

Family Construction in Modern American Drama With a Reference to Tennessee Williams' *Cat on a Hot Tin Roof*

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Abstract:

This paper aims to study Williams' *Cat on a Hot Tin Roof*, concentrating on the theme of 'family', which is the smallest unit of any community, to explore how was the American life in the second half of twentieth century. The study plans to figure out the impact of the social and political matters in the second half of twentieth century such as (Second World War, materialism, etc) upon American community in general and family construction in particular. Tennessee's *Cat on a Hot Tin Roof* was conducted during a phase of enormous prosperity as well as socio-political disturbance in 1950s. Tennessee Williams is the best American dramatist who sincerely portrays the life of individual and society of his time. The selected play of this study is characterized by a concept of 'multigenerational play' by which one nuclear family is expanded to a larger circle of extended family and grandparents. This paper has a feminist perspective in analyzing the play's incidents and actions, this theory is the only adopted framework for this study. The paper focuses on two trends, first; the relationships among all family members in general, second, the connection between the cat (Maggie) and the other members of the family, such as her relation with her hubby in specific, and attempts to discover the framework of family's power and the origin of that competence in the scope of Pollitt family. Concepts like illusion, gender, family race, male chauvinism and discrimination are considered important. The study concludes that it is hardly to find well-structured harmonious family and the inner struggle is the only sense which is exposed to the readers/audiences among all characters in the play. Moreover, the family is also involved in useless effort of making their life meaningful and coherent.

Keywords: harmony, feminism, alienation, patriarchy, Maggie, Brick,

Introduction:

"If such playwrights as Eugene O'Neil, Steinberg, Susan Glaspell, Thorton Wilder, and Clifford dominate American theatre in the first half of the twentieth century and Arthur Miller, Edward Allen, Lorraine Hansberry, Sam Shepard and David Mamet among many others, the second half, Tennessee Williams animated the middle years of the century. In a very real sense, then, Tennessee Williams inhabited the central place within the American theater. While O'Neill was the tragic dramatist and Miller remained ethical, Tennessee Williams emerged as the poet of the heart". (Roudane, 1997: P27)

One of the most persuasive playwrights in modern American drama is Tennessee Williams who gets an immense influential fame due to the fact that all his dramatic productions are quite arguable by many critics because of the subjects he tackles with (Abbas, 2022). Williams' writings are interested very much with isolated people and absconders who are trapped and treated badly by their families, and this is the results of the political and social protest in the 1950s (Carmichael, 2017). Williams tackles with the most significant matters which are newly occurred during and after the Second World War (Abbas, 2022). Moreover, Williams along with the other two great American dramatists, Arthur Miller and Eugene O'Neill, who set out an extended path to plant the first norms to what come to be regarded later as the modern American theatre. The aforementioned writers are the first American playwrights who adopt American social and political issues in their literary works, characterize by their American dialect, local color, and American places and folks (Andersson Falk, 2016). Accordingly, in their plays, for example, a reader/audience may discover characters who use local accent with local name and tackle local issues (Aldalabeeh, 2016). Furthermore, Those writers also tend to choose a places or a districts inside the United States to be their setting for the plays which they perform. Still in, the selected play for this paper, audience/reader may figure out that the playwright selects a plantation home in the Mississippi Delta as the drama only setting for all the play's incidents (Bakhsh, 2022). Additionally, those big three dramatists tackle historical, cultural, as well as social matters precisely in American community. Hence, *The Crucible* by Arthur Miller characterizes the Salem witch trials, an action which happen in one American district, (Massachusetts) in 1692–1693. Thus, Tennessee's *Cat on a Hot Tin Roof* can be seen as

dramatization or a criticism of western materialistic and masculine community in the second half of 20th century (Carmichael, 2017). Williams is widely known as being a prolific writer who tackles many literary genres. Therefore, he writes many plays such as *Cat on a Hot Tin Roof*, by which the current study is going to discuss and many others like *A Streetcar Named Desire* (1947), which is listed within the best three performed plays in 20th century in America along with O'Neill's *Long Day's Journey into the Night* and Miller's *Death of a Salesman* (Tipton, 2005). Williams also writes two valuable novels, several teleplays and screenplays, one act play, short stories, two significant collections of poetry, as well as non-fiction book.

To portray modern American society in the mid twentieth century, this paper is an attempt to make a deep journey into the alienated and disturbed family of William's characters. This paper is factual by which the readers can observe the brutal face of the American capitalism and materialism (the most dominant ideologies spread then), the study aims to examine the impacts of materialism and capitalism to create a dilapidated family. Alzoubi (2018) argues that the playwright, Tennessee Williams has adapted *Cat on a Hot Tin Roof* to be a model of a family system and construction as well as displaying human's struggle and conflict in the modern American capitalist world. This study focuses on all family members, (characters) who constitute the entity of 'family' to figure out their impact to construct such existence. Based on characters' intentions and speeches with the assistance of adopted theory, this paper has explored the ways by which characters portray themselves. Moreover, to achieve the intended end for the current study the researcher finds himself obliged to select a play with autobiographical elements so as to better portray and reflect the real life of and family construction in the second half of 20th century American society. However, Williams' masterpiece; *Cat on a Hot Tin Roof* often contains autobiographical features, over and above that this literary piece was adapted to be highly successful movie which was directed by Elia Kazan. The play clearly includes facets of Williams particular life, especially the aspects of alcoholism, mental uncertainty, and homosexuality (Adhikary, 2020). Alzoubi (2018) argues that Williams' *Cat on a Hot Tin Roof* is praised for its psychological realism, eminence of feminine protagonists, and a dark and gloomy search for identity and existence as normal human beings. Williams' intelligence as a great playwright can be seen in his outstanding capacity in creating unforgettable and iconic actions and characters (Humlová, 2011). Williams regularly employs his characters in a risky situations or exaggerated sensitive agony as they struggle to recover their magnificent prior memory or

produce a great future so as to get-away their tasteless life in present (Miller, 2010). Moreover, Williams' characters are usually failures figures as normal passionate people who are ultimately disappointed for being mentally, bodily, or emotionally exhausted by abusive and callous people (Alzoubi, 2018). Within the scope of the family members one can explore themes of disillusionment and victimization which are also existing in *Cat on a Hot Tin Roof*, where all family members in general and Maggie in particular are mentally and emotionally abused by other characters who represent the 'society' throughout the play (Jabbar, 2021). The present paper aims to have the following objective:

To figure out the impact of political and social issues such as Second World War and materialistic matters on the life on individuals in particular and the way how those disturbed characters can shape the entity of family which is the nuclear of any community.

The present study involves seven parts, including the current one. Part one includes short information regarding this paper's background, aims, objective, introduction as well as the problem statement of the study. Part two is dedicated to display the research question which is needed to be discussed later. Part three of the paper is dedicated to discuss and assess all the related prior studies for the last ten years to indicate the gap of the study. Part four of this paper is organized to illustrate the adopted method which is suitable to assess the objective of the study. Part five is devoted to explain the main motif of the current paper, family. Part six is dedicated to offer a short summary about the selected drama, *Cat on a Hot Tin Roof* as well as the major actions to provide the study some essential information about the play. Part seven is offered to examine the main play's incidents; (discussion and analysis), to answer the proposed research question of the paper to achieve the main objective. The last part of this study is located for conclusions and recommendations for future studies.

Research Question:

The current study is organized to answer the following question:

What is the entity of American family is like in the second half of 20th century with the impact of political and social issues?

Literature Review:

So as to emphasize the significance, avoid duplication of studies and to preserve the originality of the present paper. This study requires to start when other scholars have concluded concerning *Cat on a Hot Tin Roof* to share the sense of 'supplementing study' of other scholars to add something to the field of knowledge. This paper is going to review and examine the prior connected studies to classify the gaps, strength, weakness, findings or theories of other scholars' papers. However, all the previous studies have (1955) Williams Tennessee's *Cat on a Hot Tin Roof* as their major data. Henceforth, due to the reputation of the author as well as the selected play for this study in the field of literary in general and modern American era in specific, the researcher found out hundreds of related literary products have been tackled this play when he used the three world's reliable research engines (Web of Science, IEEE Explore, Science Direct). Many filtration processes have been conducted to focus on papers which were tackling the play in the last ten years only and neglected others. (Krylova, 2012; Hariharan, 2015; Wensby, 2015; Brooks, 2016) these studies were dedicated to describe the impact of patriarchy on American community. Then (Gates, 2016; Aldalabeeh, 2016; Carmichael, 2017; Husein, 2020; Adhikary, 2020), these studies were conducted to identify the importance of femininity for the struggles of inheritance and sexuality in the play and presented the real and fake sides of each character in the plays to reflect the hypocrisy of society. And finally (Kolaković, 2017; Ait Akli & Lalam, 2020), these papers concentrated on the marriage issue between the three couple of the play. Furthermore, these papers displayed how women cross the bounds of challenge and traditional the position of woman in the 20th century America.

The previous studies which are explained above with their most significant results are conducted to identify the gap for this study. Likewise, the researcher has selected studies from

2012 onwards. The researcher discovers that many scholars try to consider the selected play for this paper as a text about homosexual matters only, meanwhile the playwrights himself insists that the play tackles many issues of modern American society as well as human ploys and lies (Wensby, 2015). Moreover, Arrell (2008) states that this play is a hallmark in the whole literary products of Williams and “it had been a flood of publications dealing with this play from a gay or queer perspective”(P.60). However, none of these papers has studied the way the family is constructed in the second half of twentieth century with the assistance of a feminist theory, though the study has a feminist tendency, so the current research is going to fill this gap. This paper displays some explosive confrontations and crackled dialogues among the major characters to direct the reader to recognize the sufferings and traumas of modern American society.

Methodology:

The selected play for this study was published coincidence with the appearances of two prominent movements which are Civil Right movements as well as Feminist movement which were earning quick ground in so many American states in 1950s (Jabbar, 2021). This paper is an investigation into the significance of the concept of ‘family’, as it is comprehended by all people in ordinary life. Hence, family as the smallest unit of any society, the current paper examines the life of the three couples who constitute that family, (Maggie and Brick, Big Mama and Big Daddy, and Mae and Cooper). Notwithstanding, all the play incidents are revolved around one character only who is Maggie with her husband Brick, commonly this female character will be under lens of the feminist theory to figure out her life in particular and other characters in general. The current study plans to examine the drama with the help of a feminist perception, centering on the actions of all characters in the play with an emphasis on the life of its woman main character; Maggie. The study tries to figure out the significance and the role of this lady in constructing the family and why the cat, Maggie, is practically the only vulnerable figure in the family, despite her resoluteness, intelligence, and beauty (Krylova, 2012). The study tries to explore the construction of any family with unstable and hesitated wife. Characters intellectual, passionate, and verbal communications with each other are also involved under inspection, to detect the inner struggle among all of them and how that struggle can impact to establish healthy harmonious family. The family representation in a *Cat on a Hot Tin Roof* summarizes many matters regarding the play’s plot. Many actions and incidents have been performed by the actors

such as the lies, homosexuality, and betrayals which reflect the fact of how the family is collapsed with the uncertainty of marriages and relationships (Karamchandani, 2022). The family motif in the selected play becomes significant not because of consequence of a lot of conclusions due to the fact that all incident are revolved around the Pollitt family of the Mississippi Delta , but this play traces back the playwright's personal life in it (Ferrante, 2021).

Williams Tennessee's literary works are regarded a rich domain for the feminist theory which controlled the scene in the era post World War II (Timilsina, 2020). The purpose of the current paper is to explore how such a lady functions through a comprehension of what it means to be a lady, through a construction of her family. Interestingly, Maggie or Margaret, the leading woman in Tennessee's *Cat on a Hot Tin Roof*, who lives in a masculine community, but she is completely different from Mae, she is not a submissive figure in the family and social anticipations, she is a rebellion woman (Jabbar, 2021). She announces herself as being the 'cat' of the family, at the early beginning of the play, she looks into herself and says: "Maggie the Cat," (Williams, 2014: 41) or when she speaks to Brick; her hubby, she admits that "I feel all the time like a cat on a hot tin roof!" (Williams, 2014:44). Inge, Thomas (2011) states that:

"Maggie can be read as the eponymous cat of the play who tries to remain in a seemingly unbearable situation as a cat on a hot tin roof or a woman who resists patriarchal constructions of femininity. Through Maggie's conflicts with members of the Pollitt family one can perceive the contours of the femininity construct which constitutes woman by the institution of marriage with the sole purpose of and responsibility for caring for her husband and bearing children". (P. 10).

Maggie is Brick's wife; Brick is the favorite and second son of a domineering and wealthy landlord; Big Daddy. Nevertheless, she faces bad experiences with her husband who keeps ignoring and humiliating her (Carmichael, 2017). However, their emotional detachment comes because of his faith that Maggie is the main reason behind the death of his best friend. Brick blames her for put an end to the "one great good true thing in his life" (Williams, 2014:49), that was his relationship with Skipper (Carmichael, 2017). Finally, it might be remembered that the current study does not focus on the minor or major characters, rather it centers on the relationships between those characters.

The Concept of 'Family':

The theme of 'family' in modern American society after the Second World War became the major focus of concern. Throughout nineteenth century, the ideal family model was represented with the Victorian typical option which acted as a quiet shelter from the outside tensions of the society (Arrell, 2008). In the mid of 20th century a different form of family began to be dominated. Many critics state that "the dominant pattern of family life in the United States changed markedly during the decades surrounding the turn of the twentieth century, and especially after the 1920s." (Rotskoff, 2002: 6). The modern typical form of family reaches its acceptance in the period after war which is the time when "the memory of the hardships of the Depression began to fade" (Rotskoff, 2002:7). Additionally, Rotskoff states that the system of modern family structure has been guided with the growth of a commercial public system and the appearance of bureaucratic which is depended on mass consumption and production. All these aforementioned aspects assisted American people to direct their daily activities, both financially and emotionally. The current foundation of family turn to be a special site of emotional welfare and individual expression. The new family have to generate psychic excitement and satisfaction for its followers (Andersson, 2016). The modern form of 'family' does not retained features of the prior Victorian family with its basic role and function as a shelter only, rather, observed 'family' as a site by which their members can achieve and express their sincere personal desires (Wensby, 2015). Rotskoff defines a form of family within and after war period, by which matrimony is considered as the basis of the predominant bourgeois, domestic and white ideal. The new form is regarded as a standard family according to the norms of the dominant cultural values, most importantly, a marital case between a wife and husband.

Plot Summary:

Before start discussing the feminist characteristics of *Cat on a Hot Tin Roof*, the researcher can brief the summary of the play with its main aspects to provide the reader general views about the selected data for the current study. The play is written by Tennessee Williams in 1955, which is talking about the Pollitt family of the Mississippi Delta. The play achieved many awards since its first premiered such as the Pulitzer Prize and Tony Award in 1955 (Husein, 2020). The three acts play is highly traced back the traditional form of Aristotelian tragedy (three unities) with a big concern to a place and time, the play's incidents take place in one night only in many rooms of the Pollitt family, it starts with a celebration of Big Daddy's 65th birthday (Price, 1995).

However, the play considers the relationships among Bid Daddy's family members (Aldalabeeh, 2016). It discusses the life of three couples, Big Mama and Big Daddy, and two sons Brick and Gooper with their partners Maggie and Mae separately (Hariharan, 2015). The play's main concern and major incident revolves around Big Daddy's expecting death with all family members evident fight to get larger portion of his inheritance. The first scene of the drama starts with Brick and Maggie's dialogue in one room at the big family's house. Margret or Maggie nags to her hubby about his isolation and indifference towards her and she complains the annoyance of his older brother's children (Inge, 2011). Maggie thinks that Mae with her husband, Gooper, are scheming to get all the inheritance as they both quite recognize that the family patriarch, (Big Daddy) has incurable illness and he has not conducted a testament. At the same time, Maggie's husband, Brick who recently lost his close friend, Skipper, for that reason and others, Brick keeps drinking alcohol as a solace and he becomes more unconcerned against his partner, Maggie (Hariharan, 2015). Consequently, Maggie is blamed and rebuked by Big Mama because of Brick's addiction to alcohol and becoming unhappy, however all family members knew about Brick's homosexuality and his relation with Skipper (Alzoubi, 2018).

Act Two of the play starts when the family patriarch's terminal disease is exposed to everyone including, Big Daddy himself, Brick tells his dad that he is about to die because of the cancer, Big Daddy screams that he lives and accompanies by hypocrites and liars (Inge, 2011). Big Daddy blames Brick because of his homosexual relationship with Skipper and criticizing that illegal relation besides his heavy drinking (Hariharan, 2015). In the last act, all family members attempt to inform Big Mama that her hubby is about to die shortly; she blames Brick and Maggie, then she attacks Gooper as well who asks the possession of the whole family plantation (Bakhsh, 2022). Big Daddy takes part with the family members in their hatred chat, with hopelessness, Maggie informs him that she is gravid now. However, it is a shock moment to hear about Maggie's pregnancy after a long time as being barren. Consequently, Big Mama and Big Daddy are delighted, Mae and Gooper demonstrate their skepticism and contempt, and Brick keeps silent (Alzoubi, 2018). The last scene of the play, by which Maggie demands Brick to "make the lie true," (Williams, 2014: 89) she admits her sincere love to him, but Brick says: "Wouldn't it be funny if that was true?" (Williams, 2014: 91).

Findings and Discussion:

So as to answer the proposed research question that the researcher has suggested before. This section is divided into two parts, first part will be focused on all Pollitt family members, to explore the way they have communicated with each other to construct or to demolish their family. Later, the second phase concentrates on Maggie, the central character in whole play to figure out her impacts of constructing the family.

Besides all the different subject matters which *The cat on a Hot Tin Roof*, involves such as patriarchal oppression, mendacity, and decay (Carmichael, 2017). This play is distinct to include all family members that one may have in ordinary life such as aunts, cousins, children, in laws, friends, parents, and grandparents. Hence, the playwright masterfully wants to deliver a message that this play is a truth reflection of everyday life that audiences/readers are familiar with. However, the impact of these several familial relationships of this family in the play can make the readers/audiences more passionately involved with the characters (Brooks, 2016). Williams Tennessee clarifies concerning this play that:

“The bird that I hope to catch in the net of this play [cat] is not the solution of one man’s psychological problem. I’m trying to catch the true quality of experience in group of people, that cloudy, flickering, evanescent – fiercely charged! – interplay of live human beings in the thundercloud of a common crisis” (Alzoubi, 2018:18).

Williams Tennessee tries to discover the interpersonal relationships among members of family rather than portraying inner psychological conflicts of characters. Williams’ play swings his intention from individual’s struggle to groups’ issues and conflict due to the result of strife for years that the USA was participated in the Second World War and its impact in increasing pressures and stresses on the armed forces (Andersson , 2016).

Family relations and tensions is the main issue by which the playwright has presented in the selected play for the current study. However, from the early beginning of the play the playwright displays how Pollitt family of the Mississippi Delta is messed-up as well as disassembled family in their relationships which lead to psychological implications and isolation (Humlová, 2011). Hence, the playwright has presented Big Daddy's imminent death and Mae's a clear contest for gaining the greater portion of the family plantation which is possessed by the family patriarch, Big Daddy. However, Big Daddy is considered an influential and important figure in Williams's literary products because the playwright has qualified him with many powerful traits such as supremacy, masculinity, and patriarchy aspects (Adhikary, 2020). Throughout the drama, Gooper and Mae shows a fake love to Big Daddy, however he does not trust them, as he states: "Pretences! Ain't that mendacity?" (Williams, 2014:71). They pretended artificial attraction towards Big Daddy so as to persuade him to inherit them his plantation and property and not their rivals, Margret and Brick (Tipton, 2005). This incident makes a lot of doubts and pretenses in the relations among all the family members (Carmichael, 2017).

Williams attaches various subjects in *Cat on a Hot Tin Roof*, the most significant is keeping the shadow of the assumed family as complete and independent unit. For example, one may figure out that the patriarch of the family, the Big Daddy, agonizes from a incurable disease and he is going to decease. Though, other family members do not inform him about his terminal illness so as to keep the shade of the family exist and not to distribute his inheritance which leads to disperse the family members (Alzoubi, 2018). Nevertheless, they hide the truth of his disease to his wife as well, who often named Big Mama, they tell her that Big Daddy is diagnosed that he has 'a spastic colon' and he is going to be well soon (Ferrante, 2021). Big Daddy is self-assured that Christ has granted him a

second life, as he joyfully shouts: “The sky is open! Christ, it's open again!” (Williams, 2014:49). On the other hand, when the play’s incidents have evolved dramatically before the final scene of the second act, Big Daddy is disastrously disappointed when his son, Brick informs him that he wouldn’t be survived for another year due to his incurable disease as he states: “How about these birthday congratulations, these many, many happy returns of the day, when ev’rybody but you knows there won't be any!” (Williams, 2014:68). However, this scene is dramatically reflected the family’s tensions and relations by comparing the beginning with the end of the play. William Tennessee has dedicated all his best to keep the harmony and love at the first part of the play, but everything is changed at the second half of the play so as to display the real fact of American incompatible and disharmonious family (Timilsina, 2020). Andersson (2016) argues that Williams’ *The cat on a Hot Tin Roof* clarifies the family as being an emotional system by which their members are related to each other passionately and any variation in the tasking of each member impact the tasking of the others.

In a patriarchal community by which the current play is surrounded by, family is highly controlled, directed, and surveillance by male characters only, as if males are the dominated power in the scope of a family (Andersson Falk, 2016). As Rotskoff portrays the prevailing typical family of white middle-class American society by which it depends on “a husband who supposed to provide for his wife and children through his status as breadwinner while a wife worked primarily as a homemaker, consumer, and family caretaker” (P.8). However, Brick, the family breadwinner fails to support and help his family and meet the standards principals which makes his family full of unhappiness and anxiety because of his alcoholic issue (Bakhsh, 2022). Williams usually portrays in his literary products how females are victimized and marginalized in patriarchal communities, though the playwright himself, because of his sexual tendencies, was facing such bad

experiences and was also suffering to live in a such community (Bakhsh, 2022). However, this kind of community has restricted women to their basic role in society as being obedient wives and devoted mothers who don't have the rights even inside her family (Alzoubi, 2018). Based on this, Williams attempts to express how masculinity excludes women by assigning limited roles to them in the construction of a family and anticipating them to accomplish these roles and fit into the situation which is dedicated for them. Alexander Wensby clarifies the role of women in "*Cat on a Hot Tin Roof*":

“generally that of wives and mothers as seen in Mae and Big Mama. For them being a wife who cares for husband and children is equated with femininity translated ... as fertility ... Furthermore, domesticity, understood as the care given to the practical matters of the home and as well as satisfying the needs of others, is another prominent feature of femininity in the patriarchal worldview in the play. However, the exception to the designated role of women is Maggie who is questioned for her inability to bear children and care for her husband Brick” (Alexander, 2015:8).

The author has explained that the function of Maggie and how the patriarchal system of middle 20th American society has normalized the woman and bounded her in the scope of her family, so she fights to fit into it as being obedient wife or sincere mother. The house of the Pollitt family is restricted to how woman is impacted in a family and to which degree Maggie obeys it (Hariharan, 2015). Through the play's incidents, Maggie hopelessly attempts to liaise herself with her hubby, however Brick stays uninterested with her. Moreover, It is crystal clear to the audiences/readers that Brick can hardly be able to accept her presence (Bakhsh, 2022). Though, Maggie is quite conscious that the misery between her and her husband is reciprocal, she honestly says: “I'm not living with you. We occupy the

same cage” (Williams, 2014:30). Nevertheless, Maggie is intended to keep her family and house in spite all the suffering that she experiences, despite all physical and emotional abuse she finds herself obliged to construct her family and sustain her house : “But one thing I don't have is the charm of the defeated, my hat is still in the ring, and I am determined to win!—What is the victory of a cat on a hot tin roof?—I wish I knew.... Just staying on it, I guess, as long as she can....” (Williams, 2014:26). However, there are two causes need to be declared concerning Maggie’s relentless endeavors to put up her family as well as to win her husband’s mind and heart: financial instability and her love for Brick (Humlová, 2011).

It is quite clear to comprehend the reason why Maggie is highly reluctant to depart from her family as well as her husband after her continuous attempts to reform the family and she prefers to live on a hot tin roof (Brooks, 2016). Maggie lives with hope of the near future, (when Big Daddy dies and her husband inherits him), things will be changed and her status within a family scope can be reformed, when she says that “You can be young without money but you can’t be old without it” (Williams, 2014:46). For that dream and others she does everything to protect the assumed frame of her family as well as to secure her husband with his share of Big Daddy’s wealth and land when he dies: “Born poor, raised poor, expect to die poor unless I manage to get us something out of what Big Daddy leaves when he dies of cancer!” (Williams, 2014:50). Though, so to achieve her goal, and to occupy her normal status as an essential part in her family, Maggie needs to overcome two issues: first, the patriarch system by which people need to recognize that woman are significant component in any community, and she is capable to form healthier and more harmonious families and not as mere means of reproduction. Second, to help Brick to get rid of his addiction as being alcoholic, and be normal man to love and to be loved by his family as she confesses: “Mae

an' Gooper are plannin' to freeze us out of Big Daddy's estate because you drink and I'm childless" (Williams, 2014:45).

Conclusion:

Cat On A Hot Tin Roof is a play by which it is clearly exposed the horrible face of family connections and relationships. The current study portrays the decay and disintegration of familial authorities and traditions. The study categorizes the major theme of twentieth century which is the family' relationship and construction in the scope of the American community and its internalization by all the play's characters. The study finds that lack of communications and lies lead to this incurable consequence of human isolation and the depiction of human emotions throughout the text. The study has concluded that the harmony, resoluteness and stability of any family requires to have resolute and stable wife due to the fact that the captain needs to be stable and secure to drive his ship into safe well-constructed family. In the case of *The cat on a Hot Tin Roof*, the cat, Maggie along with other characters in the play have experienced the messed-up family relationships which led to characters' psychological implications and isolation for each member of the family. Maggie is a failure in the eyes of her society as well as

her family members' point of views as an independent female character, she does not succeeded to accomplish her tasks as a child bearing, caring, and responsible wife. In short, Maggie is looking like a stranger in her own family because of her inability for bearing babies, since her hubby is an alcoholic and sad loser.

So as to protect her family and secure her house with her husband, she finds herself obliged to lie concerning her pregnancy, the essential defect which leads to her oppression in the scope of her family, this incident, (Maggie's pregnancy), which is portrayed by Bid Daddy as she "has life"(Williams, 2014: 90) that she promises Brick that she is going to "make the lie true," (Williams, 2014:89). Maggie has performed this lie in order to get rid of all the blame as she is incompetence and could not pursue to construct a harmonious family. To sum up, the current research supports those honest and pure characters who do not take part in deprive or destroy others. Brick and Maggie are the fittest characters because they do not have any desire to confiscate the rights of others. They can construct good family if they live in different circumstances, so they symbolize the good seeds for the coming and next generations. Despite their suffering within the scope of their family, they do not harm others. Furthermore, the study condemns the function of Mae with her husband; Gooper whose goal are to seize everything for them. They do not possess any sense for self-sacrifice for the sake of the family, they are selfish characters who characterize the horrible side of modern American society.

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