

INFERIORITY COMPLEX IN WOMEN'S OPPRESSION ON *MEDEA* & *THE GLASS MENAGERIE*

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ABSTRACT

The purpose of this study is to analyze the inferiority complex of women characters from various eras based on their stories. This study uses the id, ego, superego, and defense mechanism by Freud and inferiority complex by Heidebreder. Through the descriptive analytical method, this analyze is to help the interpretation of the women characters state of minds including their stress coping mechanism and classify their types of inferior complex. The results of this study shows that Medea had a high tendency to feel insecure as a result of her husband's betrayal, and she mostly used projection as a defense mechanism to revenge her husband. Meanwhile, Amanda demonstrates the use of identification as a stress escapement from societal pressure, as well as her inferiority complex when faced with a guy caller. Due to the stress of high expectations in attracting gentleman caller, Laura mostly used rationalization as a defense mechanism.

Keywords: *Inferiority Complex, Defense Mechanism, Psychoanalysis, Oppression.*

1. INTRODUCTION

As living beings with emotion, humans will inevitably experience stress and depression in certain situations. According to a survey conducted by SAMHSA (Substance Abuse and Mental Health Service Administration) in 2020 titled *Key Substance Use and Mental Health Indicators in the United States: Results from the 2019 National Survey on Drug Use and Health*, there are two stages of mental illness: Any Mental Illness and Serious Mental Illness. A mental, behavioral, or emotional disorder is classified as Any Mental Illness (AMI). The

extent to which it has an impact varies from person to person. Acute myocardial infarction (AMI) can result in mild, moderate, or severe damage. Serious Mental Illness (SMI), unlike AMI, is a mental, behavioral, or emotional disorder that interferes with a person's daily activities, such as bipolar disorder or schizophrenia.

To illustrate, drama has done a good job of portraying women in literature as one of the literary devices. According to (Case, 1988, as cited in Normington, 2004), women are either created to play 'positive roles' such as goddesses and virgins, or

they are designed to play ‘misogynistic roles’ such as witches, vamps, and whores in dramas. Despite the fact that it is divided into good and bad roles, they all share the same idea of women being weak and inferior to males. Hence, it limits the interpretation of women who are caught in a binary opposition. Women become vulnerable to mental illness as a result of the stress and trauma they experience as a result of being marginalized by binary opposition.

Additionally, drama is also one of the most well-known literary devices for its performance. As viewers, we can feel the play’s dynamic through its gestures, and it is the one who operates the story’s meaning (Adams, 2007). Drama is a representation of the writer’s feelings, thoughts, and even ideologies, and it contains the writer’s message. To give an example, many plays’ authors dealt with social issues such as poverty, injustice, love, and betrayal. The prominent issues in both the *Glass Menagerie* and *Medea* are oppression, love, and betrayal. In the social sphere, there has always been such a huge gap between men and women.

From such an example, women’s gaps with men could steadily expand as a result of resulting to dominant vulnerability. This domination subsequently evolved into what Feminist critics called the patriarchal system, in which men occupy the majority of

prominent roles in society, leaving women with only minor responsibilities. Women were subjected to physical and mental oppression as a result of men’s control. It occurred as a result of men suppressing and undermining women (UK Essays, 2018).

Therefore, both *Medea* and the *Glass Menagerie* demonstrate how inferiority complex and defense mechanisms occur in a play. Since they both deals with the same subject of a dysfunctional family in a patriarchal society that oppresses them, these plays are important to being analyze.

2. RESEARCH METHOD

The writer used a qualitative descriptive-analytical method in this research. This methodology seeks to summarize and describe the precise events or occurrences that occur as part of a problem. This method is required to gain a thorough grasp of the phenomenon of a fictional character’s defense mechanism. Furthermore, the writer will analyze the collected words, phrases, clauses, and sentences from Euripides’ *Medea* and Tennessee Williams’ the *Glass Menagerie* play scripts to determine the women characters’ implementation of their id, ego, superego, defense mechanism, and inferiority complex.

3. RESULT AND DISCUSSION

Euripides' *Medea* and Tennessee Williams' *The Glass Menagerie* both deal with inferiority complexes and oppression. The female characters in both dramas have a strong tendency to have inferiority complexes throughout the entire story. In his journal, (Heidbreder, 1927) defined that inferiority complex as a situation in which people suffering from a mental disorder, such as self-regarding attitudes, are unable to manage a specific fear. In addition to inferiority issues, the female characters in both stories face discrimination in patriarchal society. Despite the fact that the stories are set in separate eras (the ancient Greeks and the early twentieth century), the selected characters in both stories face the same oppression as a result of patriarchal society.

Id, Ego, and Superego in *Medea*

In society, people are often classified or labeled depending on their personalities. There is a correlation between the mind of human itself. According to (Zhang, 2020), the behaviour and personality of someone is generated by the interaction of the id, ego, and superego in our thoughts. *Medea* was betrayed and abused by her husband in the story. Jason believed he could no longer be with her and the kids. *Medea* was both insecure and angry as a result of this.

"She is a deep thinker, you know, and she will not put up with this kind of abuse. I know her

and I am terrified that in silence entering the house where the bed is laid she might thrust a sharp sword through the heart or kill the princess and the one who married her and then suffer some greater tragedy." (*Medea*, p.2).

The narrator describes her as a deep thinker in the sentence above, implying that she is observing all acts and events that occur around her. Furthermore, it is subtly depicting what is going on within *Medea's* mind, where she is afraid of acting rashly, like her servant is. The id can be described as a "pleasure principle" or a pure psychological drive that satisfies human needs, according to (Zhang, 2020). As in *Medea*, the quotation above depicted *Medea's* id, in which she has an unconsciously strong desire to kill someone because of her anger.

Furthermore, *Medea's* desire psychology about the madness that influencing her at that moment "*but, as best you can, keep them by themselves and don't let them go near their mother in the mood she's in. I have seen her giving them that wild animal glare, as if she is planning to do something to them*" (*Medea*, p.3). The line "the wild animal glare" reveals her mind's id quality. According to (Eagleton, 2005), in the id stage, human emotion is irrational and neglects the outcome of specific actions. *Medea's* thinking became less stable as she struggled to suppress her id impulse, and she began to feel anxious. This

happened as a result of her attempt to hide the intrinsic pleasure principle. According to (Eagleton, 2005), if our enjoyment principle cannot be fully realized in the reality principle where the ego exists, then repression may become excessive. As a result, ego is the second process that takes control of id. It is an ego's job to realise the id needs into a real action (Zhang, 2020).

As the Medea's id demands to be realised, her ego works by making her mourn over her husband that has abandoned her alone. The ego decided that is the most viable way to make it happen without any harm and causality. (Zhang, 2020) added that while id is an untamed urge of emotion, then ego has a role to control it to make its action socially acceptable.

"... if I am caught entering the house in secret and carrying out my scheme, I will die and become a laughing stock to my enemies... I will myself take the sword — even if I must die — and kill them — I will go to such an extreme of daring." (Medea, p.10).

Medea's ego practice, on the other hand, appears to be failing because her id has taken over her conscious thought. Medea will experience ambiguity between her pleasure principle and the reality principle as a result of this overlapping phenomena. According to the quotations above, her insecurity about having too many thoughts in her id made her vulnerable to the unconscious mind's dominance. Hence, her ego has gone from being selective in

accepting the id drive to being uncontrollable, accepting any form of pleasure urge that needs to be satisfied. According to (Barnett, 2012), an ego is considered appropriate if it is capable of bearing an excessive quantity of id impulses and realizing them in a way that is acceptable.

Moreover, as the id taking control over the ego, Medea's superego is not absent in the part of her mind. In here, it is trying to reconcile with the ego about the morality than the gratification that has been made from her id

"Shall I not give up my anger — what is wrong with me? The gods provide well. Don't I have children, don't I know that I am a refugee in need of friends?" In contemplating these things I realized I was suffering delusion and that my rage was in vain. I accept it now. You seem to me to be acting logically in bringing us this marriage alliance, and I was foolish.." (Medea, p.22).

She explained to Jason that her rage was nonsense and that she was delusional. She also regrets her foolish behavior, which was motivated by her pleasure principle. As she talks to Jason about her guilt and rage, Medea's superego works by concealing the inner urge of id.

Id, Ego, and Superego in the Glass Menagerie

Unlike most families, the Wingfield family in the Glass Menagerie lacks a father figure as the family's leader. As a result, Amanda, as one of the main characters, is

obligated to take the lead and control the family members, Tom and Laura. Amanda used to be a girl who could attract gentleman callers when she was younger. She informed Laura and Tom about her fantastic day, in which she was able to entertain several prominent men. Furthermore, she stated that one gentleman caller was a successful and well-known figure known as the Wolf of Wall Street. She alludes to the possibility of remarrying with the man rather than her husband, but she declines.

“That Fitzhugh boy went North and made a fortune — came to be known as the Wolf of Wall Street! He had the Midas touch, whatever he touched turned to gold! And I could have been Mrs. Duncan J. Fitzhugh, mind you! But — I picked your father!” (the Glass Menagerie, p.21).

Amanda unconsciously portrays her id by saying “could have been choose Fitzhugh.” It suggests that her inner desire is for her to marry Fitzhugh rather than her husband. Furthermore, it is also implying that Amanda’s inner thoughts are pursuing wealth and high social position from the statement where she may become ‘Mrs. Duncan J. Fitzhugh’ since Fitzhugh is well-known on Wall Street, where the New York Stock Exchange is headquartered. Despite Fitzhugh’s riches, Amanda’s ego was able to bear the urges of her id when she chose to marry her husband. This happened because her ego had to match the

expectation of the gratification of id and the superego reality expectation (O’Leary, 2007).

When Jim O’Connor pays a visit to Wingfield’s family house, Amanda tries to repair it so that it does not appear to be in bad shape in front of him. Amanda depicts the deployment of her superego by contemplating society expectations about how certain situations should be looked normally (O’Leary, 2007), which in this case is her home “*Oh, Tom, Tom, Tom, of course I have to make a fuss! I want things nice, not sloppy! Not thrown together. I’ll certainly have to do some fast thinking, won’t I?*” (the Glass Menagerie, p.46). Amanda implies in the previous quotation that the untidy appearance of her home is unpleasant. This is related to her superego’s desire for everything to be neat and tidy. As a result, by asking Tom to clean the house, her ego realized her superego expectation to the external world, and she was able to determine if it was acceptable or not for society by relying on the superego.

Laura, on the other hand, has a distinct unconscious mental id than Amanda. Laura’s id is urging her ego to skip the lesson she needs to attend. This occurred because, as a result of her crippled condition, she lacked the confidence to face other people. Hence, avoiding social activities such as school and talking to other people is Laura’s pleasure principle. It

corresponds to (Patrick & Diamond, 2020) statement that id represents the person's instinct to satisfy the biological or the psychological needs in pursue to evade the pain.

"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 the movies. Lately I've been spending most of my afternoons in the Jewel Box, that big glass house where they raise the tropical flowers." (the Glass Menagerie, p.26).

Laura's pain mainly stems from a psychological problem in which she is unable to cope with the pressure of being different from other people. Laura must face the consequences of complying with her id after skipping class for weeks. Furthermore, according to (O'Leary, 2007), people do not always get what they seek for enjoyment. Thus, it is the ego's job to find a balance between self-gratification for id' and society's expectation for superego.

Defense Mechanism in Medea

Defense mechanism, according to (Freud, 1936), is a form of resistance and an attempt by someone's ego to regulate an entity that may disrupt their psychology. According to Parekh et al. (2010), defense mechanisms are used to reduce the tendency for conflict between the id and the superego. The function of defense mechanisms is to divert stress or anger that can no longer be contained into another medium. Conflict in Medea's life led her

mind to utilize numerous defense mechanisms by examining her id, ego, and superego. Because the negative impulse in Medea's id reflects anxiety and tension, a defense mechanism is used to reduce it.

Projection

The projection in defense mechanism, according to (Zhang, 2020), operates by attributing an individual's unacceptable feeling, thought, or motivation to someone else. Medea was well-versed in this form of defense mechanism, as she employed it frequently. When Medea realizes Jason has completely abandoned her and has no good intentions toward her after the desertion, she begins to use this type.

"Medea, in despair, rejected by her husband, howls out "the oaths he swore" and calls upon the right hand, a potent symbol of fidelity, and invokes the gods to witness Jason's treatment of her." (Medea, p.2).

Medea's soliloquy shows the impulse of her id over the anguish of being forsaken by her husband in the quotation above. Medea unconsciously evokes the projection mechanism by expressing her own dread toward Jason as she feels the emotion. Furthermore, due of the projection process she used, she sees her children and Jason as the root of her anguish. According to Medea's current state, everyone around her deserves to be blamed *"they must die. And*

since they must, I who gave them birth will kill them” (Medea, p.26).

As Medea’s anxiety impulse growing much stronger, she violates the norm as human which is taking another person’s life. In this case, Medea killed her own children by attributing the reason of their death toward Jason. Medea thought that it is Jason’s failure that her children must die even though they did not make any mistake or causing harm.

Repression

In the quotation below, Medea reveals her repression mechanism toward King Creon. Medea stated during a conversation about her exile that people in her culture cause her tension and anxiety by labeling her as a crazy woman. Medea was trying to threaten Jason and his royal family when this happened. Thus, Medea attempted to compensate for the stress caused by the public’s opinion by using repression *“This is not the first time, Creon, but over and over again, people’s opinion has injured me and done me great harm...I am in trouble and need no more struggles” (Medea, p.8-9).*

Displacement

The displacement seen in Medea’s character in this story as she is plotting her revenge against Jason’s royal family. Medea is unable to effectively reject the anxiety and stress in her mind since her id is disruptive to her ego. Displacement is

said to be applied to an object. In this occasion, though, Medea focused her rage at a powerful figure. (Valliant, 2020) stated that certain people’s defense mechanisms may vary in response to stressful situations. Hence, for Medea, the possible to ease her stress is by killing the important people in her life *“he has allowed me to remain this one day, in which I will turn three of my enemies into corpses, the father, the daughter, and my husband. I have many ways to kill them” (Medea, p.10).*

Moreover, the urge to kill in Medea unconscious mind is growing stronger as her ego thought that she does not deserve to be humiliated by Jason. Hence, to satisfy the id, Medea used displacement mechanism as a possible route to take their life.

“Hecate, dwelling in the inmost recesses of my hearth, no one will bruise and batter my heart and get away with it. I will make their marriage bitter and painful, bitter the royal connection and my exile from this land.” (Medea, p.10).

The cause of Medea’s extreme decision in her displacement mechanism is because the disproportion of her id that dominating her ego on handling the impulse of taking revenge. Medea then disregards the cultural expectation of killing someone in order for her pleasure principle to be realized as her id grows larger.

Defense Mechanism in the Glass Menagerie

Based on the examination of id, ego, and superego that possessed on Amanda and Laura, implementation of defense mechanisms has found in this play. Amanda and Laura vented their stress and anxiety in a situation when they were confronted with a problem by reminiscing about the past, blaming someone else, and so on.

Identification

According to (Cramer, 2006), identification as a defence mechanism, works by imitating an individual experience from external reality and integrate it to create a new structure in the possessed ego. Therefore, the new personality is created in the current person's ego as the stress cope mechanism. Amanda used identification mechanism much often to avoid the anxiety due to her stress.

“One Sunday afternoon in Blue Mountain — your mother received—seventeen! — gentlemen callers! Why, sometimes there weren't chairs enough to accommodate them all. We had to send the nigger over to bring in folding chairs from the parish house.” (the Glass Menagerie, p.19).

In the quote above, Amanda identifies herself as a girl who could attract gentlemen callers while speaking to Laura and Tom. Amanda's identification is based on the extraction of her individual identity from her previous existence. She was well-known enough at the time to be idolized by the gentleman callers. As a result, Amanda is integrating her past memory to the

present in terms of how to attract gentleman callers in order to offer Laura an example of how a woman should seem. Identification, according to (Békés & Perry, 2020), is a centered process of learning external characteristics and forming them into an internal conscious, which subsequently develops a self-representation. This happened to Amanda, who aspires to be a woman's self-representation based on her own expectations.

Another example on Amanda about using identification mechanism is when she was dressing up Tom. Amanda compared her son to her husband in the narrative, who is not present in the family. Amanda, heartbroken and depressed by her spouse's disappearance, attempted to bring an older version of herself and her husband into the present. As a result, she frequently recalls the past occurrence and uses it as an escapement to become the person Amanda desired. *“The care he always took of his appearance. He never allowed himself to look untidy”* (the Glass Menagerie, p.43).

Furthermore, Laura also happened to be using identification mechanism as her escapement while facing the stress from her mother that she should have a gentleman caller.

“The operetta the senior class put on. He had a wonderful voice and we sat across the aisle from each other Mondays, Wednesdays and Fridays in the auditorium. Here he is with the silver cup for debating! See his grin?...He

used to call me — Blue Roses.” (the Glass Menagerie, p. 27).

Laura introduced the man she has admired since high school in the quotations above. Laura feels at comfortable when describing her old crush, as if her worry has been lifted. According to (Laughlin, 1979), the satisfaction or pleasant principle is formed by the identification process itself by forming an emotional relationship between the user and the external emotion, causing the user to identify herself or himself as a different person.

Projection

In this type of defence mechanism, the women characters in the Glass Menagerie also shows the utilization of projection. The example can be seen from the quotation below where Amanda is recalling her past experience about the peculiar gentleman caller.

“That Fitzhugh boy went North and made a fortune — came to be known as the Wolf of Wall Street! He had the Midas touch, whatever he touched turned to gold! And I could have been Mrs. Duncan J. Fitzhugh, mind you! But — I picked your father!” (the Glass Menagerie, p.21)

Amanda unconsciously reflects her immature id’s urge from her regret by not marrying Mr. Fitzhugh. According to (Costa, 2020), projection occurs when a person’s ego expresses an unwanted inclination by projecting that impulse onto someone else. Amanda projected her regret

toward the children in this case, as though it were their fault.

Furthermore, Amanda continues to use the projection mechanism as a stress reliever. This happened while Amanda was arguing with Laura about her fear preventing her from opening the door for Jim. As the result, Amanda’s internal perception about her stress due to her children is distorting her ego by delivering it into external perception, which is Laura *“I’m sick, too — of your nonsense! Why can’t you and your brother be normal people? Fantastic whims and behavior!”* (the Glass Menagerie, p.57).

Repression

According to (Boag, 2020), repression is a defense mechanism that prevents unpleasant thought processes from accessing a person’s conscious state. This type of defense is being used by Amanda and Laura to keep an unpleasant impulse from taking over their consciousness.

“You did all this to deceive me, just for deception? [Laura looks down.] Why?” ... *“Mother, when you’re disappointed, you get that awful suffering look on your face, like the picture of Jesus’ mother in the museum!”* (the Glass Menagerie, p.26).

Amanda is questioning Laura’s actions in not attending the business college class and deceiving her in the following quotations. Amanda discovers that Laura has been walking around the park every day since skipping class. Amanda is taken aback by

this development, and she feels that she may have failed to teach Laura how to be a decent woman. Laura also uses repression as a result of her crippling condition. It was difficult for her to face the embarrassment of being physically different since she believed that those around her were looking at her and judging her badly.

“Yes, it was so hard for me, getting upstairs. I had that brace on my leg — it clumped so loud!...And everybody was seated before I came in. I had to walk in front of all those people. My seat was in the back row. I had to go clumping all the way up the aisle with everyone watching!” (the Glass Menagerie, p.71).

Due to negative thought that winding up in her conscious, repression do its job by repressing that undesired memory within her unconscious. This action then minimized her anxiety because the imagined threat in her mind is being repressed (Freud, 1936).

Rationalization

According to (Perry, 1990), rationalization allows the user to deal with emotional conflicts, stress, or anxiety by self-serving themselves in a logical activity that covers up its real motive.

“Preposterous goes on! Can you give me one reason — [She calls out lyrically.] Coming! Just one second! — why you should be afraid to open a door? Now you answer it, Laura!... Oh, oh, oh . . . [She returns through the portieres, darts to the Victrola, winds it frantically and turns it on.]” (the Glass Menagerie, p.57).

Amanda scolds Laura in the following quotes after she refuses to open the door for Tom and Jim. Laura rushes through portieres to the Victrola as the tension rises. Despite Amanda’s task, Laura ignored it as if it were not her responsibility. The action she took was related to the rationalization mechanism. It works by channeling Laura’s tension and anxiety into a pleasurable activity, such as playing Victrola. Thus, Laura’s true motivation for her concern is hidden behind her sudden action.

Laura was also forced to greet Jim for the first time, which was another example of rationalization. Laura’s ego is struggling to cope with her apprehension toward Jim, while her body trembles and stiffens.

“[retreating, stiff and trembling, from the door]: How — how do you do?” “Excuse me — I haven’t finished playing the Victrola. . . . [She turns awkwardly and hurries into the front room. She pauses a second by the Victrola. Then she catches her breath and darts through the portieres like a frightened deer.” (the Glass Menagerie, p.58).

This action then conceals the meaning on why Laura is trembling, so Jim and Tom cannot speculate what is actually happened to her. In rationalization, Laura’s action is acceptable as (Perry, 1990) argues that it is considered as a justifying act for the irrational anxiety the person has.

Inferiority Complex in Medea

Jason and Medea were exiled from their hometown at the beginning of the story, and they made their way up to Corinth to live. By the following time, Jason has created a situation for himself by betraying Medea. By abandoning Medea and the children, he betrayed Medea and the children. This occurred as a result of his ambition in assuming control of the royal marriage with King Creon's daughter. The circumstance makes Medea feel incomplete as a housewife who is responsible for the children because her husband is away.

Inferiority feelings "are formed from feelings of weakness, dependency, and smallness," and a person will continue to experience them throughout their lives (Griffith & Powers, 2007). The statement refers to Medea's emotions of emptiness and dependency on her spouse, which is causing her to develop a dysfunctional emotional state that leads to thoughts of inferiority. This became her main source of inferiority, since Medea was unable to cope with the society's dependency and frailty "*I heard the sound of laments, full of despair; she cries out shrill sad sounds of mourning at the betrayer of her marriage-bed, her evil husband*" (Medea, p.6).

Medea is also portrayed as having an inferiority complex as a result of her feelings of dependency. Her inferior is then developed into a greater extent, where Medea is drowned in grief as a result of her

betrayal. (Heidbreder, 1927) interprets this as an overreaction of a person's inferiority complex due to a high degree of tendency. Medea's overreaction to her sorrowful tears has caused her to become addicted to her inferiority.

Medea was also physically and mentally oppressed by the external world as a result of her continued disintegration from her self-esteem. Jason was abusing and mistreating Medea as her former husband since she opposed his decision to depart the family. Furthermore, the society's contempt for her has a significant negative impact on her self-esteem, making Medea feel small and helpless "*yes, and to your house I really am a curse*" (Medea, p.15). By the time the insults that Medea received, she then developed unconsciously to accept the inferiority feelings. In the story, she recognised herself as a curse to Jason and his family. This matter indicates that Medea is in the state of self-regarding attitudes disorder or inferiority complex where she could not manage the intense fear (Heidbreder, 1927).

In addition, in Medea's case, the aspects of inferiority complex include her loneliness in society and her feeling of dependency toward Jason, both of which are based on her point of view. As the ancient Greek society had a patriarchal system, Medea, who was widowed, lacked

social power and was unable to engage in social activities.

“The children born from me, he will never again see them alive, for the rest of his life, and he will not father a child from the newly-wedded bride, since she, the wretch, must die wretchedly through my poisons.” (Medea, p.20)

Besides, according to Heidbreder’s classification of inferiority complex, Medea’s case belongs to the tenth type of it which signified on the envy and malice problem. Medea’s strong tendency to have an inferiority complex makes her unable to recognize acts of mercy. Since of Jason’s betrayal, she wished and planned to make her husband suffer the same fate as her. This issue is related to Heidbreder’s explanation of the problem of envy and malice.

Inferiority Complex in the Glass Menagerie

The story is mainly told by Tom, who is also one of the players in the drama. He depicted Amanda and Laura as being connected to the aspects of patriarchal society in which they lived, based on his point of view. For Amanda, the gentlemen caller is something she has to deal with on a regular basis. She feels insecure and anxious in society without it. Furthermore, due to Laura’s condition, Tom described her as lacking confidence in her ability to be as entertaining as possible in front of a man.

“They knew how to entertain their gentlemen callers. It wasn’t enough for a girl to be possessed of a pretty face and a graceful figure —although I wasn’t slighted in either respect. She also needed to have a nimble wit and a tongue to meet all occasions.” (the Glass Menagerie, p.20).

Amanda lectured to her children, particularly Laura, on how a female should act in society. She stated that the girl must have a “pretty face and graceful figure.” Amanda, on the other hand, lacked those attributes, making her appear inferior. Amanda’s behavior toward gentlemen callers reveals that she is self-conscious about her appearance and feels uneasy when they are discussed.

Additionally, (Heidbreder, 1927) argued that most of the time individuals will consider themselves as a subject in inferiority complex rather than an object that to be judged by the others. In Amanda case, she considered herself to be in inferiority based on her behaviour. The way she reacts upon gentlemen caller and how she wanted to behave are the signifier about Amanda’s insecurity.

“We can’t have a gentleman caller in a pigsty! All my wedding silver has to be polished, the monogrammed table linen ought to be laundered! The windows have to be washed and fresh curtains put up. And how about clothes? We have to wear something, don’t we?” (the Glass Menagerie, p.46).

Another example about Amanda’s inferiority is when Tom told her that a gentleman caller will be coming over to

their house. Based on her action, Amanda is creating a fuss after hearing the news from Tom such as repolishing the house furniture and getting a new dress. This kind of action considered as an overreaction in Heidbreder's term in facing inferiority complex

Furthermore, according to Heidbreder's classification, Amanda's inferiority complex is classified as a self-dissatisfaction problem in which the individual has a tendency to assume that he or she is not looking their best. Also, the individual has a proclivity for over-worrying. Amanda's behavior is shown as an indication of inferiority to the second kind of Heidbreder's classification, in which she has a tendency to act nervous and insecure when a gentlemen caller approaches her, according to the explanation. The aspect that triggered her inferiority complex within herself is from the societal view toward the gentleman caller phenomenon back then.

Laura, on the other hand, suffers from an inferiority complex when faced with a societal activity. (Belangee, 2020) argued that an inferiority complex prevents an individual from engaging in reflective behavior that could ease feelings of inferiority. This is a moment in Laura's life where she is unable to manage her fear. Another example on Laura's inferiority is when she must enter the class. In her

Journal, (Heidbreder, 1927) stated that an individual who has over sensitiveness possess a tendency to make an exaggeration response upon people's opinion.

"And everybody was seated before I came in. I had to walk in front of all those people. My seat was in the back row. I had to go clumping all the way up the aisle with everyone watching!" (the Glass Menagerie, p.71).

Laura is concerned about how others perceive her condition, which causes her leg to clump while walking, according to the quotation. Laura's main aspect of inferiority is her current situation, which makes her feel insecure and nervous. Hence, based on Laura's behavior, it's safe to presume she has an oversensitivity problem that she can't handle.

4. CONCLUSION

Both of the plays depict women's capability to cope with stress resulting from different circumstances such as oppression, anxiety, and so on. In Medea, focused on the issue of betrayal in marriage and oppression that addressed toward Medea, who has a conflict between her id and ego, caused her to lose the sanity in controlling the pleasure principle. She can also capable her stress by using a variety of defense mechanisms such as projection, displacement, and repression. Despite her capability to handle stress, Medea suffers from a dysfunctional mental known as inferiority complex, as well as a trait of

resentment toward good fortune, which causes her to want Jason had experienced inferiority feelings due to bad fortune.

In contrast, the Glass Menagerie shows the women characters are showing their determination on diminishing stress through defense mechanism. The most of their stress comes from societal pressures regarding the gentleman caller image. Amanda is capable of expressing her id pleasure principle in a variety of acceptable manner and mostly using repression and identification mechanisms to cope with her stress as a result of the family problem and societal pressure. She has also an inferiority complex due to her insecurity over the gentlemen caller. Laura, meanwhile, is unable to adjust for the stress caused by her psychological pressure on her body condition, and she is having difficulty managing her pleasure principle throughout the ego and superego and frequently feels inferior as well as lacks self-esteem. In her inferiority complex, she also has a tendency to exaggerate her responses to other people's opinions, which makes her afraid of strangers.

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