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Common Character Archetypes in Modern American Drama: A Comparative Study of Eugene O'Neill's *Long Day's Journey into Night* and Tennessee Williams' *The Glass Menagerie*

Asst. Lect. Ansam Amer Al-Rawe

Mustansiriah University/ College of Basic Education,
Baghdad, Iraq.

07717240519

www.ansamamh@uomustansiriyah.edu.iq

Abstract

The purpose of the study is to categorize the character types that present in *The Glass Menagerie* and *Long Day's Journey into Night*. It analyzes how these character types embody and convey the social issues and central themes of these plays within the topic of modern American drama. These two plays clarify the evolution of character-driven narrative in American drama and explore enduring themes of family, identity, and societal pressures in a modern context. The study employs a qualitative approach. Thematic analysis is also used to analyze the study objectives and elicit the results. Its analysis is primarily based on dramatic theory, including Archetypal Theory, which helps understand recurring character patterns and their symbolic meanings in modern American drama. The main results showed that Tennessee Williams's *The Glass Menagerie* features characters imbued with nostalgia, vulnerability, and the tension between reality and dreams, while Eugene O'Neill's *Long Day's Journey into Night* features rawer and psychologically charged characters struggling with illness, addiction, and regret. Williams' characters inhabit fragile fantasies, while O'Neill's characters face harsh realities. Future research could reveal comparative analyses of characterization by other important American playwrights.

Keywords: Central issues, evolution, illness, addiction, regret



Introduction

This study examines the representation of archetypal character types in *The Glass Menagerie* by Tennessee Williams and *Long Day's Journey into Night* by Eugene O'Neill within the context of modern American drama. It explores how these character types embody central themes such as family conflict, identity formation, and the tension between illusion and reality. Drawing on archetypal theory, particularly the work of Carl Jung (1934) and Northrop Frye (1951), the study analyzes recurring symbolic patterns in the construction of dramatic characters. Since the early twentieth century, American drama has been evolving as more and more writers have incorporated reality from America to portray the harshest and bleakest realities of life (Leach, 2008). The authenticity of both comedic and tragic forms of writing has defined American drama since the 20th Century (Abouzarjomehri, 2019). O'Neill's dramas, including *Long Day's Journey into Night* (1957) and *Anna Christie* (1922), are representative of 20th-Century American drama based on reality. They addressed topics such as sexuality, racism, and death (Ustuk, 2017).

O'Neill's (1912) *Long Day's Journey into Night* is one of the most significant works of contemporary American drama. According to Raleigh (1967), the play is well-known for the raw autobiographical presentation of family problems and individual struggle. He states that the play takes place during a single day when it addresses the topics of addiction, illness, regret, and interpersonal relationships. As a result of the author's profound psychological insight and the use of naturalistic dialogue, O'Neill created a turning point in American drama by introducing a much more introspective and realistic portrayal of human suffering. Dowling (2013) also believes that the emotional intensity and the human condition portrayed in the play make it an essential part of 20th-Century American drama.

Similarly, influential was Williams' (1945) *The Glass Menagerie*, because of its emphasis and expressionist style on memory and hallucinations, besides its impact on contemporary American drama. Khalil (2025) notes that William's portrayal of a vulnerable and



emotionally fragile family who are unable to fulfill their desires is filled with disappointment and disillusionment. He reflects the social anxiety felt by many people in the American South in the 1930s. Sharma (2023) also believes that Williams's ability to create an atmosphere where his characters are able to explore their own inner worlds through the use of lyrical language opened up new ways of exploring vulnerability and the complexities of the human psyche on stage.

The purpose of this study of normal character fanatics in contemporary American drama is to look at O'Neill's *Long Day's Journey into Night* and Williams' *The Glass Menagerie*, and to see the original patterns of the characteristics of American drama and how they portray complex human experiences. Both O'Neill and Williams were successful in developing characters that explored social, psychological, and cultural issues of their time, providing additional insight into American literature and drama. Additionally, the study shows that O'Neill's deep psychological realism and Williams' symbolic language illustrate common American values and problems, including family conflicts, substance abuse, vulnerability and the need to escape, and that this comparison will provide additional information to the discourse of contemporary American drama, as it illustrates how these fundamentalists represent distinct thematic concerns and dramatic styles for each writer.

The purpose of the study is to analyze and identify the architects of primary people by examining their personality, behavior, and narrative tasks about O'Neill's *Long Day's Journey into Night* and Williams' *The Glass Menagerie*. The purpose is also to check how these characters' archetypes reflect various thematic elements and dramatic styles of two dramatists and how they affect the overall messages and emotional effects of modern American drama. This goal focuses on character recognition and comparative thematic analysis based on sports materials and dramatic techniques. This study answers the following two research questions:

1. Which character archetypes are most prominent in Eugene O'Neill's *Long Day's Journey into Night* and Tennessee Williams's *The Glass Menagerie*?



2. How do the character archetypes in these two plays reflect the different thematic emphases and dramatic styles of modern American drama?

This study is limited to Eugene O'Neill's *Long Day's Journey into the Night*. and Tennessee Williams's *The Glass Menagerie*. Therefore, the results cannot be generalized to other works by the playwright or other works of American literature.

Literature Review

The characters in a play change and develop as the plot unfolds, their shaping power emanating from their interactions, experiences, and the conflicts they face. Kawakami (2015) argues that character analysis provides the core of the story in the play. Character analysis involves finding out who each of these characters are and how they have changed. Sheldon (2022) states that once the reader understands the characters, the reader will be able to discover the underlying theme of the story. The reader will usually find clues about what the writer wants to convey through the characters' words, actions and relationship with other characters in order to find the themes and messages. Some previous research has suggested that, according to Sadowski (2000), archetypes in American drama show how contradictory a character's personality is compared to his/her representation socially or psychologically. Bergstrand and Jasper (2018) stated that characters are created by their motivation, conflicts, interactions, and behavior. Taha (2015) also noted that comparisons and contrasts between characters is very significant as it shows how to interpret universal themes and issues such as ambition, love, and identity through the contrast between characters. As such, factors such as an internal and external conflict, social influences, and the symbolic representation of a character's action in relation to their creation as a dramatic character are integral parts of understanding the development of a dramatic character.

Long Day's Journey into Night was interpreted by Hormazábal Véliz (2010) as being written from a psychoanalytic/modernist viewpoint by O'Neill, examining the internal turmoil and conflicting emotions of his characters. Usually, O'Neill's characters are shown to be emotionally well-adjusted people who have been damaged by family or social



situations. The thematic ideas of O'Neill's works are about the loss of the American dream and the dissolution of family relationships. These themes often symbolize the cultural crisis of her characters. Research from scholars as Diggins (2008), shows that O'Neill's characters reflect their criticism of American social values and their interest in the discovery of human consciousness in the obstacles to family and culture.

The characters of Williams, for example, in *The Glass Menagerie*, are associated with vulnerability and confusion for their psychological depth and symbolic significance. The characters of Williams mainly embody memory, the delicacy of human feelings, and the stress between desire and reality. Williams' characters are largely characterized by efforts and emotional conflicts to avoid the rigor of reality. They present subjects such as vulnerability and social obstacles (Wang, 1990). Therefore, a comparative study of character archipelago in O'Neill and Williams' functions can detect the internal world of their shared modernist concerns, social dilemmas, and grades, while also shedding unique methods where two dramatists use characters to reveal human suffering and criticize social norms.

The study difference is inherent in the lack of comparative analysis of shared character fundamentalists, especially his prestigious works, their prestigious tasks, long-day journeys, and *The Glass Menagerie* to focus on the comparative analysis of shared character fundamentalists. While several studies have personally examined the psychological complexity and thematic significance of the characters in the works of two dramatists, some systematically compare the characters to shared characteristics in their actions, not to reveal the differences in their depictions of equality, extensive patterns, and American social realities. This limit comes from a lack of a targeted theoretical synthesis of the character analysis structure used on these two dramas. This limits the understanding of these characters and how they gather or challenge modern American identity and social obstacles. Therefore, the purpose of this study is to fulfill this difference by conducting a broad comparative study of character fundamentalists, which contributes to new insights into



literary and dramatic character theory in the context of American modernism.

The analysis of this study is primarily based on the dramatic theory, including radical theory and character typology, which helps to understand the recurring character pattern and their symbolic meanings in modern American plays. Mahmoud and Shokri (2022) note that the radical principle found in Jungian psychology assumes that a certain character archetype represents universally basic human experiences and emotions, which help to reveal the hereditary concerns that underlie acting. Character typology classifies the characters based on further symptoms, social roles, and psychological complexity, as O'Neill and Williams have portrayed grades.

Character archetypes are recurrent in literary functions based on shared symptoms, behavior, social roles, or psychological patterns. These archetypes act as recognizable models, helping readers and critics to understand and interpret the roles, inspirations, and meanings of the characters in the stories (Fishelov, 1990). The radical symptomology and stereotypical portrayal of cultural themes found in progressive drama represent an array of human experiences and different social norms (Bayer, 2016).

Modern American Drama consists of many long dramatic features that were filmed in America from the beginning of the 21st Century. This group of films has similarities in their use of realistic and experimental fiction to show how Americans live. They show realistic pictures of America and usually depict the social problems of class, family, and gender (Bigsby, 2000). Many of these films show deeper aspects of humanity, such as identity, separations, crises, and social pressures. They also show how identities and families struggle to find themselves in the midst of social change in America. In addition to these themes, the plays of Eugene O'Neill and Tennessee Williams are representative of this genre because of their rich characters who grapple with social conflicts in a symbolic manner (Starnalich, 2002).

Methodology

The research design uses a qualitative comparative analysis methodology to compare the dramatic structures of *Long Day's Journey into Night* by Eugene O'Neill and *The Glass Menagerie* by Tennessee Williams. As stated by Cragun et al. (2016), a qualitative comparative analysis is a qualitative methodology that combines the in-depth analysis of each case with a structured comparative analysis. The comparative analysis identifies relationships between cases as conditions and configurations of symptoms. This kind of comparative analysis methodology is well-suited for analyzing the complexities of literary data. Thus, it will allow the study to examine both the subtle variations among individual characters as well as the similarities and differences between the two playwrights.

This study seeks to use this methodology to show how there are multiple paths to developing a character, as well as demonstrating the shared themes found in modern American dramas through common character types. Thematic analysis was used in this study to analyze settings and characters. Specifically, this method was used to analyze the function of each play, as well as the primary characters of thematic development, specifically those who have symptomatically intense psychological experiences, interact in ways that have complex motives, and social conflicts. Scenes were chosen from the plays for the purpose of illustrating the key moments of struggle, interaction, or self-convention between characters and thus provided an opportunity for in-depth analysis of character motivation, change, and condition. This methodology allowed for the analysis of the complex individualized nature of the dynamic relationship between them within the structure of the drama.

Data collection for the research included recitation analysis of O'Neill's *Long Day's Journey into Night* and text analysis of Tennessee Williams' *The Glass Menagerie*. The method used was a close reading of actors' performances to show how characters interacted, what their symptoms were. Most of the readings examined the stage directions, the dialogue, and the story structure in order to indicate the deep meanings in both of the plays as well as the references that they made to society.

The analysis of the study also involved the use of systematic coding of the textual data collected from the two plays. In the open coding phase, researchers first identified the symptoms, behaviors, and interactions of the major characters in the two plays. Next, the researchers categorized these open codes into broad themes that reflected specific thematic elements and character types that appeared throughout the play. The process of categorizing the codes was done repeatedly and compared between the two plays, and commonalities and differences were identified. Thus, the categories and codes were refined.

Analysis and Findings

Analysis of Character Archetypes in Eugene O'Neill's *Long Day's Journey into Night*

Jamie Tyrone's long day's journey to O'Neill's home shows how each member of the Tyrone family has their emotionally complicated personality characteristics, which are all being challenged by their own internal struggles. Jamie Tyrone, as the Tyrone family's caretaker, is an extremely proud former actor who was shaped by the same early childhood experiences that influenced his acting and have created consistent tension inside the family. Jamie Tyrone's intense pursuit of financial security is also filled with feelings of guilt and regret for lost opportunities. He is constantly caught between being greedy and working hard. Jamie Tyrone is a classic example of the common fundamentalist character found in modern American drama, as Indigo notes about where Jamie is at this point:

“The journey to the Night of O'Neill offers an intense character type in the Tyrone family, and it symbolizes a unique struggle. Jamie Tyrone is a former actor. His obsessive concern for financial security is intertwined with regret and guilt over squandered opportunities, making him a figure torn between miserliness and care” (O'Neill's *Long Day's Journey into Night*, 1988, Act 1, p. 3).

Jamie Tyrone's physical characteristics are those of a man in an unkempt wearing a thick white handkerchief loosely wrapped around his neck. He looks more like a rough-around-the-edges "everyman", rather than a free-spirited romantic, because of the way he was raised in poverty. His dress

represents his refusal to be vain and to live in the real world, emphasizing his down-to-earth. The image of a "rigid, unpretentious peasant" illustrates Jamie Tyrone's strong and his tenaciousness in the face of adversity. Jamie Tyrone's shabbily dressed is symbolic of the psychological toll exacted upon a man who had great aspirations for the future, only to find himself limited to but one small success, and, therefore, symbolically represents the major themes of sacrifice and broken dreams. Jamie Tyrone's portrayal is profound, as it shows us the contradiction of this man's outer self and the emotional struggle. He is portrayed as a man who is very driven by survival. While there may be a flaw with this man, including his excesses of greed and moods. This moment in the play is representative of Jamie Tyrone's contradictory personality. He can be apathetic and a tragic figure, representing the regret, discovery, and the conflict of families of sport victims.

Mary Tyrone represents the tragic and the sense of loss that has developed from her having sacrificed her own desires for her family. Through Mary Tyrone's depression, O'Neil illustrates the struggle with buried emotions that many women in the early twentieth century faced. Youngest son, intelligent Edmund Tyrone, suffers from tuberculosis and is overwhelmed with feelings of existential dread because of the family situation he is living in. The emotional burden of being a representation of hope is demonstrated clearly through the dialogue of Tyrone and Mary Tyrone as follows:

“TYRONE: If it takes my snoring to make you remember Shakespeare instead of the dope sheet on the ponies.

MARY: Now, Jamie! You shouldn't be so touchy.

MARY: You don't have to always take Jamie's part.

TYRONE: Yes, forget everything and face nothing,

MARY: Jamie, do be quiet”

(O'Neill's *Long Day's Journey into Night*, 1988, Act 1, p. 8).

This shows the long-standing feud in Tyrone's family and the continued battle between emotional pain and addiction. Tyrone uses hurtful language to hide her own hurt, anger, and frustration toward her family. While Mary is trying to help mediate the situation, but continues to avoid

the problem. In the above-mentioned dialogue, they each show the other's bad habits to explain why there is no way for them to be open about their problems. As a whole, all of the characters in Tyrone's family imagine a family that has been torn apart by broken family relationships, filled with broken dreams. The members of Tyrone's family are caught up in a toxic cycle of family and flaws. Jamie Tyrone's pragmatic world view is opposed to Mary's fragile idealism. Jamie's cynicism is opposed to Edmund's poetic world view, which creates an intense emotional conflict that will lead to the tragic tragedy of the play. This next scene explains what is happening with them:

TYRONE: *Mary, forget the past.*

MARY: *How can I? The past is the present, isn't it? It's the future, too. Jamie was jealous of the baby. He hated him.*

TYRONE: *Are you back with Eugene now?*

Edmund: *I knew something terrible would happen* (O'Neill's *Long Day's Journey into Night*, 1988. Act 2, p. 45).

In Eugene O'Neill's *Long Day's Journey into Night*, the characters in the aforementioned scene reveal how emotionally dysfunctional the Tyrone family has become. Mary is still haunted by the past. Therefore, she is consistently filled with guilt and grief concerning the loss of her child. She believes it was because of Jamie's jealousy that the problem occurred, and thus, there are other underlying tensions among the family and siblings. This clearly exemplifies the differences in how they cope with pain. Besides, the comments made by Edmund indicate the anxiety he feels and foreshadow a tragic event that will occur. These characteristics individually illustrate the dysfunctional state of the Tyrone family. Through their dialogue, the reader sees weakness that represent the unspoken family conflicts. Therefore, O'Neill has created a profound portrayal of collective suffering, and his own autobiographical experience enhances the emotional intensity of the story.

Analysis of Character Archetypes in Tennessee Williams' *The Glass Menagerie*

The Glass Menagerie offers an array of complex, well-identified personalities. All are represented through distinct motivations and

developmental growth throughout the novel. In Williams' work, there are many characters symbolically, representing their own personal problems and qualities. Amanda Wingfield is a protective mother who longs for a time in the past when she was an elegant woman. Laura Wingfield, is shy, vulnerable, and emotionally isolated. Laura escapes into a fantasy world of delicate glass figurines that symbolize her isolation. Tom Wingfield has internal conflict as he tries to balance family a desire for freedom. He is caught between loyalty to his family and the need to fulfill his own desires.

Tom is the main character in the play and also serves as the narrator. He supports his sister and mother. However, he feels trapped between his responsibilities toward his desire for adventure and family. Tom is sensitive but can be frustrated because he has limited opportunities for self-expression. He struggles with feelings of guilt because he wants to leave his family behind. Below is a description of the character archetypes of Amanda and Tom in the play.

AMANDA: Tom?

TOM: Yes, Mother.

AMANDA: We can't say grace until you come to the table.

AMANDA: Eat food leisurely, son, and really enjoy it.

TOM: I'm getting a cigarette.

LAURA: I'll bring in the blanc mange.

AMANDA: I want you to stay fresh and pretty (Williams' *The Glass Menagerie*, 1944, Scene I. Part 1, p. 21).

Tom and Amanda demonstrate different archetypes in the scene from Tennessee Williams' *The Glass Menagerie*. Amanda exemplifies the archetype of the controlling and nostalgic matriarch. She demonstrates a controlling manner of parenting when she gives an abundance of instruction regarding table manners when Laura has "gentlemen callers", and she specifically emphasizes how she dresses. She uses her control over her children to avoid dealing with her children's problems. In contrast to Amanda, Tom illustrates the archetype of the anxious and rebellious dreamer. His reactions clarify his internal frustration to be able to escape from the family role that binds his feelings of being trapped.

Tom wants to escape, even if it is just for a moment. This is demonstrated when Tom leaves the dinner table to smoke a cigarette. Therefore, the conflict between Amanda's optimistic and controlling nature and Tom's need for independence portrays the family struggle that is central to the play's themes.

Another scene depicts the archetypes between Amanda and her daughter, Laura. Tom is shy and disabled sister. Laura represents the innocence that *The Glass Menagerie* symbolizes through her character's development, and specifically her brief blossoming while Jim was visiting. However, this blossoming was short-lived when Laura received word of Jim's engagement. Laura's quiet strength to the theme of the fragility of dreams is clearly represented throughout the play. The following dialogue is between Amanda and her daughter, Laura:

AMANDA: Deception?

LAURA: How was the D.A.R. meeting?

AMANDA: I did not have the strength to go to the D.A.R. In fact, I did not have the courage!

LAURA: Please don't stare at me, Mother.

AMANDA: what is the future. what is going to become of us?

LAURA: Mother, has — something happened (Williams' *The Glass Menagerie*, 1944, Scene II, Part 1, p. 29)?

Laura and Amanda Wingfield, in this scene from Tennessee Williams' *The Glass Menagerie*, exemplify two multi-dimensional character types, demonstrating Williams' key thematic elements. As Amanda, it is seen the character type of the nostalgic and emotionally fragile matriarch, using nostalgia to insulate herself against the disappointments of reality. Denial and retreat are evident through Amanda's admission of her lack of "courage" and "stamina" to go to a D.A.R. meeting, which illustrates both her frustration. Amanda's character has elements of stubborn optimism, as well as deep-seated vulnerability that underlies much of what Amanda fears about the future.

In the same situation, Laura is a symbol of vulnerability and passivity. His hesitant words and gradually questioned questions his shame and emotional sensitivity. She wants rest and clarity, but is clearly

overwhelmed by her mother's feelings. Laura's -Hul (symbol of *The Glass Menagerie*) emphasizes her physical and mental delicacy, reflecting her isolation from the hard realities in reality and inability to meet the demands and pressure put on her. Overall, the stage of Amanda's controlled, but highlights the delicate nature, quickly transitioning to Laura's soft and reserved nature, emphasizing the excited mother-daughter relationship, and disappears from the widespread topics in the game, rejection, and disappearance of hope. Amanda's emotional crisis and Laura's affected reactions show different methods of characters to cope with adversity and contribute to an intensive exploration of family relationships and broken dreams. This analysis adjusts a protective as a protective mother with scientific interpretations of Amanda, while Laura is a shy, weak person struggling to survive in a stiff world.

The following scene involves an archetypal exchange between Laura and Jim O'Connor, a gentleman who visits the Wingfield home and is introduced as a potential suitor for Laura. He is portrayed as a symbol of the outside world, representing things that are possible but ultimately unattainable. Jim is charming and friendly, encouraging Laura to see herself in a more positive light. However, his announcement of his engagement destroys the Wingfield family's expectations. The following scene indicates the character patterns of Jim and Laura:

LAURA: *Go on, I trust you with him!*

JIM: *How do you know?*

LAURA: *It's hard not to.*

JIM: *You'll never forgive me.*

LAURA: *I don't have favorites much.*

JIM: *Still I'm awfully sorry that I was the cause* (Williams' *The Glass Menagerie*, 1944, Scene 7, Part 1, p. 83).

The two main characters, Laura Wingfield and Jim O'Connor, exemplify the psychological representations of themselves to the core of *The Glass Menagerie's* major themes. In this part of the play, Laura has been described as shy and emotionally vulnerable. She escapes the coldness of the real world through an elaborate fantasy that includes her *glass menagerie*. The metaphoric relationship between Laura's fragile glass and

self-image demonstrates how easily they can be damaged by the outside world. Jim O'Connor, the "gentleman caller, is portrayed as a charming man with great optimism about the potential of the outside world. His interactions with Laura show him to be down-to-earth and realistic, and he breaks Laura's illusions gently. Jim's reason for breaking the glass statue is both indicative of his good heart and an indication of how reality can unexpectedly affect Laura's fragile dream. In this scene, the conversation between the gym and Laura reflects the theme of delicate dreams that collide with hard reality.

Comparison and Contrast between the Character Archetypes Found in Two Plays

A comparison between the two plays reveals three key similarities and differences in their character archetypes at *Long Day's Journey into Night* with *The Glass Menagerie* and Eugene O'Neill. Both plays depict deeply erroneous families, but the characters are symbols of separate psychological and thematic complications. In *The Glass Menagerie*, the characters of Tennessee Williams are largely imagined and are stuck with a desire to escape. Amanda Wingfield is a strong, yet delicate mother, who sticks to the romantic memories of the past while trying to control the future of his children. Her shy and physically disabled daughter, Laura, is a symbol of delicacy and innocence, retreats into the world of glass animals to avoid the rigor of reality. Amanda's son and narrator, Tom, is torn between freedom and his family obligations, symbolizing the conflict between responsibility and self-realization. Jim O'Coner, "Gentleman visitors", symbolizes reality and unattainable hope, and glows short Laura's dreams before crushing them.

The journey to the night trip to Eugene O'Neill at night travels more intensely and intensively, family resolution, which is increased by addiction, illness, and resentment. Nayak, Jamie Tyrone, is an actor who gradually leaves his career and is obsessed with financial security; His wife, Mary, struggles with the addiction of morphine, and sees the harmonic development of the family. His sensitive and intelligent son, Edmund, fights with Tyrone, tuberculosis, and existential disappointment, and offers a more introspection and tragic perspective. Catherine, a



family girl, although a smaller character, represents an external appearance that highlights the separation and relaxation of the family. Unlike Wingfield, which depends on imagination to avoid reality, the Tyrone family faces the painful reality of addiction and illness with bitter honesty, and provides less space for hope and imagination.

While both families are characterized by lethargy, escapism, and spreading dreams, the characters of Williams in *The Glass Menagerie* are often kept in a benign sadness characterized by memory and longing, emphasizing delicate hope and ideal fantasies. On the other hand, the O'Neill family is a symbol of a stiff, crueler realism, which embraces the rejection and faces its tragic conditions. Wingfield's matches are depicted through poetic memory and symbolism, while the struggles of the Taron family have been manifested through sharp emotional performance and psychological trauma. Together, the characters of the unforgettable human, family stress, and complex mutual actions between imagination and reality are revealed. This comparison is based on a significant literary analysis of two plays to highlight the separate thematic characteristics that Williams and O'Neill depict.

Research Findings

The first research question is: What character archetypes are the most prominent in Eugene O'Neill's *Long Day's Journey into Night* and Tennessee Williams' *The Glass Menagerie*? The most prominent fundamentalists in O'Neill's novel include tragic family members, who suffer from drug abuse, regret, and illness, together representing a relaxed family with internal conflict. Jamie Tyrone is a symbol of a bad patriarchal radicalistic, whose money struggles with family relationships because of fear of poverty and passion. Mary Tyrone represents tragic addicts, stuck in a cycle of morphine addiction and haunted by lost dreams and self-doubt. Jamie, the eldest son, is disillusioned with alcohol and resentment, matching self-destructive teens. Edmund, the youngest son, represents sensitive dreams, faces illness and death, and often symbolizes hope and vulnerability between disappointment. Together, these characters create a network of the family's tension, grief, and longing that lies in the heart of the emotional power of the play. The



fragile dreamer, who lies the loving but insufficient cautious in the large Arctic losses in Tennessee Williams' *Glass Menagerie*, and the escapist teenagers, and the desire for human nature, and the desire to escape. Amanda Wingfield is a symbol of Fed Southern Belles radical, strict efforts for her children, strict efforts for a better future for their children. Laura Wingfield, a delicate, shy, and returned, something her physical disability and social anxiety make her a fine figure in *The Glass Menagerie*, which symbolizes both vulnerability and innocence. Tom Wingfield, who tells hopeful poems, is a symbol of the radical the restless dreamer, and requires freedom from the family's obstacles and his disappointments. They emphasize the objects with radical memory, escape, and prison, and show the discovery of the human delicacy of Williams and the longing for an alternative life.

The second research question is how the archetypal characters of these two plays reflect the distinctive thematic elements and dramatic styles of modern American drama. *The Long-Day's Journey into Night*, by O'Neill, and *The Glass Menagerie*, by Williams, combine the theatrical traditions of two dominant American drama movements. The depiction of a dysfunctional family and fatal defects consequences of human suffering and destiny. The focus on the role of chance and the destructive power of addiction create a brutally raw, dramatic style situated between tragedy and naturalism. Williams' characters depict themes of escape, memory, and the conflict between reality and memory. They incorporate the elements of the Southern Gothic into the play so as to add greater emotional intensity. Therefore, while O'Neill's approach to portraying the human condition has been more grounded in realism and tragedy, Williams' approach has been more lyrically. Thus, combining America's uniquely diverse and complementary views of the contemporary human experience.

Discussion

Discussing the Result of the First Research Question

Like Williams' *Glass Menagerie*, O'Neill's *Long Day's Journey into Night* has a conflicting family relationship, but it has a different level of intensity in its family relationships. Aksu (2018) claims that both Williams' characters, Laura, Amanda, Gym, and Tom have an attachment to indifference and fantasies. Like Amanda and her younger years, Laura's escape represents her need to flee a hard world. Tom represents the struggle of personal freedom. Rodriguez (2022) states that Williams' play was written very much autobiographically. Amanda's romanticized and optimistic view of the past and her optimism regarding the gym represent a world of subtle hope and memory. This indicates that the characters in both plays have psychological fragility in relation to their families.

Both the characters in O'Neil's *Long Day's Journey into Night* face family issues that are difficult than those faced by the characters in Williams' play, and include illness, addiction, and regret. Clark-Weisinger (2012) notes that the Mary, Jamie, Edmund, Tyrone, and Catherine face harsh realities. Janadanan (2007) emphasizes the psychological realism used by O'Neil to show the devastating results of desperation and family problems. Unlike Williams', O'Neil's characters are more conflicted. Thus, providing examples of the archetypes described in "Archetypes" in modern American drama: psychological complexity, family problems, and the struggle between despair and hope.

Discussing the Result of the Second Research Question

The Glass Menagerie by Williams and *Long Day's Journey into Night* by O'Neill represent the modern American dramatic vision in terms of depicting common family relationships and the struggle between fantasies and realities. Both plays illustrate how modern American families handle societal pressure and internal conflict while trying to find a balance between harsh reality and hopeful dreaming. These works demonstrate Williams' interest in exploring the themes of economic hardship and the interplay between family responsibilities and individual independence. Bigsby (2000) notes that such depictions were representative of the social



climate of the time and through the characters, they established themselves as a representation of modern realism.

Similarly, the characters of O'Neill make the raw realism and flexibility of modern American plays, which appear in his desire to face strict social realities such as addiction, illness, and family trauma. It continues the tradition of American playwrights using the platform to highlight and criticize social issues and family lethargy, a style closely associated with the American drama of the 20th century (Quinn, 1923). These tasks detect the effect of existing vulnerability and social challenges, which reflect the complications of human flexibility and vulnerability in a changing cultural context. As discovered by Sternlicht (2002) and Shroeder (1989), the modern American drama is often focused on authentic, psychologically complex characters and topics, challenging the myth of the "American dream", highlighting the constant tension between imagination and reality, hope and despair. Thus, the characters in these two plays not only embody these dramatic themes but also serve as representative studies of American families and social struggles, contributing to the development of American drama towards deeper social relevance and psychological insight.

In accordance with night research on the *Long Day's Journey into Night* to *The Glass Menagerie* and Eugene O'Neill in Tennessee Williams, the principles and character typology of the letters stated the psychological and symbolic dimensions of the characters. Burton (1968) states that the Arctype theory explains how the characters of Williams are suitable for classic archetypes, the indifferent mother Amanda, a "great mother -in -law, sitting in her symbolic glass and a" delicate girl "in the form of a" delicate girl ", as a" painful ", like a" painful ", like a" painful ". Archetypal Theory is based on the work of Jung (1934) and offers an academic framework for understanding archetypes, which are universal symbols or characters used to convey stories, myths, and culture. Typology characters' shine stress between imagination and hard reality, delicate dreams and tough truths, showing how modern American theater appoints radical and typological character representation to enable the



family struggle and widespread psychological exploration of human flexibility.

Discussing the Implications for Understanding Character Construction in the Two Plays

O'Neill's *Long Day's Journey into Night* and Williams' *The Glass Menagerie* showed different complementary fiction methods to portray complex human feelings and family problems. The characters in O'Neill's play are depicted as having a very realistic inner life, in addition to being created showing regret, weakness, and illness. Through his plays, O'Neill discloses the forces that lead individuals to be dramatically out of control. He shows how the history of pain within families can affect lives. The deep inner-life nature of these characters makes audiences see the brutal realities of human deception. The character's symptoms in Williams' plays are different from those found in O'Neill's plays. Williams' symptoms of the mind, for example, are illustrated through a poetic style and an evocative style. His characters show many of their feelings through memories or dreamlike sequences. O'Neill and Williams both used strong emphasis on internal conflicts and deep emotions, but O'Neill focused on strong realism, and Williams examined the interplay between imagination through imagination and memory.

Conclusion and Future Recommendations

While the main results show that *The Glass Menagerie* of Williams portrays characters who are marked by apathy and the tension between dreams and reality, O'Neill's *Long Day's Journey into Night* portrays characters who are more psychologically complex, and who struggle with issues related to addiction and complaints. Both works depict the internal conflict and the pressure from outside forces, the people experience within their families. While Williams' characters are in an unstable position due to their confusion, O'Neill's characters are faced with a harsher reality. Taken together, both characters represent some of the important thematic areas of concern for modern American drama (psychological depth, familial tension, the tension between hope and despair).



This study attempts to contribute to dramaturgical theory and literary criticism through its examination of how both of these pioneering works, in their portrayal of social conflict and family, used the psychological complexity of modern American drama. The plays emphasize the role of poetic symbolism in Williams's characterization, and represent O'Neill's ground-breaking psychological realism in depicting human flexibilities.

Future studies could include comparative analyses of other major American playwrights, such as Arthur Miller, and how they used different dramatic techniques and emphasized different thematic elements to respond differently to various cultural and social problems facing America. Another area for future research would be an analysis of how Williams and O'Neill's works were received in contemporary theater and in multicultural settings, and evaluate their ongoing impact and innovation on modern theater. Also, interdisciplinary studies using either psychology or cultural history may provide further insight into the depiction of family dysfunction and the vulnerability of modern American drama.

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A comparison between the two plays reveals three key similarities and differences in their character archetypes

"النماذج الشائعة للشخصيات في الدراما الأمريكية الحديثة: دراسة مقارنة بين مسرحية
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لتيينيسي ويليامز"

م.م. أنسام عامر الراوي
الجامعة المستنصرية / كلية التربية الاساسية/ بغداد، العراق
07717240519

www.ansamamh@uomustansiriyah.edu.iq

مستخلص البحث:

تهدف هذه الدراسة إلى تصنيف أنماط الشخصيات في مسرحيتي حديقة الحيوان الزجاجية ورحلة يوم طويل إلى الليل. كما تسعى إلى تحليل كيفية تجسيد هذه الشخصيات للقضايا الاجتماعية والأفكار الرئيسة في هاتين المسرحيتين ضمن إطار الدراما الأمريكية الحديثة. توضح المسرحيتان تطور السرد القائم على الشخصيات في المسرح الأمريكي، وتتناولان موضوعات مستمرة مثل العائلة، والهوية، وضغوط المجتمع في سياق معاصر. تعتمد الدراسة على المنهج النوعي، وتستخدم أيضاً التحليل الموضوعي لفهم أهداف البحث واستخلاص نتائجه. ويرتكز التحليل بشكل أساسي على نظريات درامية، من بينها نظرية النماذج الأصلية (Archetypal Theory) التي تساعد في فهم الأنماط المتكررة للشخصيات ودلالاتها الرمزية في الدراما الأمريكية الحديثة. أظهرت النتائج أن شخصيات مسرحية حديقة الحيوان الزجاجية لتيينيسي ويليامز تتسم بالحنين والهشاشة والصراع بين الواقع والأحلام، بينما تتميز شخصيات رحلة يوم طويل إلى الليل ليوجين أونيل بعمق نفسي أكبر، حيث تعاني من المرض والإدمان والندم فشخصيات ويليامز تعيش في عوالم من الخيال الهش، في حين تواجه شخصيات أونيل واقعاً قاسياً لا يمكن الهروب منه. وتقتصر الدراسة أن تركز الأبحاث المستقبلية على إجراء مقارنات مماثلة في بناء الشخصيات لدى كتاب مسرحيين أمريكيين آخرين بارزين.

الكلمات المفتاحية: قضايا مركزية محورية، التطور، المرض، الإدمان، الندم
ملاحظة: هل البحث مستل من رسالة ماجستير او اطروحة دكتوراه؟ كلا.