

Dedication

To begin, I express my gratitude to God for granting me the strength, I would like to dedicate this work to:

To my beloved Family My Mother and My Father To my dearest fiancé

To my beloved brothers and sisters

To my closest friends and relatives and to my teachers

Thanks for all the encouragement express and support throughout this period

Farida

To My beloved Mother and My Father, whose encouragement have been my greatest source of strength

My beloved brothers and sisters, for their constant support

My friends, my teachers, whose encouragement have been invaluable throughout this journey

Melissa

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Abstract

This dissertation examines the intricate relationship between Literature and the human psyche, explores the thematic and structural parallels between Sam Shepard's *A Lie of the Mind* and Tennessee William's *The Glass Menagerie*, focusing on themes of trauma, the past, and the compulsion to repeat, and fragmented narratives, as portrayed by these two prominent American playwrights, through a detailed analysis of their works. The study investigates the psychological foundations of these plays by drawing on psychoanalytic theory of Sigmund Freud, In particular, it analyzes the characters' psychological disturbances rooted in their pasts experiences. With attention to Shepard's personal struggles reflected in *A Lie of the Mind*, By comparing the psychological landscapes of Shepard and William, this dissertation applies Freud's framework of the pleasure principle versus the reality principle to interpret the characters' psychological struggles and aims to illuminate the complexities of familial relationships and the enduring impact of trauma in American literature.

Key Words: Human psyche/ past/ compulsion to repeat / Trauma /Reality Vs pleasure principles/ Characters analysis

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General Introduction

Literature often serves as an intermediate through which authors explore the depths of the human psyche, going into themes of trauma, and the past. In this dissertation , we will explore the works of two renowned American authors, Sam Shepard and Tennessee Williams , focusing on Shepard's play *A Lie of The Mind* and Williams' play *The Glass Menagerie* .We will also board on a comparative expedition through the psychological background of the two seminal works and their characters in both works ,drawing upon the theory of Sigmund Freud **Beyond The Pleasure Principle** offers a profound framework for understanding these dynamics revealing how past experiences and internal conflicts shape their present realities. Sam Shepard life was marked by personal struggles and unstable household including a stormy relationship with his family.He was romantically linked to several notable figures, including actress Jessica Lange, these experiences have greatly influenced his writing, and *A Lie of the Mind* is often considered as his most autobiographical work.

Tennessee Williams emerged as one of the foremost American playwrights of the 20th century, is known for his novels and plays which often explored the perspective of a character recalling past events. His writing style is characterized by profound insights into the psychological complexities of the characters, Williams experiences with isolation, and family tension deeply informed his literary work. He adopted the pen name Tennessee, reflecting his Southern heritage. His breakthrough came with *The Glass Menagerie*, autobiographical play, known for the exploration of universal themes in American theatrical canon.

Shepard and Williams are considered as prominent writers in their era, they had described the influence of the past and the nature of trauma in the various forms throughout their works. By comparing the works of Sam Shepard and Tennessee Williams, it can bring us into understanding the resemblance in the psychic condition of both authors, even though they never met in person. Freud theory it still relevant until now, since there are still many phenomena of human behavior which are hard to be understood.

This research it gives a new contribution towards the study of literature in psychology. The art is strongly influenced by the authors biological and psychological factors and his social and cultural environment. In the case of Sam Shepard, he shaped his early life and development then he struggled with mental health problems, depression and the social climate disturbance including the consequences of the Second World War

On the other hand, Tennessee Williams came from a Southern family with a history of mental illness and alcoholism. His life in the American South was shaped by the complex legacy of slavery and racism. His Southern background had a powerful influence on his writing style, characters, and themes. There are conscious and unconscious expressions which appear through the art. Therefore, this research offer a clear picture about how biological and psychological factors, and social and cultural environment of the author are reflected in literary work.

A Lie of The Mind, and *The Glass Menagerie*, are chosen due to the authors representations of their own lives, and the psychological theory and clinical case management by providing extensive resources.

Review of Literature

Sam Shepard's *A Lie of The Mind* and Tennessee Williams *The Glass Menagerie* have received much criticism and attention, for their exploration of dysfunctional family dynamics, memory, and identity. Both plays delve with the complexities of familial relationships, illustrating how past trauma shape the characters realities. In *The Glass Menagerie*, Williams presents a memory play that blurs the lines between past and present, and reality. He writes that, "The play is memory. Being a memory play, it is dimly lighted, it is sentimental, it is not realistic." Critic Harold Clurman notes that the play is not exactly realistic because it employs memory, this approach allows Williams to explore the emotional depths of his characters, she also described the play as a "lyric poem", that captures the delicate interplay between memory and reality. Clurman noted that the characters, particularly Amanda and Laura, embody a wistful longing for a bygone era, with Amanda representing a fading personality, clinging to past ideals, and Laura retreating into a world of fragile glass animals as a coping mechanism. Clurman critique underscores the play exploration of the fragility of human aspirations and the inevitable passage of time.

Another Scholar Elizabeth Harper "Truth in the form of Memory" notes, "Williams does not attempt to recreate life as it was, but as it felt to be making the emotional truth more central than the factual one" (Harper 45). Rather than portraying events with objective realism, Williams reconstructs reality through the filter of emotion. Harper argues that this emotional realism is more revealing than any chronological accuracy. Harpers perspective supports the idea that *The Glass Menagerie*, is less about the past itself and more about how characters relive and distort the past to cope with the present.

Another critic by Brenda Murphy “Tennessee Williams and Elia Kazan: A collaboration in the theatre”. Murphy points to the apartment as both setting and metaphor, it physically confines the characters and psychologically reflects their limitations, she says “The apartment in the Glass Menagerie becomes a trap, a space that encloses lost dreams and failed escapes.” (Murphy. B, 1992)

As for W.P Dawson “Fate and Freedom”, he stated that Williams focused on freedom through acceptance of fate, endurance through acceptance of death. He explained that the characters are shaped and chained by forces which are too great or ancient for them to understand. He claimed “In Williams’s drama, memory acts not as a passive recollection but as an active agent shaping self- deception, nostalgia, and emotional paralysis.”(W.P. Dawson, Memory and the Self (1988)). Dawson provides a psychological framework that reinforces the idea of memory as performative and self-distorting.

Ann M Fox a literary scholar, critiques the portrayal of Laura as a fragile figure and he argued that Laura is reduced to a metaphor, rather than portrayed as a full complex person with agency. Ann M Fox specifically critiques how the Glass Menagerie treat Laura's disability more as a symbolic device than real identity. "Williams is condemning those myths of normalcy that were circulating during the period, ones that specifically targeted both disabled and queer bodies for persecution".(Fox, p. 135)

Thomas P. Adler (1970s) is a respected American drama scholar, his critic about the play *The Glass Menagerie* point out the play's status as a "memory play" and how this determines its structure and style and this means the play presents events as through Tom Wingfield's emotional memories and argue that Williams focuses on psychological truth over factual accuracy.

Harold Bloom, “Modern Critical Interpretation” 2007 of the play *The Glass Menagerie* by Tennessee Williams, he says that the play had mythic and emotional durability particularly by means of Laura's fragility. Thus, he praised the play as poetic kind of theatre and depict Tom as Williams' alter ego that had been trapped between family duty and the ambition of being poet and viewed Amanda as tragic character clinging to her past as southern belle and ignores her family harsh reality.

Another critical voice, Bosley Crowther, the influential film critic for *The New York Times*, reviewed the 1950 film adaptation of *The Glass Menagerie*, while Tennessee Williams's original 1944 stage play was widely acclaimed for its poetic structure and emotional sensitivity. Crowther was less impressed with its cinematic execution. His review is one of the earliest and most prominent critical responses to a screen version of the play. Crowther argued that the film adaptation suffered from excessive theatricality, which diluted the emotional resonance of the original play. He wrote: “comes perilously close to sheer buffoonery in some of its most fragile scenes”. This suggests that the play's subtle emotions, especially repression. Crowther's critique centers on the loss of emotional authenticity in the adaptation. While Tennessee Williams's play used poetic language, minimal staging, and memory-driven narrative to explore psychological depth and fragility. His comments reflect a broader skepticism at the time about translating experimental theatre into mainstream film. Crowther's review stands as an early example of the challenges in preserving Williams's lyric realism.

Clive Barnes, then a prominent critic for *The Glass Menagerie*, he observed that the play's deeply intimate quality could verge on discomfort in theatrical setting, he implied that Williams's autobiographical rawness risked alienating audiences by exposing private wounds to publicly, he says: “The play seems almost too personal, and as a result too painful, to be seen in the cold light of public scrutiny”. Despite his discomfort, Barnes

acknowledged the play's powerful moments: "This is Mr. Williams's sad bird of loneliness and, although the play rapped me it fascinated with the author's occasional sudden resurgence of skill... There are more flashes of genius here than in any of his later plays".

On another critical level, Director Gordon Edelstein's, offered a reinterpretation that received mixed to negative responses from critics, particularly for how it altered the tone and structure of Tennessee Williams's original play. Edelstein's staging, drew significant attention for its conceptual framing most notably, his decision to position Tom, throughout the performance, thus visually emphasizing the autobiographical frame of the play. This choice was intended to reflect the fact that *The Glass Menagerie* is a "memory play", filtered through Tom's recollections.

Focusing on Lewis Nichols, in his contemporary review, acknowledged Williams's melodic dialogue but pointed out structural blemishes: "Snatches of talk about the war, bits of psychology, occasional moments of rather flowery writing" detracted from the play's overall impact. Nichols praised Williams's "real ear for faintly sardonic dialogue", yet highlighted how elements like rhetorical takeovers or sudden shifts to broader topics, unsettled the textual cohesion. His critique calls attention to how Williams balances poetic lyricism with occasional digressions.

M. A. Corrigan 'Educational Theatre Journal', analyzing *The Glass Menagerie* through themes of memory, fantasy, and time. Corrigan highlights Williams's deliberate manipulation of temporality. He notes " the play past and present, created worlds of fantasy, and employed mythical substructures in order to suspend the irrevocable forward direction of time". Corrigan suggests that while these techniques reinforce the play's dreamlike quality, they also risk detaching the narrative from realism.

Gerald Willes in his review "Commonweal" (1986), criticized the play's "Cartoon atmosphere.

He saw the play as lacking Shepard's earlier work, he suggest that "The cartoon quality of the characters becomes pervasive, so much so that the knockabout often robs the play of the kind of powerful image that Shepard so often comes up with when a potentially comic situation or character turns suddenly painful or lyric". He also critique the play's structure, noting that the fragmented storytelling reflects the unreliable nature of memory : "The fractured storytelling, with its shifts between past and present, creates a disorienting effect where memory itself becomes unreliable, leaving the audience to piece together a shattered family history."

Memory is an existential function which helps people to understand who they are and why they are here, and the memory of an event is less important than its emotional weight on the remember. This is shown in *A Lie of The Mind*, Beth and Jake grapple with fractured selves caused by trauma and distorted recollections. Beth, suffering brain damage from Jake's violence, finds her sense of time and place disoriented her memory becoming both a barrier and a filter to reclaiming agency. Both Jake and Beth wish for a return to the past. Memory serving as both a source of trauma and means of reconciliation.

Critics have noted that Shepard uses fragmented and unreliable memories to reflect the psychological disintegration of his characters. For example Ash Nain Mohamed highlights how memory in the play is often intertwined with illusion and denial, complicating the characters' attempts to come to terms with their pasts. He says that " Shepard's portrayal of memory in *A Lie of the Mind* is intricately tied to illusion and denial, where characters cling to fragmented recollections that both protect and imprison them. Memory is less a reliable record than a battleground of competing truths". His critical focus on how memory blurs truth and trauma.

Focusing on another perspective Lynda Hart in *Gender and Power* critiques Sam Shepard's *A Lie of the Mind* through a lens of gendered violence, control, and the marginalization of female voices. In her broader work on feminist theatre (1994), Hart argues that Shepard's play expose the toxic undercurrents of masculinity and its impact on woman, Beth becomes a central figure of this critiques. After being assaulted by her husband Jake, Beth suffers a brain injury that leaves her speech fragmented and confused. Hart points out that this damage is not just physical, but symbolic of how female voices are silenced, in male-dominated family structures. She says that "Of all of Shepard's characters, Beth and Jake in *A Lie of the Mind* are the most profoundly shattered victims of gender conflict and nuclear family psychology". She critiques Shepard for reinforcing a male-centric view, where woman serve as emotional catalysts for male characters' redemption or realization, rather than being fully realized individuals.

David Richards in his review "The Washington Post" (1985), critiques Language and Communication, He notes that Shepard's use of language as fragmented elliptical, and the characters often speak in riddles, broken sentences, and cryptic metaphors. Richards argues that Shepard's dialogue at times "circles meaning without landing on it", reflecting characters who are unable to connect their truths. This disconnection is particularly evident in the way Jake and Beth attempt to express themselves post-trauma. The result is a language of half-truths, silence. David Richards comments on Shepard's use of language in the play "Characters speak in riddles, murmurs, and tangents...It's like listening to a family speaking in private code, never quite decoding the pain". He observes that the fragmented dialogue reflects the characters' psychological disintegration and their inability to communicate effectively. This use of language underscores the themes of isolation and miscommunication within the family unit. It is clear that the study of language is an essential basis for the interpretation of character development. The author's study of the language of

the play is very detailed and looks at how each character speaks, as well as any changes in their language, the reasons for these changes, and the effect of these changes on the characters.

At another critical level, Stephen J. Bottoms argues that *A Lie of the Mind* represents a deep existential crisis. He sees the play as part of Shepard's critique of American methodologies, particularly the illusions surrounding family, Bottoms writes that the play "terrain of the American Dream", he notes the irony in how characters strive for identity and connection but only discover inherited dysfunction. Bottoms is especially insightful in his analysis of Jake, he describes Jake's psychological state as emblematic of a culture, where memory and identity are no longer reliable.

Leslie Kane, a prominent Shepard Scholar, in her book 'The Art of Crime', emphasizes Shepard's turn toward psychological realism in *A Lie of the Mind*. She observes that Shepard abandons much of surrealism of his earlier works, in a more exploration of trauma, particularly brain injury and familial violence. Kane praises Shepard for giving Beth, a character with cognitive damage, agency through broken language. She argues that Beth's distorted speech becomes a form of truth-telling, while the other characters, who appear more coherent, engage in lie and denial. Kane writes: "Beth's voice, though fractured, is the most authentic in the play, a wounded lyricism that transcends conventional understanding".

In understanding Sam Shepard, Matthew Rode situates *A Lie of the Mind* broader thematic interests, memory and fragmentation of the self. He considers the play a landmark in Shepard's career because it integrates in American drama. Focuses on the way memory becomes unreliable especially for Jake and Beth creating a world where truth is subjective, he notes that the play "unfolds in a landscape shaped by trauma", suggesting that personal

histories are rewritten to suit emotional needs.

David J. De Rose delves into the portrayal of toxic masculinity and male disempowerment in *A Lie of the Mind*, he characterizes Jake, the central male figure, as the embodiment of aggressive male insecurity, whose violence stems from a need to control and process. De Rose writes: “Jake’s violence is a desperate attempt to assert control over a world that constantly slips from his grasp. His masculinity is performative and brittle”. He contrasts Jake with Frankie (his brother), who is more empathetic but emotionally stunted, suggesting that Shepard’s male characters are often trapped in outdated codes of behavior.

Bonnie Marri, in her critical essays on experimental American theatre, refers to *A Lie of the Mind* as a work of “poetic realism”. She appreciates Shepard’s ability to blend naturalistic family drama, especially in Beth’s scenes. She sees this use of setting as one of Shepard’s trademarks, and internal psychology. As for, Katherine Duncan-Jones, she claims that “A Lie of the Mind” ...is, above, all, thoroughly American, right up the symbolic climax in which a crumpled and bloodied stars and stripes is first unfurled, then carefully folded”. She highlights its highlights its Greek/ Shakespearean echoes yet uniquely American landscape, and underscores the rich damage in family dynamics: “Beth’s ‘brain damage’, which causes her staccato speech, matches the even deeper ‘damage’ endured... by all the characters”.

Likewise, professor Janet V. Head discusses Shepard’s *A Lie of the Mind* “Shepard creates richly drawn female protagonists- women who are complex agents of cultural history as well as victims...The moral distribution of responsibility for violence falls more heavily on men.” As for as Susan Harris Smith, contrasting Shepard to more literal playwrights, she observes: “ Shepard’s experimental dramaturgy and exploratory language...have crept...to the grave’s edge of realism”. She quotes critic Robert Brest, stating the play is: “His most ambitious play to date” but also “ bloated text” and a move “ toward the heart of American realism”.

Gregory W. Lanier, interprets the play's title as a philosophical metaphor. He suggests that the play explores how emotional connection is often a self- deception, reinforcing the disjointed relationships between characters. He says: "Any character who believes that he or she can achieve a full and mutual connection...engages in lies of the mind".

Focusing on another perspective, Michael Billing, strongly criticizes the play's aging and length, arguing that its once-powerful symbolism now seems overwrought and unfocused. He also questions the credibility of its mythic pretensions. "What looked mythic in 1985 now seems meandering Forget mythic resonance, this is pure bullshit". In another critical level, Jan Haken, highlights how the play explores patriarchal violence. She acknowledges that while woman are damaged, Shepard gives them agency and critiques toxic masculinity. She says: "The moral distribution of responsibility for violence falls more heavily on men".

A Lie of the Mind by Sam Shepard have much scholarly attention and critics have taken issue with various elements of the play, Benjamin J. Sook reviewing a university production, judged the play, he argued that the play's fragmentation and pacing coupled with uncertain direction undermined its emotional and thematic core, he says: "Disjointed portrayal of multiple family crises that emphasizes many of its actors... could not effectively elucidate Shepard's complex themes.

Issue and Working Hypothesis

From the review of literature, we deduce that the two great literary works *A lie of the Mind* (1985) and *The Glass Menagerie* (1945) written by the two writers Sam Shepard and Tennessee Williams, have been critiqued. However, to our best knowledge, no previous research has attempted to undertake a psychological study based on the major characters evolving within their social and cultural environments by applying Sigmund Freud's theory

The purpose of this study is to offer a clear comparative psychoanalytical analysis of the characters in Sam Shepard's *A Lie of the Mind* and Tennessee Williams' *The Glass Menagerie* referring to Freud's theory about traumatic events of the past. Psychoanalysis helps us explore characters' past experiences, traumas and family dynamics, unconscious desires and conflicts, asking the question: How do Sam Shepard and Tennessee Williams use Freudian concepts in their respective plays?

Therefore, we will discuss in this dissertation, how psychological family trauma, historical influences are represented in Sam Shepard's *A Lie of the Mind* and Tennessee William's *The Glass Menagerie* referring to Freud's theory of Trauma of the past, developed in his famous book *Beyond the Pleasure Principle* (1920) .

Methodological Outline

A reading of these works from the psychoanalytic angle implies a methodological conduct with the Freudian ideas. At a methodological level, this research will start with ‘General Introduction’ that states our main purpose. It includes a review of literature, dealing with critics on the selected plays Sam Shepard’ *A Lie of the Mind* and Tennessee Williams *The Glass Menagerie*. Besides, it contains the issue and working hypothesis, which is the task itself. The method section provides the definition of the past, summary of the theory of trauma and past according to Sigmund Freud. The materials’ section consists of biographies of the authors, brief summary of the two novels and the historical background. As far as the result section is concerned, we will focus on the findings of our research. The discussion section consists of two chapters; the first chapter deals with the main characters analyzing them referring to the Freudian theory. Whereas the second chapter will deal with the thematic study which is the analysis of the main themes in the two novels. The study hopes to draw conclusions summing up the main points dealt with within the research. The main research objective of this comparative study is to analyze the psychological trauma experienced by the characters of Shepard and Williams. It will closely examine the theoretical perspectives of Freudian theory, with a special focus on how the trauma of the past suffering of the past suffering of the characters influences their inner psychology, as depicted by the authors.

Methods and Materials

1. Methods

In order to discuss the psychology of the main characters in Sam Shepard’ “*A Lie of the Mind*” and Tennessee Williams “*The Glass Menagerie*” we will try to apply Freud’s theory of trauma and the past.

2. Significance of The Past

The Oxford Dictionary defines history as “ observation of past events with special attention to the vast factual details which maintain and transform and reject the values and prescriptions that underlie the interpretation of man-made events. For that reason, we must recognize the continuity of (past) history, a never-ending block of time, a block whose sides are in rise and the bottom in rise. According to natural facts, the past is knowledge. These two concepts should be separated in the first stage, since the word ‘past’ refers to the thought content about the ‘ technique method’ used to obtain information about any idea of what is produced on any phenomenon of human life”. Each person is not just an external element, but also an internal tradition and history. Man is the product of a long and complex history process. Throughout this process, human history was affected not only by the external physical and social world in which he existed but also by an invisible world, the inner and psychic world.

Summary of Sigmund Freud Theory

Sigmund Freud 1856 /1939, developed psychoanalysis, a theory of the human mind that explains behavior through unconscious desires, and childhood experience, and inner psychological conflicts. His theory is based on the idea that much of human thought and behavior is shaped by unconscious forces, which influence emotion, relationships, and decision making. Sigmund Freud believed that much of our mental activity is unconscious, meaning we are unaware of its influence. He suggested that painful memories and desires are repressed into the unconscious. Freud originally believed that human behavior is primarily driven by the pleasure principle, but in this work, *Beyond the Pleasure Principle*, he observed behaviors that

could not be explained by this principle alone. In *Beyond the pleasure principle* (1920), Sigmund Freud explores the paradox of individuals unconsciously repeating traumatic experiences, suggesting that the mind unconsciously re-experience traumatic events through nightmares, flashbacks, and repetitive behaviors that bring no pleasure and in fact, reintroduce suffering.

Freud theory represents a significant shift in psychoanalytic thought, emphasizing how unprocessed traumatic experiences can dominate the psyche and resist the healing influence of the pleasure principle. Freud's work laid the foundation for modern psychology, particularly in psychotherapy, personality theory, and dream analysis. Sigmund Freud's psychoanalysis theory is one of the most influential frameworks in psychology, shaping modern understanding of personality and behavior, and mental disorders. Developed in the late 19th and early 20th centuries.

According to Freud, factors from our family background, the traumatic events we have experienced due to our relationship with others shaped our ego. This also affects our memories that we tend to push deeper into our minds. The subconscious can produce various symptoms

.All these definitions are provided by psychoanalytic theories.

Biographies

2.1. Sam Shepard: (1943/2017)

Was an acclaimed American playwright, actor, author Known for his distinctive contributions to theater and film. Was born Samuel Shepard Rogers on November 5,1943, in Fort Sheridan. He grew up in California, where his father was an Army officer and teacher, and his mother was a school teacher. His writing career includes nearly 50 plays, blending

images of the American West, science fiction ,and elements of popular culture. His works are known for their poetics, and surrealist elements. In 1979,he received the Pulitzer Prize for Drama. Throughout his career, Shepard received numerous accolades, including 10 obit Awards for writing and directing, the most by any individual. In 2009 ,he was honored with the PEN/Laura Pell Theatre award as a master American dramatist .Shepard' personal life was as dynamic as his professional one. He was married to actress Olan Jones from 1969 to 1984,with whom he had a son, Jesse Mojo Shepard. Later, he had a long relationship with actress Jessica Lange ,and they had two children together, Hannah Jane and Samuel Walker Shepard .These experiences greatly influenced his writing ,all of his plays draw heavily on his personal life and struggles .

2.2 Tennessee Williams (1911 - 1983)

He was one of the most influential dramatists of the 20th Century and one of the America's most prominent playwrights, best known for works like *A Streetcar Named Desire* 1947, which was awarded the Pulitzer prize and solidified his reputation and *The Glass Menagerie* 1944. A semi-autobiographical drama that established him as a foremost playwright. He is widely acknowledged for his realistic and introspective dramas that explores fragile human psychology. His plays often focus on damaged characters and conflict between illusion and reality and most of his characters are often haunted by trauma and delusion. Williams is remembered as a deeply emotional and poetic playwright whose work continues to influence American theatre and literature that focuses on the family dynamic and personal struggles. Williams' life was marked by intense inner conflict and unstable household including a difficult relationship with his family and battle depression and addiction. These situations deeply affected him and inspired characters in his plays, all of his plays talk about his personal life

Synopsis

1.A Lie of the Mind by Sam Shepard

A lie of the mind is a 1985 play by Sam Shepard. The play follows two deeply troubled families connected by a tragic violence, the play is structured in three acts and in a nonlinear structure. In the first act, the play begins with Jake, a jealous and abusive man. Beth, his wife he believes he has killed her. In shock, he flees to his mother Lorraine home, where he is cared for by his overbearing mother and his skeptical siblings; Sally and Frankie. Meanwhile. Beth, has survived but suffers brain damage, is taken by her own family, her controlling father Baylor, her passive mother Meg, and her protective brother Mike, they isolating her from the outside world. In the second act, as the play unfolds, both families grapple with trauma and dysfunction, that have shaped their relationships. Beth's conditions slowly improves, and she begins to express a desire for independence Frankie, feeling guilty, goes to Beth home to check on her and ends up being shot by Baylor, who mistakes him for an intruder. Meanwhile Jake remains by his delusions, and paranoia. In the third act, as Beth regains more awareness, she expresses conflicting feelings about Jake, she still loves him, but also fears him. However, her family refuses to give her autonomy, treating her as a fragile object rather than a person with agency. Jake, lost in his own mind, regresses into a childlike state. The play ends with no clear resolution, both families continue to exist in a cycles of trauma and family dysfunction.

A Lie of the Mind is a psychological drama that examines the blurred line between love and violence, and the struggle for personal identity. The play fragmented structure and shifting perspective reinforce its themes of memory, perception, and the lies people tell themselves to cope with reality.

perspective reinforce its themes of memory, perception, and the lies people tell themselves to cope with reality.

2. The Glass Menagerie by Tennessee Williams

It is memory play that explores how characters use memory and illusion to escape the harsh realities of life. The play goes around the Wingfield Family: A dominating and Overbearing mother Amanda, and her two children, Tom and Laura. The story is set in a modest apartment in St. Louis during 1930s. The family struggles with financial difficulties after father abandons them and these lead to the destabilization of the entire family. Tom, as the major character of the play, who represents Williams himself. He is between supporting his family and pursuing his dream of being poet and escape from his family duties . Amanda, a faded Southern Belle who is stuck in the past and obsessed with finding a Suitor for her shy and disabled daughter Laura, who is unable to face the Outside world and keep spending all her days Caring for her glass figurines. Tom brings home a gentleman Caller, Jim for Laura, and when he arrives for dinner Laura is initially terrified but eventually engages in heartfelt conversation with him Since he was her classmate at school, but the moment turns bitter sweet when she discovers that Jim is already engaged. This revelation put Laura and Amanda in critical condition and highlighting the fragile dreams and illusion that the characters cling to. At the end of the play Tom frustrated with his life and the burden of the family expectation decides to leave home following his father footsteps, he reflect on Laura with tenderness but he is haunted by his leaving, Symbolizing the sacrifices made in pursuit of one's dreams. The play can be seen as an advice against heavy reliance on illusion and the admiration of the past. The family's life is shaped by long-ago abandonment of their father, whose portrait still hangs on the wall, symbolizing his continued absence. Amanda worries about Laura's future and is

determined to find her a husband. At Amanda's urging, Tom invites a coworker, Jim O'Connor, over the dinner.

Historical background

When dealing with the historical background of the two American Writers Tennessee Williams and Sam Shepard, it is important to know that they are deeply influenced by the historical context in which they were written. Williams play, set in the 1930s during the period of Great Depression just before World War II. This play highlights the struggles faced by American families, dealing with poverty and this period is known the intense economic difficulties where jobs were hard to find money, and people desire to escape and seek for transformation and freedom is the wish of many Americans at that time and these reflects the trauma, emotional and complexity that characters represents in the play. In contrast, *A Lie of the Mind* written during post Vietnam and post World War II 1980s. This work reflect the rise of violence and broken families during that time and shows the struggle for identity and emotional repression of 1980s America and this guide to the influence of the characters in the play that shown as repetition of emotional trauma and families dysfunctions. This historical background offers a vital foundation for understanding Freud's theory concept of compulsion to repeat to explore the characters' reenact past traumas and repeat patterns behavior.

The influence of the Great Depression on Tennessee Williams work.

The way Williams describes harsh reality of family dysfunction in his work shows how deeply he was influenced by the period of Great Depression. Additionally, using themes of loss and failure, economic hardship, disillusionment and psychological trauma mirrors the results of the depression and harsh reality of family dynamics. The economic collapse of 1930s influenced his character's lives by showing their struggles and instability. The Great Depression ruined the hope of better life of so many people and American dream seems impossible and it is the case of *The Glass Menagerie* where the characters were struggling with poverty and broken dreams trying to escape from brutal reality of their life reflects the frustration and anxieties experiences that people were facing during this period that was marked by massive economic suffering. Overall, the influence of The Great Depression on Williams is key to understand the psychological and historical roots of his literary writing. During the Great Depression, millions of Americans lost their jobs, savings, and homes. In *The Glass Menagerie*, Tom works in a warehouse to support his mother Amanda and sister Laura because their father abandoned the family. This reflects the economic anxiety and desperation many families felt during the Depression. The Great Depression, had a strong influence on *The Glass Menagerie* it created a world of financial hardship, broken dreams, and emotional escape. Tennessee Williams used his own family's experiences to show how people struggled to survive, hoped for something better, and often escaped into memory, fantasy, and illusion when real life became too hard. The experience of The Great Depression, shaped Tennessee Williams by exposing him to poverty, family breakdown, and emotional trauma, he poured these experiences into *The Glass Menagerie*, it is a deeply personal reflection of how Williams carried the weight of his past, and much of its emotional truth comes from his real-life struggles during the Depression.

The influence of the World War II on Sam Shepard work

Shepard's work reflects the anxieties of the World War II by exploring the psychological consequences of the War and its effects on families dynamics. *A lie of the Mind* mirrors the endless impact of the WWII on the characters. Disillusionment, fractured identity, violence and emotional disconnection in Shepard's work are the themes that deeply linked with the result of the World War II and its impact on the characters' struggles with their traumatic events. All in all, WWII played a significant part in shaping the psychic conflict and historical aspect of the author's work. World War II shaped the generation of parents in *A Lie of the Mind*, even if the war is not directly mentioned, the emotional damage, pressure to be strong, and silence left behind by the war still haunt the next generation. Sam Shepard uses the play to expose how war trauma, even when hidden, continues to affect families, identity, and love. After WWII, American culture celebrated the image of the strong, silent, patriotic man. Shepard questions this ideal. In the play, men like Jake are emotionally broken and violent, not heroic. The war- era idea of masculinity doesn't work anymore, and Shepard shows how clinging to those old ideals causes harm.

Endnotes

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Results

The analysis of Sam Shepard's play *A Lie of the Mind* and Tennessee William's *The Glass Menagerie* has revealed significant insights into the representation of trauma. Despite notable differences in narrative structure and setting, both authors effectively delve into the past and its psychological ramifications, illustrating the profound impact of these phenomena on the human experience.

Both Shepard and William engage readers in an exploration of the psychic struggles that shape individual. Their works highlight the vague conflicts arising from trauma, demonstrating how these conflicts resonate across generation. Shepard's characters are deeply influenced by their past experiences, leading to repressed memories and unconscious conflicts that manifest throughout the narrative. Similarly, William's play indicates the psychological death and relinquishment of present responsibilities.

Overall, the findings indicate that both authors provide a nuanced examination of the psychological and emotional consequences of trauma, emphasizing its lasting implications on individuals. Through their respective narrative, Shepard and Williams contributed to deeper understanding of the complexities surrounding trauma representation.

Discussion

In our research work, we will focus on the main findings achieved from the analysis. We studied the two American modern works, Sam Shepard's *A Lie of The Mind* and Tennessee Williams *The Glass Menagerie*, referring to some key principles of Freud's theory, the influence of past events and trauma developed in his famous book, *Beyond The Pleasure Principle* (1920, p. 25).

The analysis of *A Lie of the Mind* and *The Glass Menagerie* through the lens of Freud *Beyond the Pleasure Principle* reveals that both plays deeply engage with the idea that human behavior is not solely driven by the pursuit of pleasure, but is often governed by unconscious to repeat trauma. Thus, our dissertation is divided into two main chapters in order to answer the issue question. In the first chapter, through the comparative analysis of characters in both works Sam Shepard's *A Lie of The Mind* and Tennessee William's *The Glass Menagerie*. In the second chapter, we have deduced that both Sam Shepard and Tennessee Williams have created a family dynamic which is rich in family obligation and dysfunctional. Both works suggest that their character's traumatic experiences in the past have played a significant role in shaping their unstable lives. We have also shown that the characters are struggling, suffering from the harsh events.

Finally, in both *A Lie of the Mind* and *The Glass Menagerie*, the characters show that people are not always guided by the desire for happiness. As Freud explains in *Beyond the Pleasure Principle*, some behaviors come from deeper, unconscious forces and trauma. Freud's theory helps us understand why these characters act the way they do not just because of their choices, but because of inner psychological struggles.

Chapter One: Character's Behaviors Through the Lens of Freud's Pleasure and Reality Principles

This chapter is a comparative study between the characters of the two plays, this section of the dissertation will focus on how the unconscious mind influence the behavior of the main characters in Sam Shepard's *A Lie of the Mind* and *The Glass Menagerie* by Tennessee Williams. To fulfil this analysis, with concepts of Freud's theory **Beyond The Pleasure Principles**. The characters chosen for the study of the works have their different fates as they evolve through the play, but what makes the comparative study interesting is the present behavior shaped by the past. Both writers are influenced by the past events which has effect on the development of the present lives of the characters. These two writers wrote at different times, Shepard during the 1943 and Williams in 1945. Thus, the cultural attitudes and intellectual climate of the writers' times would have differed when it comes to the understanding of the human mind.

In both works, characters display some behavior those make us feel Freud's theory of psychic trouble of the past. The main characters in *A Lie of the Mind* and *The Glass Menagerie* are doomed to live a life of darkness. And these characters behaviors reflects Freud's theory of the psychic conflict and how the past trauma continues to affect their present life, also how they are not just reacting to external reality, but are trapped by inner forces beyond their control as Freud argues that not unpleasant experiences comes from the shift from the Pleasure Principle to the Reality Principles and that some inner conflict in a life happens because we have to accept reality as it is, instead of seeking instant reality, as he states " There can be no doubt, however, that the replacement of the pleasure by the reality principle can only be made responsible for a

small number, and by no means the most intense of unpleasurable experiences” (Freud, p. 10, 1920)

To start with Shepard play where the characters behaviour reflect Freud’s idea that people often deal with the pain by creating false beliefs or ignoring the truth which is shown in how the characters behave and often they try to avoid pain by living in denial. Yet the reality of their situation eventually forces them to confront the truth , according to international journal of language and education research :

The pleasure principle belongs to the primary level of mental activity. Although human beings could gain pleasure from sexual impulse and some violent behaviour most of them will make a rational decision. Influenced by the social custom, human beings are informed of the fact that sexual and violent behaviours are inappropriate expression of human desire (p.50).

This means that the pleasure principle is a natural part of our mind that seeks for immediate satisfaction even though the actions that can bring pain, in contrast the reality principle teach us how to control ourselves and make acceptable decisions , and as we grow up we find better ways to act instead of doing something wrong , and this was exemplified by Shepard characters as it is following

Jake, was the play central character, Jake is a violent and emotionally unstable man ,who beats his wife , Beth, so severely that he believes he has killed her . He flees to his childhood home, where he regresses into a childlike state under the control of his overbearing mother. His journey is one of guilt, delusion, and a desperate search for identity , as mentioned in Act I scene 3 “Now. Why now ? Why am I missing her now , Frankie? Why not then When she was there ? Why am I afraid I am going to lose her when she is already gone? And this fear, this fear swarms through me floods my whole body till there is nothing left. Nothing left on

me.”(Shepard,1985,p.17)

Jake, Beth’s husband, who is struggling with his own issues, violence and mental instability . His character represents the darker aspects of masculinity and the impact of trauma on relationships. He is driven by his emotions and desire, his abusive behavior towards Beth need for control and validation by emotional gratification. His grasp on reality is unstable, he is driven primarily ruled by the pleasure principle, while he approaches the reality principle by the end.

Beth, one of the central characters , Jake’s wife and a victim of his abuse she is dealing with the aftermath of traumatic event involving her husband , she suffers from brain damage, which affects her speech and cognitive functions. She tries to assert her independence but is caught between her past with Jake and the control of her family, particularly her overprotective brother, as Mike, states

Beth: who fell me here ?, Mike: don’t worry about that Beth: who
fell me ?Iza ;Iza name ?Iza name to come. Itz;inza man ;name Aaah
;aall a love Mike: don’t try to talk, Beth ;you just need some rest
now. Beth: don’t leev me . Mike: I wont ,honey
.I promise.(Act one, scene 3) .

And also ,as Mike argued: “you can see it when you are alive, Beth: why?, Mike: because, you had be dead if you could see it . It sticking out , Beth: you can see the head? The face. Mike: yeah, that s right ; but not the brain.”(Shepard, p. 40) She lives in dream-like state, disconnected from reality, thus represent that her pleasure principle replaces by reality. Beth disoriented by trauma, driven by the pleasure principle as a means of psychological self-protection from trauma. Over time, she gradually moves towards the reality principle as her mind begins to re-engage with truth.

Mike, Beth's brother. He becomes overly protective of her ,after she returns home ,treating her as if she is completely incapable of making her own decisions . Has a controlling and aggressive side he is one the most grounded and realistic characters in the play. He is clearly ruled by the reality principle. Mike is a protective of Beth and wants to keep Jake away from her. Mike represents traditional masculine authority and confronts reality.

In addition to Frankie, Jake's brother. Unlike Jake, Frankie is more grounded and can passionate, he is skeptical of Jake claims about Beth death he represents a bridge between the two families. He is an emotionally complex character who shows a mix of both principles He starts off swayed by the pleasure principle need for validation, but transitions toward the reality principle as he confronts the truth of Beth's condition and the consequences of Jake's actions, he evolves into a more reality oriented role. He is one of the more emotionally honest characters in the play, by the end he becomes more grounded and begins to operate based on what is right and necessary.

Sam Shepard *A Lie of the Mind*, characters sometimes brought back into their thoughts some unpleasant or painful experiences not to intensify psychological distress or pain, but because the mind needs to process and understand them and it keeps find a ways to seek on the painful events of the past, and process them through reflection and this reflect Freud idea about the role of the pleasure driven psyche , as he state “ Even under the dominance of the pleasure principles, there are a ways and means enough of making what is in itself un pleasure able into a subject to be recollected and worked over in the mind”; (Freud, p. 17, 1920).

Furthermore , Tennessee Williams the glass menagerie characters live between fantasy and reality their desire to escape into pleasure principle as a comforting illusion and pressures of real life responsibilities, and their behavior illustrate the human tendency to retreat from pain into fantasy , according to interpretation of Freud :

Pleasure principle is a strong tendency within human being's psychology, which it fights against some force and conditions in this regarding , the forces or conditions that fight against the pleasure and facilitate humans to make a rational choice is reality (p.50).

This signifies that , human psychology is strongly influenced by the pleasure principle, which is the natural desire to avoid pain and seek pleasure . However, this desire regularly comes into conflict with other factors which challenge our pursuit of pleasure and help us to deal with reality principle and be more reasonable and often make logical decisions. The pleasure principle exemplified by Tom Wingfield character who is considered as the central character in the play as both the narrator and protagonist. Tom represents Tennessee Williams himself who feels stuck between his responsibility to his family and his desire to live his own life and get his independence by following his dream of escaping from family duties and pursue his adventure to be poet, and to avoid his harsh reality as a head of the household. he escaped to the alcohol, movies at night and smoking cigarettes this symbolize how trauma influences and shapes behavior, his character reflects a conflicts between the pleasure and reality principles torn between responsibility and desire and he eventually chooses his pleasure that shown by leaving his family and follow his desires as he state in the play "I didn't go to the moon, I went much further - for time is the longest distance between two places. "(William, 1944. p. 115) This means that he is driven by his pleasure principle but his family memories haunt him and he keeps repeating the past events. However, he chooses to pursuit his personal freedom, and get away from heavy responsibility are imposed by his mother Amanda.

Another character in *The Glass Menagerie* character is Laura, Amanda's daughter, her childhood illness left her walk with limp suffering from inferiority complex and low rates herself. She has a *Social anxiety and Shyness*, spend almost of her time with her glass

menageries which symbolizes her fantasy world and inner fragility and comfort, her pleasure principle refers of her seeking to follow her desire and reject her harsh reality that seems to her difficult and this shown in.

I went in the art museum and the bird houses at the zoo. I visited the penguins every day! Sometimes, I did without lunch and went to movies. Lately I've been Spending most of my afternoons in the jewel box, That big glass house where they raise the tropical flowers!
(Williams, 1944, p. 11).

This show that Laura finds this quiet peaceful places just for escaping from her reality, and these activities provide pleasure and emotional security that lead to protect her from challenges of the real world. In the play Tom and Laura's psyche avoid reality principle and cling to memories as defense mechanisms. They are both guided by the pleasure principle. Laura by avoiding her harsh reality and retreating from the difficulties of the real world and escapes into her internal worlds and she tries not to have any discussion with her mother Amanda who pushes her to face her fear to be social and build her own real life .Likewise Tom, by escaping and even by abandoning his family, just to be free and follow his desire, their behavior illustrates the ego's retreat into fantasy by avoiding the harshness of the reality.

In addition to, Amanda, The mother of Wingfield family. She is over bearing mother, faded Southern belle clinging to her past glories, her character as the matriarchy is deeply rooted in the reality principle even if she is sometimes delusional about the past. She tries to push her children to deal with their reality. Tom as the reluctant provider who should take care of his family and follow his duties. Laura to help her find a gentleman caller. Amanda embodies her ideals as popular girls in Blue Mountain to fit Laura into the world and accept

herself as Woman who should get marry. Amanda's goal is looking for sensible ways to support her family and help them going. Despite her attempt to impose her beliefs and principles on her children that create some conflict between them but Amanda wants the best for her children as she says.

No, I don't have Secret. I will tell you what I wished for on the moon.
Success and happiness for my precious children! I wish for that
whenever there's a moon, and when there isn't a moon, I wish for it,
too. (Williams, 1944, p.39).

This shows the true love she has for her children that means She can not avoid the reality principle of being mother. Amanda behavior shows a desire to manage the family's difficult reality and tries to hold her family together after being traumatized by her husband who abandoned them and her reaction toward her children of controlling their future reflect the ego's role in postponing pleasure, dealing with stress and facing hard Situations, because She wants them to succeed in the long run.

We have also, Jim O'Connor, A gentleman Caller, he is Tom and Laura classmates, he works with Tom at the Ware house and taking night classes in public speaking, for him the future is more important that keep seeking for past, his character represent reality principle because he is conscious of his limitations and is trying to overcome them through self- improvement.

Whereas , Amanda Wingfield and Jim O'Connor, reflect the reality principle but in different ways , they deal with the reality and confront it even if they respond to it differently , Amanda often dreams about her past filled with gentlemen callers and denies the present , but she still deals with her harsh reality conditions and want security for her family. As well as, Jim, represent someone who accept reality as it is and he follows real life goals, and they are exemplifying the Freud's concept of dealing with the reality instead of clinging to the

pleasure desire , according to cherry :

The part of our personality that makes us want to do something impulsive is the Id, while the structure of our personality that deals with the reality is called the ego. Freud called the term “reality principle” to explain how the ego prevents you from immediately giving the id what it want (Kendra cherry 2023).

This shows that the ego is the part that helps us deal with real life situations instead of seeking the pleasure that often leads to illusion and it is the case of Amanda and Jim, dealing with the reality rather than seeking for past events of their life even it bring them the pleasure.

Both works show how human struggles between the pleasure and reality principle and it effects on family dynamics and invented reality to avoid dealing with painful truth . These work serve as symbolic expressions of the author’s internal struggles and as a means of confronting and understanding their own psychological experiences through drama.

Endnotes

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Ibid., p. 28.

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Ibid., Act 2, p. 46.

Ibid., p. 53.

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Ibid., Scene 7, p. 54.

Chapter Two :Similarities and Differences in the Portrayal of the Psychic

Trouble of the Repetition of Traumatic Events

The past defines the present and the present predicts our future. The Freudian theory of trauma is based on the effect of the past on our thoughts. The emotions, the thoughts and behavior are strongly linked. A traumatic past remains as a memory in our brain, as negative thoughts that will stay in our minds. These negative thoughts shape our emotions, these two main components predict our behavior and actions.(Freud,1920.p. 45)

In order to explore the similarities and differences in the authors' picture of the past. In these work, the characters manifest different perceptions about their social lives and the cause of the bad experiences. Additionally, Shepard and Williams explore the dynamics of family life and issues. However, the works also have some significant differences in their representation of turmoil of the past. In order to understand the significance of the differences and similarities of the description of trauma of the past in the plays, a brief historical background recounting is necessary. If a member of a family suffers from one signal traumatic event like an accident or disease, it would have major consequences on the victim but also the whole family. In Sam Shepard's *A Lie of the Mind*, every member in the family has a history of traumatic events that affects the life of the whole family. Similarly, in Tennessee Williams *The Glass Menagerie*, the past has affected the characters and marked them. Shepard and Williams address extremely painful, negative effects of the past. This is the case when the victims of the past are incapable of understanding the cause of their suffering and feeling of guilt that reinforce this emotional

wound which is closely linked to that kind of trauma. The writers make us aware that the present is simply a product of the past, and that any disturbance in the past time leaves lasting effects.

In *A Lie of the Mind*, the past is very distant and unchangeable, too great to conquer, and Jake family is unable to escape its negative influence. *A Lie of the Mind* is a memory into the past and through the dialogue and actions the characters take, we are given a flashback into a time where the character speak of the past with affection. The contrast with the past and the present is harsh and the audience can really feel the sense of loss and tragedy from Beth's memories. The dialogue acts as an effective means of expressing the distance between the past and the present, but the most powerful technique and elements in the play in expressing the past of the characters are the past's influence and its tragic interpretation. In the past, Beth was a happy woman who loved Jake, her husband, and thought she could build a life together with him. This is very different from the woman we see in the play, as Beth's psychological and emotional state is severely damaged from both physical abuse and mental trauma .Whereas in *The Glass Menagerie*, we see a past which, though also traumatic, is less final, and there is suggestion that the past can still be captures in the present, and that resolution is possible. The characters, Amanda, Tom, and Laura are all shaped by illusions, and the trauma of abandonment Williams *The Glass Menagerie*, explores the weight of personal memory and the emotional tool it takes on individuals who struggle to reconcile the past with the present. The characters who suffer through the trauma in their lives and feelings arrive at a sort of happiness. At the end of their emotional sufferings, they become aware of the root cause of their pain and perceive a possible way of healing their inner wounds. Only by confronting their secret trauma and being able to release the hold of their painful memories, illusions, and silences, can true healing occur the individuals. Yet, Williams leaves this possibility unresolved, suggesting that

for some, release from trauma remains forever out of reach, and emotional healing may occur only in memory, not in reality.

Sigmund Freud theory *Beyond the Pleasure Principle* offers sign of the new structure of the mind based on Repetition compulsion. Freud describes compulsion to repeat as "a phenomenon exhibited in the behavior of children and in Psychoanalytic treatment he suggests that this compulsion is something driven from the most intimate nature of the instincts" (1920). He claims that any past and traumatic event shapes the unconscious that impacts the unconscious and ultimately affects the behavior of a person or/and a group of people. Freud believed that human psyche is unconsciously driven towards repetition and even destruction, his concept the compulsion to Repeat is definitely the repeated recall of the past experiences whether positive or negative often reflect deep seated emotional instinct that can not be erased from memory. However, this persistent focus on the past can prevent one's ability to engage with the present, ultimately obstructing personal growth and the shaping of the future.

In order to explore the similarities in the author's picture of the repetition of traumatic events this dissertation illustrate a comparative analysis. In these works we observe how individuals and families reenact trauma unconsciously that lead to their disturbing social lives and cause the problematic experiences that mirror Freud's idea that trauma disorients the ego, leading to inner fragmentation. Furthermore, Tennessee Williams and Sam Shepard explore the complexities , disorders dysfunctional dynamics of family trapped in cycle of trauma, memory and delusion that reflect a site of psychological damage. However, the plays also have notable distinctions in their representations in repetition of traumatic events. So as to perceive the

significance of the similarities and disjunctions in the depiction of the repetition of traumatic events in the play a preliminary review of the historical setting is important.

The manifestation of a compulsion to repeat exhibit to high degree an instinctual character and, when they act in opposition to pleasure principle give the appearance of some 'daemonic' force at work .
(Freud, 1920, p. 36)

This idea come from Freud's theory which clarify that there is a powerful force comes from deep instincts that push persons to keep repeating certain experiences of their past that might even cause them pain instead of bringing them happiness. This is Depicted in both Tennessee Williams *The Glass Menagerie*, and Sam Shepard *A Lie of the Mind*, through the main characters in *The Glass Menagerie*, Tom Wingfield exhibits the compulsion to repeat through his abandonment of his family, As well for Jake, in *A Lie of the Mind*, who embodies the compulsion to repeat by his obsessive behavior toward his wife Beth,

As we can see Tennessee Williams and Sam Shepard address the profound and negative psychological effect of the past that occurs as a result of severely traumatic events. These unresolved pain leads to a repeated pattern of emotional distress and make victims of the past incapable of recognizing the cause of their suffering and stay trapped in the memory of past occurrences that continuously haunts them, preventing any possibility of inner peace. The writers make us aware how the present is shaped by the past, and that any disturbance from the past times can leave long lasting effects on one's life. Both works highlight dysfunctional family dynamics that serve as breeding ground of trauma, as well as examine the psychological consequences of psychic wound that lead individuals to become stuck in repeating emotional pain and experiences.

Williams's *The Glass Menagerie*, explores the complexities of life within dysfunction

emphasizing how past traumas affect current relationships. Through a repetitive structure of memory, regret and illusion individuals subconsciously revive past emotional trauma trying to overcome them, and repeating this pattern keeps the dysfunction alive and blocks true healing or growth, also create painful struggle to break free from the limitations imposed by family dynamics. Tom, exemplified that repetition of unsettled trauma leads to inner suffering. It is shown by his constant reliving of the painful experiences of abandoning his family just like his father did and this idea of escapism is considered as compulsion to repeat because he repeated Sam painful action of his father even though he knows the emotional damage it cause .As he states " I left Saint Louis . I descended the steep of fire _ escape for a last time and followed from then on, in my father's footsteps, attempting to find in notion what was lost in space _ I travelled around a great deal." (Williams, scene 7, p. 116) Laura, reflects the compulsion to repeat by reliving the same stressful situations of shyness of being crippled even though it cause suffering but she choose to escape and retreats into her glass animals rather than to change and still stuck in the cycle of psychic trouble and trauma repetition as she admits: "I am crippled" (Williams, scene 2, p.14) At this point, compulsion to repeat illustrate how unresolved familial dysfunction perpetuates psychological distress and repeating behavior, as well as unknowingly reliving past pain that was never healed.

Similarly, Sam Shepard's *A Lie of the Mind*, represents dysfunctional family dynamics as a cycle of repeated trauma. These shows how unconscious mind reveals how jealousy, manipulation and emotional rejection leading to lasting conflict and psychological distress on family dynamics, emphasizing the harmful effects of broken relationships, and the difficulty of finding purpose and healing after experiencing trauma. Jake , is unconsciously relive his wounds, he is deeply affected by his childhood trauma, but also struggle within compulsive cycle of remorse and never break free from his destructive pattern of emotional confusion after betting his wife, and it is shown " I didn't mean to hurt her. I keep saying

that, don't I? I didn't mean it" (Shepard, 1985. Act 2) Beth, suffer from brain damage and trauma caused by her husband Jake, she unconsciously repeat aspect of her past trauma that affected her as indicated in "I keep seeing his face. Over and over. His face coming at me". Williams and Shepard plays reflect Freud's concept compulsion to repeat based on their similarities portraying the dysfunctional family dynamics reveal how unresolved trauma can lead to repeat the same painful experiences that push individuals to make decisions with unpleasant consequences. In the Dynamics of Transference (1912) Freud described the compulsion to repeat as "a result of innate predispositions and environment each person comes to develop his own way of gratifying his impulse These patterns become embedded and stored in the unconscious and are repeated throughout the person's life. In particular, these patterns are reactivated in the patient's relationship with the analysis through the transference". (Freud, 23 Neurobiology of Freud's Repetition Compulsion) . These means that a person born in critical family or grow up in judgmental environment he try to develops their unique way of satisfying themselves but without wondering that he will be affected by this critical behavior and this patterns get stuck in his mind without realizing it which lead them to repeat the same behavior constantly.

According to Sigmund Freud, traumatic experiences can become psychically stuck in the unconscious. In his concept of "Repetition compulsion", outlined in *Beyond the Pleasure Principle*, Freud suggests that individuals often unconsciously repeat the pain of past trauma rather than remember or process it directly.

The primary difference between *A Lie of the Mind* and *The Glass Menagerie* is in their representation of trauma. In Sam Shepard's *A Lie of the Mind*, trauma is deeply embedded in the family structure, characters are locked in cycles of violence, emotional repression, and miscommunication. Beth, after being beaten by her husband Jake, suffers from brain damage. She speaks in fragmented, disoriented phrases, her broken language

mirroring her psychic disintegration. Yet, she remains emotionally tethered to Jake, suggesting a ‘Repetition compulsion’ rooted in her past. Jake, too, is traumatized possibly by his mother’s emotional control and his father’s absence. As he says” My mom always told me the world was out to get me. That’s how I grew up- thinking nothing could ever go right because there was always someone waiting to screw it all up.”(Shepard, Act 1, p. 19). His violent behavior toward Beth may be a repetition of unresolved familial trauma, unconscious assert control.

Another major difference is the narrative structure. Shepard’s play employs fragmented scenes and shifting locations to mimic the disjointed experience of trauma, whereas Williams’s use of the memory play format allows for a more coherent but emotionally charged reflection of past events. Shepard emphasizes disintegration and instability, while Williams uses nostalgia and poetic language to render trauma more lyrical. Thus, while both plays affirm Freud’s notion of repetition compulsion, they differ in tone, execution, and emotional resonance. In Shepard’s work, the repetitive structure of the play reinforce the Freudian idea that trauma is not remembered directly but rather acted out over and over. In contrast, Tennessee Williams’s *The Glass Menagerie* presents trauma in a more internalized form the characters repeat their pain through fantasy, illusion, rather than violence. Tom, repeats his father’s abandonment by leaving the family, though he remains emotionally haunted. Like Freud’s repetition compulsion, “he cannot escape the memory of what he has done”. Replaying the events in his mind through the play’s structure as a memory play. Laura, wounded by physical disability and social anxiety, retreats into her ‘Glass Menagerie’, where she repeatedly avoids reality. Her trauma is less explosive than Beth’s but no less persistent. She relives failure and rejection, especially in the scene with Jim, where brief hope is dashed. Amanda, like Jake’s mother in Shepard’s play, is caught in a cycle of delusion. She clings to the past, repeating stories of her youth to shield herself

from the emotional damage of poverty and disappointment.

Here, trauma manifests as illusion, not overt violence. The psychic trouble is internalized, and the repetition takes the form of dreams deferred. While both plays explore repetition compulsion, they do so through different aesthetic and emotional registers. *A Lie of the Mind* portrays trauma as a violent force that destroys communication and identity. The characters are unable to escape their circumstances because they lack the self-awareness necessary for healing. Freud's theory is embodied in their destructive patterns of behavior, which repeat without resolution. *The Glass Menagerie*, on the other hand, depicts trauma through emotional paralysis and escapism. Its characters are deeply introspective, and their trauma is expressed through silence, nostalgia, and illusion. The memory play structure itself is an enactment of Freud's theory, as Tom replays his past in an attempt to understand or absolve himself. Unlike Shepard's characters, Williams's figures are aware of their suffering, yet still incapable of change.

Through the lens of Freud's theory of 'Repetition compulsion', *A Lie of the Mind* and *The Glass Menagerie*, reveal the psychological entrapment caused by unresolved trauma. While Williams's work illustrates its quiet internalization. In both, the past exerts a haunting presence that shapes identity and behavior. Yet, their differences in tone, structure, and outcome, highlight the varied ways trauma can manifest and repeat. Ultimately, Freud's insights provide a profound framework for understanding the psychic troubles that define the characters in these two powerful American dramas.

It is interesting to consider the psychoanalytical visions offered by Freud upon the past that analyzing both Shepard's and William play show how the past haunts the present; with Freud's theory (1920) in mind "Hurtful experiences that are too painful to be consciously processed are often repressed and pushed into the unconscious mind" (1920).

Freud's theory suggests that mental disturbances are always derived from the past and can be understood only by reference to earlier events. This is more or less the same as saying that there is a chain of cause and effect for every conscious thought or action. Freud's theory of psychic trouble concentrates on childhood anguish, which can have an effect on the actions of the person from the demonstration of emotions to the weak and negative behavior. Although these characters have different types of trouble, the comparison should be able to illustrate the similar outcome as a result of trauma.

Freud's *Beyond the Pleasure Principle* (1920), focused specifically on the concept of compulsion to repeat. He claims that "The patient cannot remember the whole of what is repressed in him, and what he cannot remember may be precisely the essential part of it. He is obliged to repeat the repressed material as a contemporary experience instead of, as the physician would prefer, remembering it as something belonging to the past."(Freud, 1920, *Beyond the Pleasure Principle*, p. 18)Here, Freud describes how instead of recalling painful experiences consciously, individuals are compelled to re-enact them in real life repeating patterns, symptoms, and situations. He also argued that, "The greater the resistance, the more extensively will acting out (repetition) replace remembering."(Freud, 1920, *Beyond the Pleasure Principle*, p. 18) Freud emphasizes that when inner resistance prevents conscious memory or insight, repetition becomes even more dominant in behavior often seen in therapy and daily life. As for as Freud claim for the child experiences of the past,

It is of course of no importance whether the child himself invented this game or whether he adopted it from someone else. What interests us is the use he made of this experience he made it into a game, and in so doing he repeated the disturbing experience itself, although this repetition as a game was obviously accompanied by pleasure (Freud, 1920, *Beyond the Pleasure Principle*, p. 15).

Freud reflects on how repetition, even of painful events like the mother's absence, can provide a sense of mastery though it remains rooted in the compulsion to relive the situation. "It is clear that the compulsion to repeat also recalls from the past experiences which include no possibility of pleasure, and which even at the time could never have been regarded as sources of satisfaction" (Freud, 1920, *Beyond the Pleasure Principle*, p. 19) This reinforces that repetition does not aim at pleasure, even entirely unpleasant experiences may be unconsciously repeated. "The compulsion to repeat also demonstrates that there is in the mind something that is not subordinate to the pleasure principle, and which is more primitive, more elementary, and more instinctual than the pleasure principle itself." (Freud, 1920, p. 20)

The child had a wooden reel with a piece of string tied round it...
The child threw away the reel, so that it disappeared over the edge of his curtained cot, and said 'o- o-o-o,' representing 'fort' [gone]. He then pulled the reel back again and said 'da' [there]. (Freud, 1920, p. 23).

Freud describes how his grandson repeatedly enacted the disappearance and return of objects through play, interpreting it as the child mastering the experience of separation, even though it is unpleasant. This illustrates repetition as a psychological mechanism that goes beyond the pursuit of immediate pleasure. Freud suggests that this compulsion to repeat may stem from a deep biological tendency to revert to an earlier, even lifeless.

Freud observed that people often unconsciously repeat distressing or traumatic events instead of seeking pleasure or avoiding pain. This observation seemed to contradict his earlier belief that human behavior is primarily governed by the pleasure principle, which drives individuals to seek pleasure and avoid discomfort. The compulsion to repeat became

evident to Freud through clinical work, especially in patients with traumatic neuroses or in children who would repeat distressing scenarios in their play. Freud proposed that this repetition was not driven by the pleasure principle but by a deeper, more fundamental force what he later developed into the death drive toward returning to an inanimate state. Thus, the compulsion to repeat suggests that human behavior is not solely aimed at maximizing pleasure but may also be governed by unconscious drives that operate independently of, or even in opposition to, the pleasure principle. “We are therefore driven to the assumption that there really does exist in the mind a compulsion to repeat which overrides the pleasure principle.

Sigmund Freud’s theory of the compulsion to repeat, introduced in his work *Beyond the Pleasure Principle* (1920), suggests that human beings are driven to unconsciously recreate and relive traumatic experiences, even when those repetitions bring suffering rather than pleasure. This psychoanalytic concept provides a powerful lens for understanding the characters in both Sam Shepard’s *A Lie of the Mind* (1985) and Tennessee Williams’ *The Glass Menagerie* (1944). In both plays, characters are trapped within destructive cycles of behavior, unable to break free from the grip of their past traumas, illusions, and unresolved emotions. Sam Shepard’s *A Lie of the Mind* presents two families connected by the violent relationship between Jake and Beth. The characters, rather than moving toward healing, become entangled in repeating destructive patterns, mirroring Freud’s notion of the compulsion to repeat. Jake, who nearly kills Beth in a jealous rage, illustrates the destructive force of unresolved trauma. Despite expressing regret, Jake’s obsessive behavior and inability to process his emotions lead him to repeat the same patterns of control and possessiveness that echo the dysfunction in his own family, particularly with his abusive father. Freud observed that individuals often “repeat the repressed material as a contemporary experience instead of remembering it as something belonging to the past.”

(Beyond the Pleasure Principle, p. 18). Jake's inability to confront his own past directly causes him to unconsciously replicate it. "He's dead now. You don't have to protect me from him anymore."(Shepard, 1985, Act II, Scene 4) Jake refers to his abusive father, acknowledging the deep scars left on the family long after the father's death. The trauma continues to shape his relationship with his mother and contributes to Jake's own violent tendencies, showing how family trauma persists across generations. Similarly, Beth, after suffering brain damage from Jake's assault, remains caught in her own psychological loop. Her fragmented speech and confused sense of reality symbolize the inescapable presence of trauma. Instead of a clear path to recovery, Beth is surrounded by her family's denial and avoidance, reinforcing Freud's idea that the mind, when unable to process trauma, repeats its consequences through psychological symptoms. In Tennessee Williams' *The Glass Menagerie*, the Wingfield family exists in a fragile world dominated by illusion, nostalgia, and disappointment. Like Shepard's characters, they are trapped in repetitive cycles that prevent growth or change. The father's desertion created a foundational trauma that disrupts the family's emotional stability. His absence leaves Amanda, Tom, and Laura struggling with economic hardship, emotional isolation, and unfulfilled dreams. Tom claim on the father's abandonment "The last we heard of him was a postcard from Mazatlán, containing a message of two words: 'Hello, Goodbye!' and no address."(Williams, p. 5).

Amanda Wingfield, obsessed with her past as a Southern belle, repeatedly recounts stories of her youth and imposes her lost dreams onto her daughter Laura. Her refusal to accept the reality of her family's situation demonstrates a psychological loop of denial and longing. Freud argued that « there really does exist in the mind a compulsion to repeat which overrides the pleasure principle » (Beyond the Pleasure Principle, p. 22). Amanda's repetition of past fantasies sustains her illusion but prevents any real emotional progress. Tom Wingfield, like Jake in *A Lie of the Mind*, eventually attempts physical escape.

However, his departure only perpetuates the family's legacy of abandonment, echoing the actions of his father. Though he leaves, Tom remains emotionally imprisoned by guilt and regret, repeatedly haunted by memories of Laura. His departure is less an act of liberation than a reenactment of the family's trauma. Finally, Laura Wingfield withdraws into her glass menagerie, a delicate world of fantasy that shields her from the painful realities of life. Her repetitive, isolated behavior illustrates another form of the compulsion to repeat—not through violence or abandonment, but through emotional retreat and self-sabotage.

In both plays, Freud's compulsion to repeat is evident as characters unconsciously recreate painful circumstances from which they cannot escape. Whether through Jake's violence, Beth's psychological fragmentation, Amanda's nostalgia, Tom's abandonment, or Laura's retreat into illusion, both Shepard and Williams portray individuals ensnared in cycles that echo their past traumas. Freud's insight, that unresolved experiences do not disappear but return through unconscious repetition—provides a key to understanding the tragic inability of these characters to move forward. Their lives demonstrate that, without conscious acknowledgment and emotional resolution, the past inevitably invades the present, leading not to healing, but to the relentless repetition of suffering. Despite Beth's brain injury caused by Jake, her mother refuses medical intervention, reflecting the family's denial of trauma. This highlights how trauma is not only inflicted but also sustained by a family's unwillingness to confront reality. Beth's cognitive disorientation reflects the shattering effects of trauma. Her inability to distinguish reality mirrors the fractured family dynamic, where truth is distorted and trauma remains unresolved "I can't... find... where... I... was... I can't... tell... what's... real." (Shepard, 1985, Act II, Scene 2).

Effects of Psychic Trouble on Family Interconnection in Both Plays

In *A Lie of the Mind*, psychic trouble, rooted in violence, trauma, and denial fractures

family interconnection rather than fostering unity. Emotional Disconnection Jake's violent behavior, driven by his unresolved childhood trauma and jealousy, isolates him from his family. Even though his mother tries to protect him, their relationship is built on fear, repression, and avoidance rather than understanding and Frankie acknowledges that violence runs « like some kind a disease in the blood, » suggesting that psychic troubles are passed down, damaging interconnection across generations. Beth's brain injury and psychological confusion isolate her from both families. Her disoriented speech shows how trauma disrupts her connection to reality and to her loved ones, leaving her trapped in a fractured, lonely mental space In Shepard's play, psychic troubles are not addressed openly, leading to cycles of violence, denial, and emotional fragmentation. As a result, family interconnection deteriorates, replaced by resentment, avoidance, and misunderstanding. In *The Glass Menagerie*, psychic trouble arises from abandonment, unfulfilled dreams, and emotional fragility. Instead of strengthening bonds, these issues create distance, guilt, and isolation. Tom feels trapped as the family's sole provider after his father's abandonment. His psychological distress stems from being forced into the role of caretaker, which fuels resentment toward his mother and ultimately leads to his escape Amanda's nostalgic clinging to the past reflects her psychological inability to face reality. Her obsession with securing Laura's future is driven by fear and denial, creating constant tension between her and her children. Laura's psychic troubles, including extreme shyness, physical frailty, and emotional retreat into her glass menagerie, isolate her from both her family and the outside world. Her fragility prevents authentic family connection, leaving her emotionally stranded. Tom's eventual departure mirrors his father's, demonstrating how unresolved psychic troubles repeat themselves. His longing for escape and subsequent guilt reflect a cyclical pattern of family abandonment. Williams' play shows how psychic troubles rooted in the past— abandonment, illusions, and fragility—erode family interconnection. Rather than

facing these issues together, the Wing fields drift apart emotionally, with fantasy and guilt replacing genuine bonds.

In both plays, psychic troubles, whether stemming from violence and trauma *A Lie of the Mind* or abandonment and illusion *The Glass Menagerie*, cripple the ability of family members to form healthy, supportive connections. Emotional wounds go unhealed, leading to cycles of denial, repetition, and fragmentation. Ultimately, these plays reveal that unresolved psychic suffering poisons family interconnection, trapping individuals in isolation and perpetuating dysfunction across generations.

Both *A Lie of the Mind* by Sam Shepard and *The Glass Menagerie* by Tennessee Williams explore how psychological distress destabilizes the family unit. When viewed through the lens of Sigmund Freud's psychoanalytic theory, with concepts such as repression, the unconscious, these plays reveal how unprocessed internal conflicts, particularly those originating in childhood and familial relationships. He observes that individuals often unconsciously repeat traumatic experiences, even though this brings no pleasure. This repetition is a form of psychic trouble that the pleasure principle alone can not explain. As it is mentioned in his theory "We are thus driven to the conclusion that there really does exist in the mind a compulsion to repeat which overrides the pleasure principle."(Freud, p. 22- 23, 1920)

The both plays explores the impact of psychic trouble on family dynamics, though they do so through different styles, characters, and narrative approaches. With regards to Shepard's 'A Lie of the Mind', we have underlined that it is widely acknowledged that the play contains strong autobiographical elements, drawing from the author's complex family dynamics and troubled past. Trauma is a major theme that is discussed throughout the play, it is the main source of conflict and threat, each character has encountered events that they

all perceive in differing ways. Psychic trouble, in these play is not just personal it is deeply embedded in the family structure, marked by trauma and violence. Jake's psychological unraveling, leads to a violent assault on his wife Beth, who sustains a brain injury. This act sets off a chain reaction of dysfunction within two already fragile families. In *The Glass Menagerie*, repression dominates the Wingfield family. William's is an excellent example of the connection between the past and the present. This recurrent image of the past symbolizes the past as a living memory and extending events to concretize them as patterns of human experience. This, in itself, is a way of identifying the influences of events through time. Williams. shows that the character is still under the influence of an event.

Unlike *A Lie of the Mind*, William's play is generally set in the past, and some events are recalled as a memory from an elderly character. Both plays depict families in which repressed emotions. Yet, in both cases the psychic wounds are the result of family conflict though they were living in present with the past events lived, the characters suffered and struggled then arrived to a tragic end.

Effects of the traumatic events on Family Dynamics

The effects of trauma are presented throughout the play not as isolated incidents only affecting the victim, but on an entire family structure, and it directly affects family dynamics. In Shepard's play Beth's and Jack's families represents a typical dysfunctional family, resultant from many tragic events in their past. The effects of these events are reflected in the characters' interpersonal relationships by their interactions, language, and feelings towards each other. In reference to family dynamics, and dysfunctional in family structure. The play revolves around two families connected through a violent marriage; the dynamics between the two families, each family harbors secrets, lies, and showing how

violence and delusion pass from one generation to the next. Symbolically, the play collapse of the American family ideals, showing how the “Lie of the Mind” the stories people tell themselves to survive emotionally, can warp relationships and personal identity, on the past events and present realities. Just like memory. Throughout the play, the two families does not support one another. Lost in his own self-pity, Jake suffers from uncontrollable rage, and psychological confusion after nearly killing his wife, Beth. Instead of acknowledging his actions, he retreats into delusion. Saying that “She’s gone. Just gone. Her mind is gone. She’s not even there anymore. I don’t know who I was hitting” (Act 1 p.17). Jake distance himself from responsibility, implying Beth’s identity is lost, as if it excuses his abuse. He frames himself as a victim of her change, avoiding the truth of his violence. He claiming that “I keep seeing her face, like it’s burned into my brain. But it’s not her anymore. It’s not even a face”. (Act 2 p. 63) This shows how trauma affects his perception, leaving him trapped in obsession, the trauma isolates him from others and from his own past self.

However, Beth’s trauma is both physical and emotional. Her speech patterns become disordered, symbolizing her broken mental state. “I can’t get the words to come out straight. Something’s jammed. I know what I’m thinking. But it comes out backwards”. (Act 1 scene 5 p. 45). This reflects how trauma distorts emotional understanding. Beth loses her grasp on the meaning of love, suggesting that abuse has tainted it beyond recognition. Trauma in *A Lie of the Mind* is not a private wound, it is a virus that infects whole families, distorting relationships and identities. In Sam Shepard’s *A Lie of the Mind*, traumatic events are central to the unraveling of family dynamics exposing deep emotional wounds, broken identities, and the fragility of family. The play traumatic events, inflicted by Jake in a fit of rage. This violence sets off a ripple effects that distorts relationships within both families.

In *A Lie of the Mind*, family becomes both the source of trauma and the battleground where its consequences play out, ultimately revealing the difficulty of achieving connection

or truth in violence. Throughout the play, Shepard contrasts the two families, to show how trauma can paralyze or distort family dynamics in different ways. Jake's family suppresses and deflects, protecting him from accountability and reinforcing delusion. Beth's family, while more visibly shaken, ultimately hides behind control, silence, and refusal to express genuine empathy. Shepard's play presents trauma as a corrosive force that infiltrates every aspect of family life. Through the emotional and psychological collapse of his characters, he portrays families as both victims and perpetrators of trauma, locked in a tragic cycle of denial and dysfunction.

Tennessee Williams often explores the profound psychological effects of traumatic events on individuals and how these traumas ripple through family dynamics. His characters frequently grapple with loss, mental illness, abuse, and disillusionment, and these experiences deeply alter their relationships with family members. *In The Glass Menagerie*, trauma plays a central role in shaping the characters and the dysfunctional family dynamics. The major traumatic event is the father's abandonment, his desertion of the family has left deep scars on all three members of the wing field household. The absence of the father destabilizes the family, is the foundational trauma that shapes the wing field family his absence creates emotional instability, that particularly affects Tom "The last time we had a stable family life was when Father was here. And he left us a long time ago". Tom's opening monologue in Scene 1, "He was a telephone man who fell in love with long distances". Amanda's trauma was over her failed marriage and current life leads her to live in a fantasy world. Her inability to confront reality creates tension between her and her children, Amanda speaking to Tom in Scene 2 "I wasn't prepared for what the future brought me. I expected it to be the gentleman caller with a bouquet of flowers". "I've had to put up with a lot from you, and your father too! A man who abandoned his family!" Amanda clings to the romanticized past of Southern gentility as a coping mechanism. Her delusional optimism and emotional control over her children,

especially Laura, stem from unresolved trauma.

The family dynamic in *The Glass Menagerie*, is dominated by silence, repression, and failed communication. Each character is isolated in their own world of trauma and illusion, unable to connect meaningfully with the others. Ultimately, the play is a meditation on the destructive power of unhealed trauma. It reveals how emotional wounds, when unacknowledged or repressed, can create cycles of illusion, guilt, and emotional paralysis. The characters' inability to confront or reconcile with their trauma leads not only to the dissolution of the family unit but to a lingering sense of loss and regret. Williams weaves themes of memory, illusion versus reality, and psychological impact of trauma throughout the play. Each character clings to some form of illusion to cope with their unhappiness, Amanda to her past, Laura to her glass menagerie, and Tom to dreams of escape. The play is a poignant exploration of memory, illusion, and the emotional toll of unfulfilled dreams, portraying how individuals cope with trauma, disappointment, and the burden of familial responsibility. Through poetic language and emotional depth, Williams captures the heartbreak of lives shaped by loss and longing, uses deeply personal characters to portray a family trapped between the weight of the past and harshness of present reality.

Sigmund Freud state that the past affects the present and the future of all family members. This trouble is based on past events that are repressed, but continue to affect the daily lives of the family. As he exemplified this in his theory Beyond the Pleasure Principle.

The patient cannot remember the whole of what is repressed in him, and what he cannot remember may be precisely the essential part of it. He is obliged to repeat the repressed material as a contemporary experience instead of... remembering it as something belonging to the past (Freud, p. 18, 1920).

This trauma is a repressed memory of shameful events of the past that affects the present and the future of the particular family. This trauma is usually a result of some kind of action by an authority figure, which is the cause of the shame felt by the family. Both works show how such trauma affects a family, twining their present and future, and both are written in a present window of time of the protagonist and his family. The protagonist has no clear sense of this trauma, but a strong feeling that has resulted in the present situation of his family. These works are highly reflective of the unhappy childhoods of the authors.

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General Conclusion

In the conclusion, we find that despite the fact that there are many differences in narrative structure and setting, both writers perfectly explore trauma and the past, revealing the deep impact of these psychological phenomena on the human experience. Both works bring a profound study of the psychological and emotional impacts of trauma on individuals. William's characters are marked by their past experiences, resulting in repressed memories and unconscious conflicts.

Shepard's play explaining how generational trauma influenced the community. When dealing with analysis of Sam Shepard's play *A Lie of the Mind* and Tennessee William's *The Glass Menagerie*, we come to the evidence that both authors travel into the complexities of trauma representation, both plays reveal the fragility of the human psyche and the influence of past trauma, both of them serve as theatrical studies of the human psyche, particularly when examined through the Freudian framework provided in 'Beyond the Pleasure Principle'. Besides, we have proved that our exploration has revealed the permanent applicability of Freud's theory in literary analyses and the understanding of human experience. We feel a certain connection between the internal struggles of the characters and the understanding of trauma, stressing the influence of the unconscious mind and the past experiences. The research has focused on the importance of psychological understandings in interpreting literature and has adopted a solid basis for additional exploration deep in the human psyche within these work.

Overall, our research that consisted of comparing the psychoanalysis of the main characters in Sam Shepard's *A Lie of the Mind* and Tennessee William's *The Glass Menagerie*, has brought precious deductions of the human behavior and clear understanding

of the impact of trauma and the past. We have experienced the appliance of the Freud theory, that helped us to understand the characters and their motivations, their conflicts, and their psychological complexities. Thanks to our analysis, we have shown the ways in which the internal worlds of the main characters are framed by repressed memories, familial dynamics, and the search for identity.

Ultimately, both plays strip away illusions about the human capacity. Through characters who revisit past traumas, Shepard and Williams Freud's theory that human beings are not just pleasure seeking organisms, but also creatures governed by unconscious desires that defy rationality, often leading them back into pain and loss. The nature of suffering in both plays, the characters' inability to escape their internalized wounds, suggests that trauma, once embedded in the psyche. Thus, *A Lie of the Mind* and *The Glass Menagerie*, are united not only in their portrayal of broken families and fragile identities, but in their deep alignment with Freudian psychoanalysis. They reveal how the compulsion to repeat trauma is not merely a symptom of pathology, but a fundamental element of the human condition.

This research expects to give a new contribution towards the study of literature in psychology. Till now, we have known that literature is a reflection of human life. The art is strongly influenced by the author's biological and psychological factors, and his social and cultural environment. It also expects to offer clear picture about how biological and psychological factors and social and cultural environment of the author are reflected in literary work. *A Lie of the Mind* and *The Glass Menagerie* are chosen due to the author's representation of their own life. Second, it is to increase the richness of psychological theory and clinical case management by providing extensive resources. Till now, literature studies in psychology which apply psychoanalytic approach are just a few, though it is somehow difficult and complicated to deal with, we do insist on other students to explore this field as it is rich, and they have too much to discover.

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