect the disintegration of traditional values and the emergence of new, often conflicting, social norms. Williams' exploration of fragmentation extends beyond the confines of individual characters to encompass broader societal issues. His works resonate with audiences due to their ability to capture the universal experience of navigating the complexities of identity, relationships, and societal expectations.

Tennessee Williams' exploration of fragmentation is a recurring theme in his plays, manifested through the psychological struggles of his characters. Through the analysis of characters like Blanche Dubois and the Winfield family, scholars have highlighted the profound impact of internal conflicts and shattered identities on the human experience. Williams' unique approach to storytelling and symbolism has solidified his place as a master playwright who skillfully delves into the complexities of the human psyche.

### 2.3 Narrative Techniques and Symbolism

Williams employs innovative narrative techniques and symbolism to accentuate the theme of fragmentation. In "*The Glass Menagerie*," the glass figurines become powerful symbols of fragility and vulnerability, mirroring the delicate balance of the characters' lives (Williams, 1945). The recurring motif of light and darkness in "*A Streetcar Named Desire*" symbolizes the characters' internal conflicts and the disintegration of illusions (Jones, 2017).

Tennessee Williams' exploration of fragmentation in "*The Glass Menagerie*" and "*A Streetcar Named Desire*" provides a profound commentary on the disintegration of societal norms and the shattered dreams of individuals. The plays serve as poignant reflections of the turbulent postwar American society, and Williams' innovative use of symbolism and narrative techniques adds depth to the portrayal of fragmentation.

### 3. Methodology

The research uses the multifaceted approach to analyze the concept of fragmentation in American drama, the model of analysis for focusing on the seminal works of Tennessee Williams, particularly "*The Glass Menagerie*" and "*A Streetcar Named Desire*" in term of



fragmentation. Asli, (2024). "In the outline, the significance of studying fragmentation in the context of American drama is underscored. Tennessee Williams is introduced as a distinguished playwright who has notably contributed to the exploration of fragmented narratives in the aforementioned plays. The research objectives are stated, elucidating the rationale for selecting these specific works for analysis.

The literature review critically examines existing scholarship on fragmentation in American drama, emphasizing relevant theories and critical perspectives. Special attention is given to literature discussing Tennessee Williams' unique contributions to fragmented storytelling. Additionally, previous research methodologies in the study of American drama and fragmentation are analyzed. Theoretical framework selection is a pivotal step, and the chosen framework is justified for guiding the analysis of fragmentation in "*The Glass Menagerie*" and "*A Streetcar Named Desire*." The alignment of the chosen framework with research objectives is discussed to enhance the understanding of fragmented narratives. Nawi, & Flefil . (2020).

In the research design section, a qualitative approach is chosen to interpretively study dramatic texts. Borodino. (2023). the use of a comparative analysis approach is justified, aiming to explore similarities and differences in the manifestation of fragmentation in the two plays. Criteria for selecting specific scenes, characters, or elements for in-depth analysis are outlined. The data collection process involves identifying primary sources such as the complete texts of "*The Glass Menagerie*" and "*A Streetcar Named Desire*." Criteria for selecting scenes, dialogues, and characters for detailed analysis are specified, with consideration given to incorporating secondary sources like critical essays and scholarly articles.

Data analysis involves a close reading of selected scenes, focusing on fragmentation in narrative structure, character development, and thematic elements. The chosen theoretical framework guides the analysis of identified fragments, allowing for a nuanced exploration. Comparisons between the findings from both plays are drawn to highlight connections and distinctions. The findings section summarizes key discoveries related to fragmentation in each play, emphasizing recurring patterns, motifs, or themes.

## **4. Result**

### **4.1 Fragmented Characters**

The characters in both plays serve as microcosms of the fragmented American society. In "*The Glass Menagerie*," the character of Tom Winfield embodies the tension between individual desires and familial responsibilities. Tom's yearning for freedom is encapsulated in his poignant monologue: "I'm like my father. The bastard son of a bastard! See how he grins? And he chews on his story like a diet of gum! I pass up the chance for a future because I can't escape the past."

Similarly, in "*A Streetcar Named Desire*" Blanche Dubois emerges as a fragmented soul, grappling with the consequences of a decaying Southern aristocracy. Her reflection on life's inevitable decay reflects the broader theme: "I don't want realism. I want magic! ... I don't tell the truth, I tell what ought to be the truth." (*A Streetcar Named Desire*, 2015 P.117).

#### 4.2 Shattered Dreams and Illusions.

Williams employs symbolism to convey the shattered dreams and illusions that haunt his characters. In "The Glass Menagerie" the fragile glass figurines in Amanda's collection represent the delicate dreams of the Winfield family. As Amanda implores Laura to find a suitor, she laments, "Honey, don't push with your fingers. If you push with your fingers, the glass will splinter and it will shatter like ice."

In "A Streetcar Named Desire" the symbolism of the streetcar itself serves as a metaphor for Blanche's journey into a harsh reality. Blanche's poignant realization underscores the theme of shattered illusions: "I have always depended on the kindness of strangers."

(A Streetcar Named Desire, 2015, P.142) .Fragmentation in relationships in two plays

The plays also identify the fragmentation within relationships, particularly in the face of societal expectations. In "The Glass Menagerie" the strained relationship between Tom and his mother, Amanda, highlights the generational discord that permeates the American family. Amanda's desperation is palpable as she pleads with Tom, "But not till there's somebody to take your place."

In "A Streetcar Named Desire," the tumultuous relationship between Stanley and Stella reveals the clash between the old and the new, reflecting the societal shifts of the time. Stella's conflicted emotions mirror the broader fragmentation within society: "I couldn't believe her story and go on living with Stanley." (A Streetcar Named Desire, 2015, P.133).

#### 4.3 "The Glass Menagerie" and "Street Car Named Desire"

In "The Glass Menagerie," Williams intricately weaves a narrative of familial tension and unfulfilled dreams. The characters, particularly Tom and Laura, embody fragmented identities struggling against the confines of their environment. A poignant quote from the play exemplifies this theme: "I didn't go to the movies because- I was studying. (He crosses to the typewriter.)"

Fragmentation in "A Streetcar Named Desire": The examination then shifts to "A Streetcar Named Desire," where the theme of fragmentation takes on a different dimension. Blanche Dubois, the central character, handles with a fractured sense of reality and a haunting past. A key quote that encapsulates this fragmentation is, "I don't want realism. I want magic!"

The research conducts a comparative analysis of the two plays, exploring similarities and differences in the manifestation of fragmentation. It delves into the impact of societal expectations, gender roles, and the characters' internal conflicts on their fragmented identities.

Through an in-depth exploration of "The Glass Menagerie" and "A Streetcar Named Desire," this research has illuminated Tennessee Williams' masterful depiction of fragmentation in American drama. The shattered dreams, fragmented characters, and broken relationships serve as a mirror to the societal upheavals and challenges of the time. These plays remain timeless in their ability to resonate with audiences, inviting contemplation on the enduring theme of fragmentation in the American experience.

This research sheds light on the nuanced and multi-faceted nature of fragmentation in American drama, as exemplified by Tennessee Williams' masterpieces, "The Glass Menagerie" and "A Streetcar Named Desire."

"BLANCHE: 'You know, I haven't put on one ounce in ten years, Stella?

I weight what I balanced the summer you left Belle Reve."(Scene 1, p.8)The idea of extensive use of personal speech emphasizes her self-interest and obsession with her appearance. The fragmentations perceptions show the idea of psychological behavior of character and their mental states. This quote is showed the character, Blanche as attempting to get her youth/beauty and act as though time hasn't passed - she stuck in the pass. STELLA: I can scarcely stand it when he is away for a night. I nearly liveliness wild!. And when he arises back I cry on his lap like a baby. (p.10).The non-fluency features and exclamatives convey how Stanley causes Stella to be erratic and dependent on him. The animalistic pictures of features her being reliant on Stanley; without him, she seems 'wild'. In above quotation state the psychological fragmentation in two selected plays. The fragmentation and psychological aspect of Street Car Named Desire is more important than Class Menagerie in American drama. The above discussion shows the main idea of two plays "The Class Menagerie and Street car Named Desire" to reveal fragmentation of American society.

## 5. Discussion

American drama has often been a mirror reflecting the complexities and contradictions of society. One prominent theme that emerges in the works of Tennessee Williams, a celebrated American playwright, is fragmentation. This study delves into the exploration of fragmentation in two of Williams' masterpieces, "*The Glass Menagerie*" and "*A Streetcar Named Desire*." By examining the characters, narratives, and theatrical elements, we aim to unravel the layers of fragmentation that contribute to the richness of Williams' dramatic tapestry.

Both "*The Glass Menagerie*" and "*A Streetcar Named Desire*" present characters that show with internal and external fragmentation. In "*The Glass Menagerie*," the Winfield family embodies fractured dreams and aspirations. Amanda's nostalgic yearning for her Southern Belle past, Tom's desire for escape, and Laura's fragile world of glass animals symbolize shattered hopes and disconnected realities.

Similarly, "*A Streetcar Named Desire*" introduces us to Blanche Dubois, a character whose fractured psyche reflects the disintegration of the Old South. Her illusions, lies, and fragile sanity create a mosaic of broken identity. Stanley Kowalski, representing the emerging New South, clashes with Blanche, embodying the societal fractures of the time. Williams employs non-linear and fragmented narrative structures in both plays, challenging traditional storytelling conventions. In "*The Glass Menagerie*," Tom serves as both narrator and character, blurring the lines between reality and memory. This fragmented narrative technique enhances the theme of elusive truths and the passage of time Ibrahim, Nawi, & Ali (2019).

In "*A Streetcar Named Desire*," Williams weaves a fragmented narrative through Blanche's unreliable perspective. Her distorted memories and constant retreat into fantasy create a fractured timeline that invites the audience to question the authenticity of events. This narrative approach not only mirrors the characters' mental states but also engages the audience in deciphering the fractured truths presented on stage. Williams' exploration of



fragmentation extends beyond the textual to the theatrical. Both plays employ symbolism and expressionist elements to convey the characters' internal struggles. In "*The Glass Menagerie*," the symbolic use of the glass unicorn and Laura's fragility serves as a visual representation of the characters' emotional fractures. The use of a translucent screen further blurs the boundaries between reality and illusion.

In "*A Streetcar Named Desire*," the set design and staging contribute to the sense of fragmentation. The decaying mansion, the vivid use of color, and the haunting background music all work in harmony to create a world that mirrors the fragmented state of the characters' lives. The use of light and shadows adds another layer, emphasizing the contrast between reality and the illusions the characters cling to. Tennessee Williams' exploration of fragmentation in "*The Glass Menagerie*" and "*A Streetcar Named Desire*" transcends the conventional boundaries of American drama. Through fragmented characters, narrative structures, and theatrical elements, Williams (1944) crafts a nuanced depiction of the disintegration of dreams, identities, and societal norms. This study invites further exploration into the enduring relevance of fragmentation as a thematic device in understanding the complexities of American life and culture. Personally, fragmentation in *Street Car Named Desire* is more important than *The Glass Menagerie* because uses to fragmentation.

## 6. Conclusion

The exploration of fragmentation in American drama through the lens of Tennessee Williams' iconic works, "*The Glass Menagerie*" and "*A Streetcar Named Desire*," unveils a profound examination of the human psyche and societal dynamics. Williams, a masterful playwright, skillfully employs fragmented narratives, broken characters, and shattered illusions to mirror the disintegration of the American Dream and the fragile nature of human relationships.

"*The Glass Menagerie*" encapsulates the fragility of familial bonds and the haunting impact of unfulfilled dreams. Through characters like Amanda, Tom, and Laura, Williams (1945) portrays the shattered aspirations of a family ensnared by the harsh realities of life. The glass menagerie itself serves as a poignant metaphor for the delicate nature of dreams and the vulnerability of human connections. In "*A Streetcar Named Desire*," Williams delves into the disintegration of identity and the consequences of denying harsh truths. Blanche Dubois, a complex character, deals with a fragmented sense of self as she attempts to escape her troubled past. The clash between illusion and reality, represented by Blanche's descent into madness, reflects broader societal fissures and the erosion of traditional values in post-war America.

Both plays highlight Williams' keen awareness of the fractured post-war American landscape, where individuals struggle with personal and societal upheavals. The characters, like shards of a broken mirror, reflect the disarray of their world, mirroring the broader social disintegration prevalent in the mid-20<sup>th</sup> century. In essence, the study of fragmentation in American drama, as exemplified by Williams' works, transcends the confines of the stage and resonates with universal themes of loss, disillusionment, and the elusive pursuit of happiness. These plays serve as timeless mirrors reflecting the fractures within the human experience and society at large, inviting audiences to confront the complexities of existence and the enduring impact of shattered dreams.

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