

Southern Pride as Reflected in Tennessee Williams' *The Glass Menagerie*

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Abstract. *This research is mainly intended to reveal the old southern pride reflected in the characteristics of Amanda, a southern lady. In conducting this research, the writer uses qualitative research, in which the data are collected in the form of words and the writer is the key instrument. The data were taken from the work itself and other relevant books supporting the data. In analyzing the data, the writer uses a mimetic approach, which considers that literary work is a reflection and imitation of aspects of the universe. The result of this research shows that in the southern part of America before the Civil War, there was a custom called "southern gentility." This is one of the aristocratic values that consists of the manner of speech, the way of wearing the clothes, and the manner of treating the caller: the way to welcome and praise the gentleman caller, his wealth, and his beauty. This southern gentility represents old southern pride or honor. These values are reflected in Amanda's attitude as an old southerner. However, a change in period is followed by a change in values; the aristocratic values mentioned above are no longer all relevant to the new South's way of life because they faded away after the Civil War in 1861-1865. Amanda, as an old southerner, has always held these values; however, realizing that they are no longer applicable in the present, she attempts to adapt the new southern values. Yet, she is too late to adjust because her son, who possesses new southern values, refuses to accept her advice, so he runs away.*

Keywords: *Aristocracy, Attitude, Pride, the South*

Abstrak. Penelitian ini terutama dimaksudkan untuk mengungkap kebanggaan selatan kuno yang tercermin dalam karakteristik Amanda, seorang wanita selatan. Dalam melakukan penelitian ini, penulis menggunakan penelitian kualitatif, dimana data dikumpulkan dalam bentuk kata-kata dan penulis sebagai instrumen kuncinya. Data diambil dari karya itu sendiri dan buku-buku lain yang relevan yang mendukung data. Dalam menganalisis data, penulis menggunakan pendekatan mimetik, yang menganggap bahwa karya sastra merupakan cerminan dan peniruan dari aspek-aspek alam semesta. Hasil penelitian ini menunjukkan bahwa di Amerika bagian selatan sebelum Perang Saudara, ada kebiasaan yang disebut "bangsawan selatan". Inilah salah satu nilai kebangsawanan yang terdiri dari cara bertutur kata, cara memakai pakaian, dan cara memperlakukan penelepon: cara menyambut dan memuji pemanggil yang terhormat, kekayaannya, dan kecantikannya. Bangsawan selatan ini mewakili kebanggaan atau kehormatan selatan kuno. Nilai-nilai ini tercermin dalam sikap Amanda sebagai orang selatan tua. Namun, perubahan periode diikuti oleh perubahan nilai; nilai-nilai aristokrat yang disebutkan di atas tidak lagi relevan dengan cara hidup baru Selatan karena mereka memudar setelah Perang Saudara pada tahun 1861-1865. Amanda, sebagai orang selatan tua, selalu memegang nilai-nilai ini; namun, menyadari bahwa itu tidak lagi berlaku di

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masa sekarang, dia mencoba untuk mengadaptasi nilai-nilai selatan yang baru. Namun, dia terlambat untuk menyesuaikan diri karena putranya, yang memiliki nilai-nilai selatan yang baru, menolak untuk menerima nasihatnya, sehingga dia melarikan diri.

Kata kunci: Aristokrasi, Sikap, Kebanggaan, Selatan

INTRODUCTION

Tennessee Williams, a native of Mississippi, is one of America's best and most dedicated playwrights (Baym Nina, 1819). He began writing in high school. During his college years, he wrote and rewrote more than twenty full-length dramas, many of them autobiographical (VanSpanckeren, 97). In 1938, he won a prize for his collection of one-act plays. *The Glass Menagerie* (VanSpanckeren 97). According to Baym Nina, in 1945, *The Glass Menagerie* was known as his first success. It drew large, enthusiastic audiences and went on to commercial success (aside from his next play, *A Streetcar Named Desire*, which ran from 1947 to 1949).

Williams is remembered by most playwrights as the creator of a new technique in his play *The Glass Menagerie*. Because in this play Williams employs non-realistic technique through his creativity on stage (Meyer, 1189–1890), it makes this play seem to be a unique and popular one. The technique is included at just the right time. Through the shifts, Williams can bring the audience not only into the past and its memories but also into the present and its realities.

Williams' goal with this play is to depict a southern lady who lives in the new South but retains the customs and prestige of the old South. It is supported by Rubin: "The Glass Menagerie expofamily's livingvigore geale vignete of as southern family (350)". Wilms emphasizes on the reality of southerners' customs and aristocratic vaexistthat stieixit in some of American societies nowadays, although the era has changed and those values are not all relevant to the time. It is proved by tAmanda, racter of Amanda who lives in memory of her southern youth (Baym reflects on the18) and fraws on idealiaristocraticvalues, trocratic valuas although she does housework to earn her family Literature is essential (Frubin, 350).As she has to face her children, who have different perceptions of those values, the conflict arises. It is true that in this play, Willaims emphasizes problems within the Souther family.

As a matter of fact, *The Glass Menagerie* is a story of the life of a southern family in one of New England's small towns in the 19th century, in which there is a character named Amanda, an old southerner who still holds the customs of the old South.

Before the Civil War, the South was a prosperous land; its societies adhered to aristocratic values and regarded themselves as superior to others. As quoted from Horton and Edward:

Most views of the South, expressed by both southerners and outsiders, have accepted the hypothesis that the region is a separate and distinct part of the United States, with distinct differences in background, economy, culture, and social attitudes (375).

In *The Glass Menagerie*, Amanda's attitude shows that her pride comes from her cultural and social background as a southerner. It is stated by Rubin that "Amanda, a mother, draws her idealized past from her aristocratic values and assumes a class structure in which white ladies lead idle, genteel lives" (350). It means that Amanda, as an old southerner, used to live in elegance and pleasure with beauty and charm, and she wished that she would become the wife of a man who belonged to the high class in society. The memory of the old South is reflected in her attitude, which contains southern pride. "Pride is a sense of one's own right or dignity: self-respect," according to the College Dictionary (933). Southerners took pride in their gentility. It is a social honor for old South ladies to master gentility because it reflects their pride.

REVIEW OF LITERATURE

Literature conveys one-of-a-kind human experience and knowledge. In *The Glass Menagerie*, Williams presents human experience to the audience through the characters, particularly Amanda, a mother who draws on an idealized past for her aristocratic values (Rubin, 350). In addition, she is living genteelly on the memories of her southern youth and her "gentleman callers" (Baym Nina, 1819).

There is much to admire in Amanda (Meyer, 1145). Although she has to do the housework to earn some money, she realizes that it is important for Laura to gain knowledge and skills. So, she enrolls Laura in Rubicam's Business College in the hope that Laura will get a skill in typing (Meyer, 1145), as supported by Rubin:

She... has the tenacity to survive in the new world and is grouping for means, and she tries to protect her gentle daughter Laura from her own fate by providing her with self-sufficiency (350).

It shows that Amanda's zest to survive is necessary to be admired. Amanda is a responsible mother. Amanda considers her family's future. "You go in front and study your typewriter chart or practice your short hand a little!" (Meyer, 1150-1152). The quotation means that she tries to provide Laura with skills, even though she is a widow who has to face the lonely struggles of emotionally and financially starved environments (Meyer, 1145). As a single parent, she works to provide for her family while raising her children and allowing them to advance in their careers.

The experience of Amanda in raising the children also provides knowledge in *The Glass Menagerie* because it provides more explanation about the reality that occurred in American society, in which there is a confrontation between Amanda and her children, particularly Tom, who has a different perception than her mother's. In every incident, the reader and audience are forced to recognize the truth in human life, whether in Amanda or her children.

The play contains the accumulation of each character's experience, which varies and differs depending on the subject. This statement is supported by Hudson.

Literature is a vital record of what men have seen in life, what they experienced of it, and what they thought and felt about those aspects of it that have the most immediate and enduring interest. It is fundamentally an expression of human life through the medium of language (10).

It implies that literature can deal with every human experience according to its subject and make a varying appeal to people. Amanda's memory of her southern aristocratic heritage and her gold past in the Blue Mountains makes her act like a respectable woman; in fact, she does housework to earn money for her family's needs. Meanwhile, the experience of Tom as an unhappy worker in the warehouse is limited to her glass ornament (Rubin, 350). The incidents in this play are an expression of Williams' thought, feeling, idea, spirit, and belief as a playwright who wishes to convey these to the audience or readers through the actions and speeches of the characters.

There are three genres of literature, namely prose, poetry, and drama. Drama is one of the literary forms that expresses human life since it presents the work in vivid dialog and actions. As a literary form, it has the unique feature that it presents stories through the dialog of the characters on stage. It differs from other types of literature in that it is presented directly by a teller but indirectly through the actors. As stated by Hudson, "in any literary work there should be plot, characters, setting, style, and also theme" (67).

Plot

In *The Glass Menagerie*, Williams presents the story of the minor conflict between Amanda and her children, Tom and Laura, on Scences 1–3. Starting with Amanda, who constantly tries to give Tom, her son, clear instructions on how to eat, It makes him not enjoy his dinner. Then she doesn't tell Tom to work outside of the warehouse. Of course, it makes Tom get bored and troubled, and then he goes to the movies too often and drinks too much to get out of his trouble. Amanda also makes Laura stay fresh and pretty for gentleman callers, which Laura does not expect, and the reality is the opposite of what she hopes. Laura chooses to go to the museum and visit the zoo instead of college. After this incident, Amanda takes the logical step of getting a caller for Laura (Meyer, 1146–1156). She prods Tom to help her marry off Laura even though she realizes (although she does not usually admit this) that Laura will probably not marry (Rubin, 350).

The conflict arises in scenes IV-V. Tom tries to make her husband aware of her method of forcing Laura to marry. Laura is crippled and seems a little peculiar to people outside (Meyer, 1166–1167). Amanda forbids him to say those words. Her role as a mother makes Tom surrender to her decision. The incidents still arise as Tom informs her that he has invited her friend to have dinner. The story's climax can be seen in Scene VI, when Tom invites his friend O'Connor to dinner, disregarding Amanda's motives and making O'Connor a caller for Laura. Scene VII is where the climax occurs. After dinner, O'Connor continues to accompany Laura, as Amanda hopes. Amanda is so happy because she thinks that O'Connor will become the gentleman caller for Laura.

The climax is falling down as O'Connor reveals that he is engaged to a girl named Betty. In the last part of scene VII, the denouement of this story can be predicted. Amanda accuses Tom of this fault (again, though it results from her foolishness and pride) for not giving information about this caller. Actually, since the first time, Tom has given her a warm reminder that he only invites this caller for dinner, not for being acquainted with Laura. The audience in a play knows what happens or can probably predict how it ends based on the story sequences.

Character and Characterization

When it comes to characterization, Williams brings up various character traits such as pride, fragility, and so on, which are reflected in Amanda and Laura's characteristics. Southern aristocratic values are characterized by Williams (Rubin, 350). Even if "she is poverty-stricken but graciously living on her memory of her southern youth and her gentlemen callers (Baym Nina, 1818)" and assuming a class structure in which white ladies lead idle, gentle lives (Rubin, 350), since she comes from the South (Meyer, 1174), She is a representative of the old South.

Laura also demonstrates another personality trait, fragility. She is like a piece of her own glass collection—too exquisite and fragile to move—and also Tom, a poet who works in a warehouse. His nature is not remorseless, but to escape a trap he has to act without pity. There is also Jim O'Connor, the gentleman who is a representative of the new South. According to Abrams:

In dramatic or narrative work, a character is a person endowed with and disposed to qualities that are expressed in what they say (dialogue) and what they do (action) (20).

Characters are classified into two types. Koenosoebroto distinguishes two types of characters: the main character, or major character, and the minor character. "The main character is the most important person," he says, "and the minor character is the character who is less important than the main character" (67).

Laura belongs to the main character in *The Glass Menagerie* because she is the central figure in the play. It means that she is an important character. Meanwhile, Amanda belongs to the minor characters because she plays to support the main character in this play. She is a minor character, but she holds an important role in this play.

Setting

Williams portrays the setting of this play in an apparent-face alley in the city of St. Louis and sets it in the Depression at the time of the Spanish Civil War. According to Rubin:

The city of St. Louis is used as a symbol of their exile: from the Deep South and its values; from the landscape and flowers; from the past; from meaningful work; from position in family; from security; and from beauty and romance (349).

Williams also emphasizes southern customs that were once known for their aristocratic values, with their glory and pride, but that are still relevant today. In the South, Amanda is known as a popular girl with the prestige of southern gentility, but in the new South, her pride is not respected anymore.

When it comes to southerners, they live apart from others in their honor because they considered themselves to be of the highest status in the old South. As stated by Horton and Edward in *The Background of American Literary Thought*:

Most southerners and outsiders agree that the South was a separate and distinct part of the United States, with distinct backgrounds, economies, cultures, and social attitudes (375).

In other words, the American people regard this land as more honorable. This honor influences the attitude of southerners. According to Brown:

Honor in the Old South applied to all white classes, in which gentility was a more specialized, refined form of honor and involved a number of quite subtle marks of status: the proper accent, the right choice of words and conversational topics, the appropriate attire, and acquiescence with various kinds of social properties and other rules not easy to follow with aplomb (38).

Biography of Tennessee Williams (1911–1983)

He was born Thomas Lanier Williams in Columbus, Mississippi, on March 26, 1911. Williams began writing in high school and, at the age of seventeen, published his first story in *Weird Tales* (Meyer, 1145). His mother, "Miss Edwina," the daughter of an Episcopalian minister, was very repressed and genteel, reflecting the southern beliefs of her youth. His father, Cornelius, was a traveling salesman, often away from his family and often violent and drunken when at home. As a child, Williams was sickly and overly

protected by his mother; he was closely attached to his sister Rose; he was repelled by the rough-and-tumble boys of the world; and he alienated a sales manager of the shoe company he had traveled for. This was shocking to Mrs. Williams and her young children, used to living in a small country town where a minister's daughter was an important person. Yet Mrs. Williams was a woman who could take care of herself, a "survivor." Williams' mother, the daughter of an Episcopal clergyman, was withered and genteel in contrast to his aggressive father, who contemptuously called him "Miss Nancy" as a way of mocking his weak physical condition and his literary pursuits. This family atmosphere of repression and anger finds its way into many of Williams' works through the characterization of domineering men and psychologically vulnerable women (Meyer, 1145).

Williams went to the University of Missouri but left after two years; his father then found him a job in the shoe factory warehouse. He worked there for ten months, writing feverishly at night. His closet friend at the time was a burly coworker, an easy-going and attractive woman named Stanley Kowaski. Williams found the life so difficult, however, that he succumbed to a nervous breakdown. After recovering at the home of his beloved grandparents, he went on to further studies, finally graduating at the age of twenty-seven (Baym Nina, 1819). Williams wrote one-act plays during his college years, and his first full-length play, *Battle of Angel*, premiered in Boston in 1940, but none of these early plays were commercially successful.

In 1945, however, *The Glass Menagerie* won large, enthusiastic audiences as well as the Drama Critics' Circle Award, which marked the beginning of a series of theatrical triumphs for Williams, including *Streetcar Named Desire* in 1947, *The Rose Tattoo* in 1950, *Cat on a Hot Tin Roof* in 1955, suddenly *Last Summer* in 1958, and *The Night Poker* (Meyer, 1145). The financial success of *Menagerie* was exhilarating, then debilitating. Williams called it a "memory play," seen through the recollection of the writer Tom, who talks to the audience about himself and about the scenes depicting his mother Amanda, poverty-stricken but genteelly living on memories of her southern youth and "gentlemen callers," his crippled sister Laura, who finds refuge in her "menagerie" of little glass animals, and the traumatic effect of a modern "gentlemen caller" on them. While there are similarities between Edwina, Rose, and Tennessee, on the other hand, and

Amanda, Laura, and Tom, there are also differences. The play is not literally autobiographical (Baym Nina, 1819).

The Southern Aristocrats and Values

Talking about the South, there are some myths that support and give the reason for the question, "Why does the South have different values from other regions?" The Cavalier South was one of the most prevalent southern myths. According to this legend, the differences between the North and the South lie in the notion that the North was settled by middle-class Puritans or persons who are very strict in Christian morals, whereas the South was founded by Cavaliers, by the gentlemen adventurers whose aristocratic lineage gave rise to the pattern of gracious living and elegant refinements (Horton and Edward, 378).

These Cavaliers automatically pass on their aristocratic values to their descendants. It is surprising if genteel living and heredity have become the Southjerner's identity in elevating themselves above others. It is claimed that the region in which the aristocrats reside becomes the region's leader (ibid.). Because of this perception, the region and its society have distinct social values.

One of these values is gentility, which includes the manner of speech, the manner of dressing, and the manner of treating the caller. According to Brown,

Nearly every southern community could boast a representative of gentility: "they were kindly toward people, strangers, and even their neighbors, whom others despised" (104).

It means that gentility is a mark for southerners, and it appears in their attitude. It is also stated that hyperbole as the style of southern speech is not only a sign of southern romanticism but is also a part of ritual speech (ibid., 96). It means that southern gentility can be seen both in attitude and words. It is supported by the statement, "For all their imperfections, gentility and honor together were not only functional aspects of southern life but, at times, creative ones as well" (ibid., 111). As Brown states,

The General Description of the North

In order to know the description of the Northerners, Brown states, "The Northern version of gentility stressed dignity, reason, sobriety, and causation" (97). The quotation means that northerners are calm and serious in manner and sensible in the way they use their powers to think and understand. It makes them careful to avoid danger or mistakes.

Brown also asserted that hyperbolic language and models no longer held in the North (98). It means that they are so careful to utter the words that they avoid saying something greater than their origin. About education, he further states:

In the North, teaching, charity jobs, etc. served as temporary expedients for young men still in search of more lasting and satisfying commitments. Chances to be a plantation tutor or academy master were snatched up by Yankee College graduates, whose credentials from Princeton, Yale, and other schools gave them a dedicated advantage over home-trained rivals (ibid., 186).

It means that northerners prioritize developing themselves through education in order to gain a career rather than through heredity. In short, the northerners do not have the same customs as the old southerners. According to Horton and Edward, there were no bullets in the dining room table (1378.)

RESEARCH METHODOLOGY

Research Design

Dealing with this research, the writer uses qualitative research. Since the study is concerned with drama as a literary work, the writer uses a qualitative method, and the data are collected in the form of words. It implies that qualitative research involves the gathering of data in the form of words.

Data Collection

The information is gathered from the play itself, in this case *The Glass Menagerie*, as well as from other books that support the analysis. Finally, the writer reports the result of the research descriptively. In collecting the data, the writer divides the source of data into two parts: the primary source, which is the work itself, *The Glass Menagerie*, and the secondary sources, which are other relevant books to enrich the writer's perception.

Data Analysis

The writer employs a mimetic approach to data analysis. "Mimetic orientation," or the explanation of the arts as essentially an imitation of aspects of the universe, is "fundamental," according to Abram (13).

ANALYSIS

Amanda's Attitude as an Old Southerner

Amanda lives on wealth as a child, and she has many gentlemen callers in the South, all of whom are the sons of planters. According to Williams in Meyer, on scene VI, she assumes that she will be married to one of these gentlemen callers and provide her family with a large piece of land and plenty of servants (1174). Amanda hopes to become a lady with a respectable position in society. The previous statement is in accordance with Rubin's assertion that "Amanda, the mother, draws on her idealized past for her aristocratic values." She assumes a class structure in which "white ladies lead idle, gentle lives" (350). It means that as a southerner, Amanda considers having a life of luxury. She has to have prestige, honor, and own a lot of money. But the era has changed; Amanda married a telephone company worker who then abandoned her and her two children. To earn some money for their needs, she has to do the housework. Although she doesn't own so much money or wealth and she lives in the New South, her experience of the old South and her gentleman callers makes her regard herself as if she were as rich and popular as in her era. Baym Nina's description of Amanda supports this: "Poverty has tricked her, but she is graciously living on the memories of her southern youth and her gentlemen caller" (1819). It is also proved by her words:

AMANDA. I remember one Sunday in the Blue Mountains—your mother received seventeen! Gentlemen callers! My callers were all gentlemen! Among my callers were some of the most prominent young planters of the Mississippi Delta—planters and the sons of planters! And I could have been Mrs. Durcan J. Fitzhugh, mind you! (Meyer, 1148).

In the quotation above, Williams shows that as an old southerner, Amanda is so proud to have many gentlemen callers as the planters because, in the South, the more she has gentlemen callers, the higher her prestige as a southern lady. Likewise, the more plantations and servants she has, the higher her wealth, status, and pride. It's clear from

Amanda's statement in Scene VI: "In the South, we have so many servants!" (Meyer, 1174). This statement is asserted by Horton and Edward in *The Background of American Literary Thought*:

In the South, a few prosperous families, with well-established holdings of a thousand acres or more, for a short time held a position of leadership and began to set standards of genteel behavior for all to admire and a host of pretenders to imitate (383).

It means that wealth and social structure are symbols of status. Ladies are very proud of their gentlemen callers because having so many gentlemen callers means they will become famous ladies during her period.

The ladies in this case should also know how to greet the caller through their manner of speaking, word choice, use of a polite accent, and manner of dressing—how they wear specific clothes appropriate to the situation at the exact moment. And the manner in which they entertain the caller—how they provide beverages, meals, and decorate the room as nicely as possible. These are called southern goiters. If they have all these capacities, they are called gentle ladies. Amanda feels so satisfied that she can entertain the gentleman callers and get acquainted with them because gentility is a symbol of honor for those who have lived in the old South.

A lady in Amanda's era, however, required not only a beautiful face but also a sweet tongue in conversation. It is seen on scene I:

AMANDA. I understand the art of conversation. Girls in those days knew how to talk. I can tell you. They knew how to entertain their gentleman callers. It wasn't enough for a girl to be blessed with a pretty face and a graceful figure, although I wasn't slighted in either respect. She also needed a quick wit and a quick tongue to deal with any situation (Meyer, 1148).

It means that a lady must use both her face and her tongue to answer the phone. It is clear that gentility among southerners also relates to the way they talk. It is supported by Brown:

Gentility was a more specialized, refined form of honor in which moral uprightness was coupled with high social position. The virtue of gentility... involved the mastery of quite subtle marks of status: the proper accent, the right choice of words and conversational topics, the appropriate attire, and being acquainted with various kinds of social properties and other rules (88).

It is also seen in her mastery of the subtle marks of proper accent on certain words when speaking on Scene VI:

AMANDA. I think light things are better *for this* time of year. Light clothes *and* light food are what warm weather calls for (Meyer, 1174).

Through the way Amanda utters certain words with a certain accent, such as "*fo.an*," it shows that she masters the aspects of gentility since the accent shows the polite accent of those who are in the upper class in the South.

Certain words are used when she gives Tom advice, such as "crust of bread," "sections in the stomach," "digest," "mastication," "delicate," "flavors," "appreciation," and "salivary glands" (Meyer, 1148). These are a sum of terms that have been chosen well and are appropriate to the topic. It proves that Williams, through Amanda's right choice of words in every sentence, shows us that there is gentility among southerners in this play. Another example can be seen on scenes IV–VI:

AMANDA. You are eloquent as an oyster. Man proposes, and women accept the proposal (Meyer, 1166–1174).

From the quotation above, Williams points out the custom of the South through Amanda's selected words and the way of guiding the caller to the conversational topic as seen on Scene IV:

AMANDA. Well, well, well, so this is Mr. O'Connor's entirely unnecessary introduction. I've heard so much about you from my boy. I finally said to him, Tom-good gracious! - Why don't you bring this paragon to supper? I'd like to meet this nice young man at the warehouse! I think we could stand a little more air in here. I felt a nice breeze a moment ago. (To Jim). Have you met Laura? let you in? Oh good, we've already met! It's rare for a girl as sweet as Laura to be domestic. I'm not all I never bit (Meyer, 1173–1174).

The quotation above shows that Amanda greatly praises O'Connor, then she tries to bring his attention to Laura by declaring her a rare, pretty, sweet, and mysterious girl. So, the conversation will focus on O'Connor, as a gentleman, and Laura.

Williams tells us that Amanda is a woman who has a great interest in choosing clothes. It is demonstrated when she requests that Laura wear the special attire for greeting the caller. Dressing manner is included in another aspect of gentility that concerns how to wear clothes or dress, namely, appropriate attire, as seen in Scene V:

AMANDA. And how about clothes? We have to wear something, don't we? I'll have that salmon loaf with Durkee's dressing! (Meyer, 1164-1165)

Amanda is concerned about wearing appropriate attire to greet the caller, as evidenced by the quotation. It is true that gentility played an important role in the lives of most girls in Amanda's era to boost girls' self-esteem toward society, particularly in attracting the gentleman caller.

In this play, Williams describes Amanda as a southern lady who reflects piety in her attitudes toward her children. It can be seen on scene IV below:

What do Christian adults want from them, mother?

AMANDA. Superior things! Mind and spirit issues! Only animals have to satisfy instinct! Surely your aims are somewhat higher than theirs! Compared to monkeys and pigs (Meyer, 1160).

Williams points out that Amanda realizes it is necessary to involve her children in learning about Christianity. Brown claims that "gentlemen were convinced that good order required regularly adhering to Christian doctrine" (10.1). Amanda learns that it is important to teach her children to appreciate this life. Piety was a component of gentility that concerned the strong belief demonstrated in one's worship and general behavior (ibid., 89). Amanda's piety also appears as she takes Laura over to the Young People's League at the church (Meyer, 1161).

In the meantime, Williams wants to show that learning is so important to the young generation, as Amanda says to Tom. She is concerned with her children gaining knowledge. It is seen in scene VI, when she directs Tom to think about collecting money for studying.

AMANDA. You smoke too much. A pack a day at fifteen cents a pack! How much would that amount to in a month? Thirty times fifteen, how much, Tom? Figure it out, and you will be astounded at what you could save. enough to give you a night-school course in accounting at Washington University! Just think what a wonderful thing that would be for you, son! (Meyer, 1167).

The quotation above shows that Amanda advises Tom to keep the money for his study costs instead of smoking because she knows that learning has become so important in the New England era. It is supported by Brown:

The perception of gentility underwent corresponding changes. In the early nineteenth century, the Newer States' chronicles sang of "men of talent and enterprise and women of beauty, intelligence, and virtue" descended from worthy eastern lineages (89).

The Decline of Aristocratic Values in Amanda's Attitude

The story of *The Glass Menagerie* starts with the conflict between the old and the new South seen in Amanda's attitude and her son's attitude. The conflict begins when Amanda calls her son to come to the table for dinner because she cannot say grace until he comes. As she says to Tom on scene I: "Amanda." We can't say grace until you come to the table! (Meyer, 1148) It is also asserted when Seth says to Laura on Scene VI, "Amanda." You are keeping us waiting, honey? We can't say grace until you come to the table (Meyer, 1174). Despite their pride, southerners were devoted to life tradition, according to Brown (117). The lives of South Koreans are bound together as a symbol of family honor. The falsehood also appears when Amanda does not let Tom look for a job outside of the warehouse because she relies on his income (Rubin, 350), although she actually realizes that her son is unhappy with his work and wants to go away. Tom utters his desire in conversation on scene VI:

TOM. I'm right at the point of committing myself to a future that doesn't include working in a warehouse! I'm like my father. Bastard's son of bastard! See how he grins? And he has been gone for fifteen years!

JIM. You are talking about your drip. How does your mother feel about you?

TOM. My mother is unaware of my plans (Meyer, 1172-1173).

In this quotation, Tom looks bored working in the warehouse, but he is afraid of her mother because she is so strict with her children. Amanda thinks it is her duty to guide her son and gives him direction from all sides, given her status as a mother. It is stated that "southern mothers played a dominant role in the care of infants" (Brown, 134). It implies that a southern mother has great authority in making decisions for her children, not only when they are babies but also when they grow up. It is asserted by Amanda when she gives the direction on how to eat in scene I:

AMANDA (to her son) Honey's don't push with their fingers. If you have to push something, the thing to push with it is crust. And chew your food, giving your salivary glands a chance to function (Meyer, 1148).

Amanda not only has the authority to make decisions for her children, but also the discipline, as evidenced by her request for Tom and her to "have dinner together." She constantly gives him advice on how to eat, not to smoke too much, not to go to the movies too often, to be good in appearance like her father, and asks Tom to eat with her and forbids him to arise from the table before the dinner is finished. "Southern parents always gave much instruction and constantly repeated advice about conduct. Discipline was a Southern hallmark" (Brown, 132–141). It is an honor for southern parents if they treat their children strictly according to the rule. It can be seen in Scene III, when she corrects Tom after he debates her for a long time:

AMANDA. You will hear more. Come back here, Tom Wingfield! I'm not through talking to you! You are going to listen; no more insolence from you! I am at the end of my patience! You've been doing things that you're ashamed of. That's why you act like this. I don't believe that you go every night to the movies and don't let out until two a.m. Come in stumbling and muttering to yourself like a maniac! You get a few hours' sleep and then go to work. Oh, I can picture the way you're doing things down here. Moping, doping! You're in no condition (Meyer, 1155).

This quotation shows that Amanda wants her children to obey her commands. Amanda, a mother, faces the difficult duties of a single parent and sometimes treats her son cruelly when she finds him doing the wrong things. According to Brown:

When overwhelmed with other duties, a mother could be very abusive. At times, they were prone to sudden anger and slapped their children harshly (142).

When a mother, like Amanda, notices her children making mistakes, she corrects them, even if it means using harsh words, as seen in Scene III:

AMANDA. What is the matter, you big, big idiot?

TOM, Look! I've got nothing, not a single thing! (Meyer, 1155).

Amanda is losing her patience and is being cruel to her children. She can't stop being upset because her children are against her. Sometimes she refuses to accept her children's rights. On the other hand, Amanda tries to encourage her son to do better and praises Tom if he does the right and proper things. As stated in Brown, "Mothers had to cheer their son with such little victories of pride..." (172). It means that southern parents can be proud of their children's appropriate attitude, as seen on Scene IV.

AMANDA (with great enthusiasm) Try, and you will succeed! Why? You're just full of natural endowments! Both my children are unusual children! Don't you think I know? I'm so proud! I'm happy and feel like I have a lot to be thankful for! Promise that you'll never be a drunkard!

Amanda's Attitude Toward Laura and Jim O'Connor

Laura Wingfield is Amanda's daughter. She is a crippled girl who is isolated from the real world.

Amanda, having failed to establish contact with reality, continues to live vitally in her illusions, but Laura's situation is even graver. A childhood illness has left her crippled, with one leg slightly shorter than the other and held in a brace. Steaming from this, Laura's separation increases till she is like a piece of her own glass collection, too exquisitely fragile to move from the self (Meyer, 1146).

It means that the result of Amanda's overly controlling treatment after "Pleurosis" makes Laura grow in an isolated world.

TOM. Strangers, she is terrible shy, and she lives in her own world, and those things make her appear a little strange to people outside the house.

AMANDA. In what way is she peculiar, you may ask?

TOM (gently). She lives in a world of her own—a world of little glass ornaments; she plays old phonograph records, and that's about all (Meyer,

Laura's true condition is clearly visible in Scene V. As a result, Amanda tries to protect her gentle daughter Laura from her own fate by providing her with a career and self-sufficiency (Rubi, 350), so that she becomes an independent girl with self-esteem and honor in society, rather than a crippled girl who is dependent on others. It is seen in scene II:

LAURA (rising). Mother, let me clear the table.

AMANDA. No, dear, you go in front and study your typewriter chart. or practice your shorthand a little. Stay fresh and pretty! It is almost time for the gentlemen callers to start arriving (Meyer, 1150).

Amanda realizes that treating Laura gently is not enough since the era has changed and skill is needed in developing one's career. So Amanda enrolled her daughter in Rubicam's Business College. We hope she will be able to develop her life by having good

typing skills and studying business. Amanda sees that the perception of gentility underwent correlative changes. Horton and Edward back it up: "In the early nineteenth century, sang their chroniclers, women of beauty, intelligence, and virtue" (89). Amanda also asserted it on scene II.

AMANDA. Girls that aren't cut out for business careers usually wind up marrying a nice man. Sister, that's what you'll do (Meyer, 1153).

In this statement, Amanda believes that a career is important not only for providing for oneself but also for attracting a good man because the world in this new era requires a girl with knowledge and skill. Although, as Brown points out, education in the old South seemed to emphasize man:

Southern educational ideals held that education should prepare young men for the world, implying that learning is only consumed by one gender. Learning is an expensive commodity throughout the plantation. South history (92-94)

Amanda knows that in the South, for girls, it is not enough to have a beautiful face and appearance or live in a gentle environment; they also have to possess intelligence.

Instead of going to school, Laura goes to the art museum and the bird house at the zoo. Her life's isolation has made her too frail to move herself to make contact with others. As she hears that Laura has dropped out of the course, Amanda is too shy and shocked. She cannot believe her effort and hope are useless. She feels so weak that she can barely keep on her feet. She has to sit down while they get her a glass of water (Meyer, 1151).

Amanda, as a southern paritee, is very eager to help Laura recover her family's situation. She gives her advice on how to advance her career. It is stated by Brown that "anxiety to preserve and ambition to recover family fortunes were constant refrains in advice to the young" (120). This reason drives Amanda to force Laura to become a dependent girl. It is also stated in her statement on scene II about the future of her family:

AMANDA. What are we going to do? What is going to become of usome of us? So, what are we going to do with the rest of our lives? (Meyer, 1151-1153).

This quotation shows that Amanda cares about her family's honor and future. So she advises Laura to do something to better herself. After the fiasco at Rubicam's College, the idea of getting the gentleman caller for Laura begins to play a more important part in Amanda's calculation. It becomes an obsession, like a universal unconscious image of

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the gentleman caller haunting their small apartment. An evening at home rarely passes without some illusion attached to this action as well as words (Meyer, 1154). It is predicted that Amanda will not surrender to the condition. She knows Laura is unable to be a dependent girl, so she wants to find a man to marry. Seen in quotation on scene II:

AMANDA. I swear, it's the only alternative I can think of! It isn't a very pleasant alternative, is it? Of course, some girls do marry. Haven't you ever liked a boy? (Meyer, 1153).

Amanda is wise enough to recognize (though not always admit) that Laura will most likely not marry (Rubin, 350), as she tells Laura in Scene II:

AMANDA. I know so well what becomes of unmarried women who aren't prepared to occupy a position (Meyer, 1152-1153).

In Amanda's opinion, if Laura becomes an old maid, there's no future in her life. According to Brown, "family honor in the South required the maintenance of wealth and, to a large degree, the perpetuation of the planting occupation" (198). It is also evident in Amanda's words on scene IV:

AMANDA. I mean that once Laura has a boyfriend to look after her, is married, has her own home, and is self-sufficient, There must be some! (Meyer, 1161).

Actually, Laura knows that getting a gentleman caller is impossible for her, so when Amanda tells her to stay fresh for the caller, she denies it by saying that it is impossible for her because she is a crippled girl named Laura. "I am not expecting any gentleman callers. I am crippled (Meyer, 1152).

Amanda wants Laura to marry so she can start a family. As quoted from Hoston and Edward, "because of the feudal rigidity of southern society, "family" is an important and desirable status symbol" (381). It is supported by Rubin: "The modern world has no role for dependent old maids" (350). Amanda's motives for making Laura marry come from both self-sufficiency and pride. Although Amanda's effort to find a caller for Laura is so great, Amanda gives specific terms for that caller, as stated by Brown:

Mothers had a good reason to rage against their circumscribed fate and their dependence upon often untrustworthy men, whom they could hardly help but envy for their freedom of movement and power (139).

In other words, as a mother, Amanda has a great responsibility to find a good man for her daughter. It is seen in scene IV.

AMANDA. Find someone who lives a clean life and does not drink, and ask him out on a date with your sister. Old maids are better than wives of drunkards (Meyer, 1165–1167).

She also asks Tom about the man's strengths and weaknesses based on his position, salary, and characteristics and social background. From this quotation, Amanda wants to know all sides of the caller, and she hopes he is a good man in habit and not a drunkard. It is her duty to know Laura's gentleman caller's habits and future. It is critical to determine whether he is a responsible individual capable of meeting the needs of the family. It is stated in scene VI:

AMANDA. Will he, at some point in the future?

I see plans and provinces, TOM!(Meyer, 1165)

The quotation above means Amanda learns that the future is a priority for men since in the newer states of the early nineteenth century, their hymns sang of "men of talent and enterprise" (Brown, 89). When Amanda knows more about the position of that man as a shipping clerk besides working as a radio engineer and doing public speaking, she seems to speak admiringly about that man. For Amanda, occupation is important for Laura's caller, as stated by Brown:

Occupation has received widespread praise because it is the most effective means of displaying and defending personal identity. Family, regional, and national honor (91)

As stated in scene V: "Honor is the reason Amanda wants to find a caller whose job it is to help Laura."

AMANDA. Then he sees himself as advanced in the world! Any young man who studies public speaking is aiming to have an executive job someday! And radiation engineering? a thing for the future! Both of these facts are very illuminating. Those are the sorts of things that a mother should know concerning any young man who comes to call on her daughter. Seriously or-not! (Meyer, 1165).

CONCLUSION

The old South, particularly the ladies, should have pride, dignity, and self-respect, which are categorized as the old southern gentility as one of the aristocratic values that consist of beauty, elegance, and worthiness. The manner of speech in this case refers to the capacity in holding the conversation by using carefully selected words to entertain the

gentleman caller, the manner of dressing or the custom of wearing elegant clothes appropriate to the occasion.

This southern pride is embodied in Amanda's characteristics and her attitude toward Tom and Laura. As time passes and values shift, gentility for ladies includes more than just the aspects mentioned above. It is no longer appropriate for ladies to live in gentility and be expected to marry a wealthy man in order to gain respect and honor in the eyes of society, but ladies should have intelligence and knowledge in order to live independently, but Laura's effort to force Laura to marry and her overbearing behavior caused the problem.

Amanda, in fact, wants Laura to become a girl with a good career and high self-confidence, although she lives in poverty and has to spend a lot of money to enroll Laura in college. Amanda's manner of greeting O'Connor as a gentleman caller is admirable because it demonstrates her appreciation and polite manners, but the motivations behind her kindness cannot be tolerated.

As an old southerner, Amanda treats Tom with southern respect, in which, as a son, Tom has to obey the parent's command, even though it is not appropriate to his wishes. He wishes to work somewhere other than the warehouse, but Amanda disagrees. It forces Tom to leave the house. She used her authority, ignoring Tom's feelings.

SUGGESTION

Some values of the old south cannot be maintained because they are no longer relevant to the era and social condition, such as considering oneself superior to others due to ancestry or status.

As parents, we should try to understand that our children have the right to choose a job that matches their skills and interests. We should provide children with knowledge and skills.

As sons, we have the right to decide everything, but we must not use that right to become disrespectful and indisciplined towards our parents.

As girls, we have to cultivate ourselves with knowledge and skill in order to improve our status.

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