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the characters Amanda and Blanche, Laura and Stella, and Tom and Stanley bear various similarities towards their own counterpart, which shows that, even though the details of their personalities are different, Tennessee Williams cut these characters from the same cloth.

One of the numerous similarities found between the two plays is how alike the various main characters are. For instance, the characters Amanda Wingfield and Blanche DuBois are extremely similar to one another. One way in which these two characters bear resemblance to each other is through their mutual dependence upon men. Michael DiSchiavi writes in an article, “In *A Streetcar Named Desire*, the strangers on whose kindness Blanche DuBois has ‘always depended’ are exclusively male strangers. In *The Glass Menagerie*, Amanda and Laura Wingfield depend on Tom for their very survival” (18). Thus, Blanche depends upon the men for kindness in regards to her poor situation, and Amanda relies upon her son, Tom, to provide for her and her daughter. To elucidate, Amanda Wingfield was a southern belle who had found herself in unfortunate circumstances. Her husband and the father of her children had abandoned her, her daughter, and her son, which caused the family to struggle to make ends meet. This resulted in both Amanda and Laura becoming entirely dependent upon Tom to keep them from destitution (Williams, *The Glass* 9-68). This is evident during the play when Amanda and Tom get into an argument about how he spends his time and his drinking habits which prompts her to say to him, “How dare you jeopardize your job? Jeopardize our security? How do you think we’d manage—?” (Williams, *The Glass* 23). Here, it is evident that Amanda and Laura depend upon Tom and his job at the warehouse to provide for them, which makes Amanda’s dependency upon a man quite clear. This is similar to the way that Blanche DuBois’ survival is also dependent upon men. She bounces around from man to man taking advantage of their hospitality and is quite lost without them. She even states in *A Streetcar Named Desire* that she “has always

depended on the kindness of strangers” (Williams 102-03). In Blanche’s case, the kindness she depends upon seems to come predominantly from men; for example, she takes advantage of Stanley’s supposed kindness by staying at his house and attempts to court Mitch by using deceitful means (Williams, *A Streetcar* 1-103). Thus, it is clear that Blanche does not depend upon women to save her because, after all, there is nothing that a woman could do for Blanche because women were not exactly in charge of their own affairs at the time. Thus, both Amanda and Blanche are completely dependent upon men, and can seemingly do nothing to fend for themselves, which only serves to increase their dependency.

Another similarity between the characters Amanda and Blanche is the importance they both place on ensuring that they appear elegant in other people’s eyes. Jordan Y. Miller writes in an article, “Amanda’s past bears small resemblance to Blanche’s sordid experiences, but Amanda’s pretensions of gentility and her struggles to uphold the semblances of elegance ring just as false” (90). Here, Miller states that while Amanda and Blanche’s pasts may not contain a plethora of similarities, they do have at least one aspect of their lives in common: their shared struggle in keeping up a false appearance of refinement. This fact is demonstrated best when Amanda tells Laura, “Now just you wait. I’m going to dress myself up. You’re going to be astonished at your mother’s appearance” (Williams, *The Glass* 43). Here, Amanda is dressing up in an attempt to convince Jim, their gentleman caller, that she is a refined and elegant woman. She is desperately holding on to the person she was in the past and believes she can still be in her present state. Unfortunately for Amanda, this is nothing more than a mere fabrication of her own mind; she is not the woman she once was. Similarly to Amanda, Blanche attempts to convince others of her supposed refined grace as well. This is evident when she goes out with Mitch and pretends to be a virtuous woman by saying “It’s just—well—I guess it is just that I have—old

fashioned ideals!” (Williams, *A Streetcar* 65). Here, Blanche is essentially pretending to be a virgin in order to convince Mitch of her sophisticated nature, which is not even remotely close to the truth. Nevertheless, she puts on these false airs of gentility in order to convince Mitch that she is the kind of woman you marry, not mess around with. In the end, both Amanda and

to get away with his temper and inappropriate behavior. After Stanley throws Stella's radio out the window and then abuses her, she simply makes excuses for him and refuses to leave him. This is evident when Blanche says that she is going to get Stella away from Stanley and Stella responds, "He didn't know what he was doing.... He was as good as a lamb when I came back and he's really very, very ashamed of himself" (Williams, *A Streetcar* 44). Here, Stella simply tries to make allowances for Stanley's inexcusable behavior, which is a clear indicator of a submissive personality. The fact that she does not stick up for herself and just allows Stanley to treat her however he desires proves that she is not a dominant person. Thus, both Laura and Stella have submissive personalities that allow other people to take advantage of them quite easily.

Furthermore, Laura Wingfield and Stella Kowalski are also similar in the way that they are both deceived by the men they view romantically. In Laura's case, she had romanticized a boy she hardly ever had any contact with, Jim O'Connor, into a person he simply was not, which allowed her to put him on a pedestal. This resulted in Laura garnering romantic feelings for Jim and even her being led to believe that he could be interested in her as well. In fact,

could have ever been true. Thus, Stella was wholly and undeniably deceived by the man she had romantically linked herself to, just like Laura Wingfield. Sadly, both of their deceitful love interests caused them both pain. Jim caused Laura pain in the form of unrequited love and by giving her the hope of love and then crushing it. Stanley caused Stella pain by convincing her that her sister was both crazy and a liar, which hurt her because she loved Blanche and did not want to think that way about her. All in all, Laura and Stella had both felt the pain of another person's lies. Additionally, it can be conjectured that both of these women subconsciously allowed themselves to be deceived because the love that they wanted from these men was greater than any of their other desires. Laura hardly knew Jim, yet she completely allowed herself to be taken in by him. Stella knew how brutal Stanley could be, yet refused to believe her sister's accusations against him. Thus, it is quite probable that they were a part of their own deception.

Tom Wingfield and Stanley Kowalski are the final pair of similar characters from the two plays. One such similarity that can be found between the two is in the way that they both use alcohol to make themselves feel good. In Tom's case, alcohol is a substance that can be used in order to make himself feel better about his current living situation and to help ease the irritation of his overbearing mother. This is evident when Tom arrives at the apartment quite drunk after having a big disagreement with his mother about his life and the way he lives it (Williams, *The Glass* 23-25). Surely, he uses the numbing effects of alcohol in order to ease the pain he felt over the entire situation. Stanley also uses alcohol to make himself feel better; however, Stanley's alcohol use is certainly a little more dangerous than Tom's. It is apparent that Stanley enjoys drinking socially, especially during one of his poker games; unfortunately, this can cause him to be quite volatile in his actions. This is evident when Stella upsets him whilst he is drunk and he retaliates by throwing her radio out the window (Williams, *A Streetcar* 39-40). Stella responds to

Finally,

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