

Tribhuvan University

Williams's *Sweet Bird of Youth*: A Naturalistic Reading

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by

Raj Kumar Sauden

Exam Roll No.: 400215/073

T. U. Regd. No. : 9-2-203-115-2010

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Declaration

I hereby declare that the thesis entitled

"Williams's *Sweet Bird of Youth*: A Naturalistic Reading"

is my own original work carried out as a Master's student at the Department of

English at Ratna Rajya Laxmi Campus except to the extent that assistance

from other's in the thesis's design and conception or in presentation

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All sources used for the thesis have been fully and properly cited. It contains no

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institution, except where due acknowledgement

is made in the thesis.

.....

Raj Kumar Sauden

2nd July, 2018

Tribhuvan University
Faculty of Humanities and Social Sciences

Letter of Approval

This thesis entitled "**Williams's *Sweet Bird of Youth: A Naturalistic Reading***" submitted to the Department of English, Ratna Rajya Laxmi Campus Tribhuvan University Kathmandu, by Raj Kumar Sauden has been approved by the undersigned members of the research committee.

.....

Hukum Thapa

Supervisor

.....

External Examiner

.....

Pradip Sharma

Head

Department of English

Ratna Rajya Laxmi Campus

July 2018

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Abstract

The study on "Williams's *Sweet Bird of Youth: A Naturalistic Reading*" tries to disclose the reality of human nature which is reflected by the environment, desires, heredity, and emotion. In the play, Chance always wants to take benefits from women by showing his boyism when he becomes young and handsomeness and he can ready be to involve in sexual relationship as economic source or romance. Among these activities, the society cannot give him freedom to apply them openly. These kinds of desires, natures and emotions, the society always forbids to us to extend openly in the society. This play would be experiment where Williams discovers and analyzes about the forces or scientific laws that influenced behavior.

In addition, Boss Finley is leader of the society. His nature leads about the characters' desires where he is controlling to do in the society. It is influenced with his nature and heredity. This heredity forces to control to the lower position of person where Chance wants to marry with Finley's daughter but he denies their relationship to do marry because Chance is very poor person. And he wants to give his daughter to Dr. Scudder for luxurious life because Scudder has lots of money. Chance only wants to meet and marry to Heavenly because she is his old girlfriend as well as sweet heart. Hence, this play *Sweet Bird of Youth* captures the experience of human nature, behaviors, desires and etc. which are studied by the environment, heredity, emotion etc. in naturalism.

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Williams's *Sweet Bird of Youth*: A Naturalistic Reading

Concept of Naturalism

The thesis projects the naturalism as the main issue to analyze Tennessee Williams's *Sweet Bird of Youth*. To understand the naturalism, it is important to know about the broad term, 'Naturalism'. *Encyclopedia Britannica* defines the term as the naturalism worldview that follows the human nature. It says that there is link with view of human nature, and non-idealist, detailed observation of events. It began late 19th to early 20th century which was inspired by the adaptation of the principles and methods of natural science, especially Darwinism, to literature and art. *Encyclopedia Britannica* defines this term in this way:

In literature it extended the tradition of realism, aiming at an even more faithful, pseudoscientific representation of reality, presented without moral judgment. Characters in naturalistic literature typically illustrate the deterministic role of heredity and environment on human life. Naturalism originated in France, where its leading exponent was Emile Zola. In America the movement is associated with the work of S. Crane and T. Dreiser. Visual artists associated with naturalism chose themes from life, capturing subjects unposed and not idealized, thus giving their works freshness and immediacy. (1133)

According to *Encyclopedia Britannica*, characters show their nature and these are determined by the role of heredity and environment. It shows the different between individual's nature and society. Individual's natures are unlimited but do not permit to do as their desired by our society. Especially, this nature is handled by the heredity and environment on human life. The researcher discloses about every person running after their behavior where there are effected by human nature. It has been determined

to the theme of life. In this play, there is a character, Chance who has visited many places as the actor and gigolo. He has used many rich women as the satisfaction and profitable along his life. The researcher wants to link here to connect the character that shows the reality of about human nature of the play.

Oxford Advanced Learner's Dictionary defines, "Naturalism is the style of art of writing that shows people, things and experiences as they really are and the theory that everything in the world" (1018). Our society is opposition of the individual's desires because there are so many desires of human beings. According to dictionary, there is an art in writing who can write properly about the naturalism. It is the style of art because writer has showed the reality of human activities. Thus, it studies the nature of life which is connected with the heredity and environment of the society. Lover of father, Boss Finley is ignoring him because Chance is poor person and he is deciding about that he cannot give satisfaction to his daughter in the play. Here, his nature tries to show about heredity of society.

The term naturalism was coined by Emile Zola. He was naturalism theorist in France during late 19th and early 20th century. According to him:

The development of naturalism already achieved in the novel takes over the stage, until the playwrights return to the source of science and modern arts, to the study of nature, to the anatomy of man, to the painting of life in an exact reproduction more original and powerful than anyone has so far dared to risk on the boards. And naturalism is the social success or failure of two branches of a family is explained by physical, social and heredity laws". (32)

Other characteristic of literary naturalism include: detachment, in which the author maintain an impersonal tone and disinterested point of view, determinism, the

opposite of free will, in which a character's fate has been decided, even predetermined, by impersonal forces of nature beyond human control and a sense that the universe itself is indifferent to human life. Naturalism is taking its name from its allegedly scientific impulse to base its characters, events, and explanation on natural rather than supernatural or divine causes. In this context, the researcher claims that nature of human forces where the leadership of society Boss Finley is refused to live Chance in that society. Finley's nature depends on the rules and regulation of the communities. It has directed by environment of the society. Zola took this scientific method and argued that naturalism in literature should be like controlled experiments in which the characters function as the phenomena.

Additional, M. A. R. Habib explains about Emile Zola's naturalism, "Zola was deeply conscious of realism towards naturalism, towards the restriction of one's inquiries to the realm of nature and he saw naturalistic literature as merely a natural extension and completion of a far broader positivistic movement in recent history" (478). Naturalism is a term which isn't easily confined to a single definition. Apart from Zola's views on the literary movement, there are various literary critics who have their own separate views on the matter. Habib discussed about naturalistic literature where it is positive movement of broader theory. He was impressed in Zola's naturalism theory. He saw naturalistic nature and it can support to extend the broader way of human's reality.

During his lifetime, Zola made his presence felt in almost every area of the literary world. He was constantly involved in some type of literary controversy. In one sense, he is best known for his theories and defense of naturalism and he has been called father of naturalism. In addition, according to *Penguin Dictionary of Literary Term and Literary Theory*, naturalism refers:

In literature naturalism developed out of realism. The main influences that went to forming a different point of views were Darwin's biological theories, Comte's application of scientific ideas to the study of society, and Taine's application of deterministic theories to literature. Those in favour of a naturalistic approach to and interpretation of life concentrated on depicting the social environment and dwelt particularly on its deficiencies and on the shortcoming of human beings. (537-38)

In this definition, many critics fail to make a distinction between 'realism' and 'naturalism'. Certainly, the distinction does not involve major critical views. Realism might be most simply explained as an attempt to present life with a large degree of naturalism. As a movement, realism preceded naturalism and the later movement is essentially an attempt to carry the position of the realist to a further degree. Sometimes naturalism called 'stark realism.' The naturalist thought that the realist had not treated all aspects of life and was determined to show everything connected with life. The naturalist also accused the realist of failing to depict things which are unpleasant, ugly, or sordid. Constantly, the naturalist often concentrates to a greater extent on those aspects of life which are of dubious value and seldom does it depict the higher nature of humanity.

Naturalism, in literature and the visual arts, late 19th and early 20th century movement that was inspired by adaptation of principles and methods of natural science, especially the Darwin view of nature, to literature and art. In literature it extended the tradition of realism, aiming at an even more faithful, unselective representation of reality, a variable "slice of life" presented without moral judgment. Naturalism differed from realism in its assumption of scientific determinism, which

led naturalistic authors to emphasize man's accidental, physiological nature rather than his moral or national qualities. Naturalism guides to follow for understanding the world and human nature.

In Tennessee Williams's *Sweet Bird of Youth*, Chance is invested his full of life in desires. He is as the opposition of the society's rules and regulations. He had made journey to New York in the hope of as the actor of Hollywood and using the rich women as the source of economic. He has spent his life profitable along with many women among them he has desire to meet his old girl friend, Heavenly. He chose Heavenly Finley. He has come back hometown to get and marry to her but the father of Heavenly doesn't permit Chance to marry to his daughter. The researcher tries to find out the reality of the human' nature of the society. How does psychological environment effect to the characters' nature in the play? What kind of human's nature has Chance wanted to present in his life? Why has Boss Finley been refused Chance in the society and how can he control him? This research might be centered on the extending the answer of this problem.

Chance wants to meet Heavenly Finley and live with her. In this situation, her father doesn't permit to marry them. Chance had spent his life romantic mood when he was young and handsome as well. He used to have sex with many rich women in New York. On the other hand, he is still living together with another woman, Princess Cosmonopolis as the source of income, sexual thirst in his hometown hotel. His nature shows the realism of human beings, psychology effect of his activities.

Williams was the most contemporary American dramatist whose play reveals a world of human frustration in which nature, sex and violence underlying an atmosphere of romantic gentility. His later work attempted a new style that did not appeal to audiences, and alcohol and drug dependence further inhibited his creative

output. Although he continued to write every day, the quality of his work suffered from his increasing alcohol and drug consumption as well as occasional poor choices of collaboration. Michael Billington puts forward the following views regarding *Sweet Bird of Youth*:

Williams' magnanimity of spirit is cloaked in melodrama. At the starting we see Chance Wayne, a would-be-actor turned hustler, holed up in a ritzy Gulf Coast hotel with Alexandra del Lago, a fading star in flight from an apparently disastrous movie comeback. It turns out that this is Chance's native town and his aim, apart from fleecing Alexandra, is to be reunited with his stay, he not only learns that he previously infected Heavenly with a venereal disease that necessitated a hysterectomy, but that her father, the all-powerful Boss Finley, intends to see him run out of town of castrated (n. p).

In this point of views, Chance's desire is for self-realization and controlled by the society is the problematical. He is driving his life as the profitable life to New York and other places. When he failed and discharged his honorable, he had returned to his hometown to see his mother and old girlfriend. He has still girlfriend who is Princess. She doesn't know who Chance is. But Princess slowly remembers that Chance is her driver/gigolo. She doesn't want to be left alone but knows that while Chance has been taking care of her, he wants something in return. Chance doesn't leave the town. At that moment, the leadership of society Boss Finley cannot accept because he had transmitted venereal disease to Finley's daughter. He is wrong for their society though he has desire to live with Heavenly Finley.

Dominic Cavendish is the lead theatre critic for the Daily Telegraph. He has claimed to clarify Williams's *Sweet Bird of Youth* about original ideas. Cavendish puts ideas forward the following point of view:

On the exposing main-stage, *Sweet Bird of Youth's* delicacy is reduced into it a lot of beautiful, melancholy, plainly personal reflections on the passage of time. But he also threw in plot twists that would shame a pulp fiction writer and much slapdash characterization, including that of Chance's damaged former sweetheart Heavenly and her redneck father, the domineering local big-wig Boss Finley, who threatens his girl (n. p).

It was in this play that Tennessee Williams took some ideas of beautiful, melancholy, plainly personal reflections in the society. According to Williams beauty is directed by the youth when gone up it will be melancholy. There are so many desires to do something but it is limited to us by the society. Chance had already left hometown after transferring a venereal disease that necessitated a hysterectomy to Heavenly but he has returned back. He has damaged sweetheart Heavenly. Boss Finley is the father who is leader of that society. He threatens his daughter to marry with Chance. Chance is oppositional reflection of the society because they think he misbehaves in the society. According to Fiona Mountford:

Things perk up when the action opens out to include more residents of St Cloud, the hometown of former golden boy Chance, whose on-off relationship with Heavenly Finley has incensed her corrupt politician father Boss. Anthony Ward's design grows in opulence a magnificent ceiling piece overhangs everything like an over-ripe bloom, a stunning

visual metaphor for the heightened world of Williams's plays- and Harden's work grows in quiet masterfulness (n. p).

Chance has curious to see his old girlfriend. He had already left her alone when he was young after transferring hysterectomy disease. So, his supporters suggested leaving his hometown but he doesn't leave because he loved Heavenly. According to Williams, Chance has romantic relationship with Heavenly and sometimes he does on his relationship and sometimes off. Williams agrees to playwright to grow in quiet masterfulness.

Mary Rickard is one of the play critiques. Rickard criticizes Williams's play and finds out the theme of lost innocence. Heavenly Finley is innocence girl of this play because Chance used her and left her alone at home. Her father also bothered to her. In additional ideas, Mary Rickard adds about his point of views too:

Boss Finley is contemptuous, epitomizing everything hateful about the Old South. He lords over Heavenly, commanding her to appear in a virginal white dress on his campaign stage to quell rumors. He'll reward her with a shopping spree at Maison Blanche if she does his bidding. Heavenly poignantly captures Williams' theme of lost innocence (n. p).

According to Rickard, Boss Finley is controlled everything in his society. His daughter wore white dress that shows her virginity because her father wants to see purity of that society. He is always commanding to wear this dress up. So, he doesn't permit to marry with Chance. His human nature is showed forcefully without any their intention. This nature is applied to his innocence daughter. It shows individual's vs. society nature.

The plots deal with not only aging and lost youth but the small town. Finn Wittrock is also critic of this play. Wittrock points out about this play, Chance is not so wrong in the society. His wonder body makes to women more attraction where he has showed proud of his sexual gift-being, times etc. Wittrock discloses his point of views this way:

This performance accumulates depth and confidence as the play builds, ending a damaged individual in stark contrast to his exquisite exterior. The actor, looking like a nineties bad-but-not-so-bad boy, knowingly uses his amazing body to get whatever he wants the character speaking proudly of his sexual gift-being, at times, naïve manipulative, or craftily cunning despite the naivety of his wide eyes (n. p).

Similarly, Chance felt about his aging when he lost his youth. It deals with mainly psychological effects. Mrs. Finley also thought that her husband became too old to have sex. She is staying at the hotel because she doesn't want to lose her youth. Her personality shows her nature of life.

Human nature deals with the daily activities of personal nature. Tom Williams is also critic of this play. Human roles so many kinds of character when they have lots of desires but it has limited by the society. Chance is traveling one place to another place to become famous fame when he lost his age and handsomeness then he is worrying about his life. Addition, Williams explores his ideas about this play:

Sweet Bird of Youth still resonates today as folks try to face lifts, hair coloring, borax and dieting in a vain attempt to stay young. Sweet Bird deals with the psychological effects of aging as we meet a gigolo/drifter who's age 29, has lost his boyish looks to hard drink and drugs. Chance is traveling with the former movie star, Alexandra

Delago, who is running from a disastrous opening of her come-back film (n. p).

Center character of this play wants to live with his old girlfriend. It also affects his psychologically because he has met so many rich women to have sex and Heavenly Finley has already used and transmitted disease. But after completing such kind of activities, he wants to her. His nature is leads with psychologically. He spent his life profitable. He has lost boyish looks to hard drink.

The Theoretical Perspective of Human Desires

Naturalism is an approach that proceeds from an analysis of reality in terms of natural forces to human which are influenced by desires, heredity, environment, physical drives. The chief literary theorist on naturalism was Emile Zola, who said in his essay "Le Roman Experiment" (1880) that the novelist should be like the scientist, examining dispassionately decayed phenomena in life and drawing inarguable conclusion. The naturalists expected to concern themselves with the harsh, often dishonest, aspect of life. According to R. Lehan, he defines:

Naturalism is a word derived from; it is suggestion that art and literature should present the world and people just as science shows they really are. Naturalism is almost not easy to define and sometimes used as synonym of Realism. It is more pessimistic trend and it originated in France around 1870 with first novel of Emile Zola's *Cunliffe* (1986). Naturalism was a literary movement of the late nineteenth century; it is an extension of Realism and developed out of it. (5)

Nature is directed by natural phenomena. It shows the scientific reality of society, human desires, and environment. It is showed the human bahaviour and nature. It is

developed an extension of Realism. Human nature expresses in the reality. Naturalism started late nineteenth century and early twenty century where it had studied the reality of human nature. Most of the writers have implied this theory in their art and literature. So, it has helped to extend the human behaviors.

Naturalism sensible writers claim about criminals, slums, labourers, strikers and prostitute and they attacked capitalism but also explained society in Darwinist terms heredity and environment determine man in world. In literature, J. A. Cuddon adds:

Naturalism developed out of Realism. The significant influence that went to shape various points of views were Darwin's biological theories, Comte's application of scientific ideas to study society, and Taint's application of deterministic theories, they all concentrate on portraying social environment. (1608)

Charles Darwin had a big influence on American literary culture in the late nineteenth century. He presented a theory about evolution and critical publications which are "On the Origin of Species by Means of Natural Selection" (1859). His ideas were based on that all behaviors production is a matter of biological forces that is nothing transcendent in human life. Darwinism ideas were manipulated in American author's appreciation, representation of civilization, human, nature, marriage, gender, race, the role of environment and heredity. Spencer the leading figure of what is known as social determinism coined the expression of "the survival of the fittest" which represents a social concept that parallels to some extent in Darwin's biological concept of selection. Social Determinism advocated a new kind of determinism of natural ability which any intermediation on behalf of the poor or weak would weaken the race.

The greatest revolution started in 1859 with the publication of Charles Darwin's *On the Origin of Species*. Sigmund Freud has stated, "Darwin had dealt great biological truths to human narcissism compelling humankind to contemplate its place within the community of common descent" (377). Darwin believes that all behavior productions are a matter of biological forces. There is nothing transcendent in human life. The writing of Darwin and other evolutionists have widely been read by the new generation like Stephen Crane, Hamlin Garland, Frank Norris. So, Darwinian ideas had a significant impact on those writers. This time was characterized by the emergence of American Naturalists who inspired by an advance of French Naturalism led by Emile Zola.

The main, that led to the foundation of American literary Naturalism as a narrative mode is the influence of French Naturalism. Zola was a French novelist under him many realists became as naturalists. He was widely affected by Darwin's writing about heredity and environment and he attempted to these ideas into literary form. Addition, another naturalist D. Pizer states:

Zola believed that the literary imagination could make use of the ideas in books so long as the novelist function like a scientist observing nature and social data, rejecting supernatural and trashistorical explanation of the physical world, rejecting absolute standards of morality and free will, and depicting nature and human experience as a deterministic and mechanistic process. All reality could be explained by a biological understanding of matter, subject to natural laws, available in scientific terms. (47)

Zola is as the founding father of France Literary Naturalism and he gave detailed descriptions of the era in his novels. Zola's novels stressed the importance of heredity

and environment in determining character. Also, he emphasized on people acting in groups, where humanity becomes of important matter. American writers were influenced by Emile Zola who was a good fruit of Balzac and Flaubert in France. In *Preface to Theres Raquin* (1868), Zola describes himself as naturalist. His technique was scientifically clinical that pathologist and physiologist. In his perspective, men's lives and actions were determined by environment and heredity.

Stephen Crane was the first naturalist in America. He wrote novels and short stories on the light of Naturalism such as *Maggie: A Girl of the Streets* (1893), *The Red Badge of Courage* (1895), *The Open Boat* (1898) and *The Experience in Misery* (1894). Through those works Crane showed that the individuals are controlled by their environment; life and death. These are determined by fate and social justice.

Another Hamin Garland is also American Naturalist. In *Main Travelled Roads* (1891) he protests against the conditions which made the lives of mid-western farmers so painful and unhappy. Garland was discussing the failure of American dream. He felt the Capitalists had destroyed the individual's freedom. Another American naturalist writer is Frank Norris (1870-1902). His novels are clearly influenced by Emile Zola; his characters are often unable to control their own lives. His most important works are *Mc Teague* (1899), *The Octopus* (1901) and *Pit* (1903).

Naturalism is determined by its psychological foundation drawing upon sciences and especially upon Darwinism for its view of humanity. It came after Realism in the late nineteenth century. So, for American Literature, Naturalism started to make a sense in the late of the nineteenth century. After that, it was originated in France around in 1870 with first Emile Zola. According to Grellet, Naturalism is more pessimistic trend through which naturalists attacked the dehumanizing aspect of Capitalism.

Donald Prizer gave definition for Naturalism. He claims that, "Naturalism is social Realism, laced with the idea of determinism and it comes after Realism, it is an extension or continuation of realism" (11). The only difference for him is the philosophical orientation of naturalists. Another naturalist Cunliffe claims that naturalists portrayed their characters with little control over their lives whose fates were determined by heredity, environment and chance. Naturalist of 1890 wrote about the immigrants who lived in slums, criminals, labourers, strikers and prostitute.

Naturalism develops as an expansion of Realism. So, it is a reaction against Romanticism. Naturalism loses the claims of nature Romanticism, thus acting as the fiction of the closing frontier. Romanticism was an inadequate manner to describe the day happiness, which led to create false views about life. Naturalists rejected the sentimentality of Romanticism, most of romantic novels were written for young female readers.

Implication of Naturalism in *Sweet Bird of Youth*

Various aspects of human nature are demonstrated in the play. Each and every activity reflects the nature of characters and it can judge our limitations. In this play, Chance has shown his boyism. According to theorist, R. Lehan, "Naturalism is a word derived from; it is suggestion that art and literature should present the world and people just as science shows they really are" (5). This line connects about the nature of character, Chance in the play. He is following the reality of his young and handsome life. When he has come to hometown to St. Cloud Florida, try to make himself and everyone believes that his life is, what it is not. When Chance was growing up a young man, he was popular and good looking. He attracted with numerous women. Instead of going to college, Chance left home to pursue a career as an actor. He had numerous chances to make a success of it but he felt blocked by

something. He got as far as the chorus of a Broadway production of Oklahoma. He learned a profitable way of life along the way. Chance began spending his life with rich women as a way of supporting. Over time, this has become his career.

In St. Cloud, he is busy with an aging actress, Alexandra del Lago. He meets her when he is working as a gigolo in Palm Beach, Florida. They start to communicate:

Princess.	Who are you? Help!
Chance.	Hush now...
Princess.	Oh... I ... had ... a terrible dream.
Chance.	It's all right. Chance's with you.
Princess.	Who?
Chance.	Me.
Princess.	I don't know who you are! (1.1.6-7)

In the above given conversation, it is Chance's secondary career that has created problems in his life. Princess doesn't know Chance when she woke up from the bed. After then, he convinces as her gigolo who always helps. Chance is showing about his gigolo nature how to serve her. It is affected by the environment because he had been with Heavenly Finley before time, the daughter of local political leader, Boss Tom Finley. Chance and Heavenly Finley had been involved in sexual relationship when she was 15. They would have married if Boss Finley had not intervened and refused to allow it. It reflects what Chance is really in his desires. At that time, Princess expresses about her girls' nature who are involving with others men too because she also became old age and she is wanted to get Chance for lifelong.

Another theorist J. A. Cuddon says, "Naturalism has developed out of realism" (1608). It is connected at the beginning of this play, Chance is unaware of the harm

he has been caused by Heavenly, or even that his own mother has died. Because Chance's work requires him to move often, no one was able to find him to tell him what has happened. This situation or nature is telling while Chance claims to love still Heavenly and there is saddened by his mother's death. When he learns it, he has made no effort to get in touch with them, even through an intermediary. This implies that Chance believes nothing has changed; Boss Finley's intense disliking for him. It is judging social realism.

Most of the people are following about their desires and it reflects the behaviours. Tennessee Williams also explores this kind of activities in his play. In act 2 of scene 1, it is revealed that Chance has tricked the Princess into giving him a movie contract at a studio she owns a stake in. Though the Princess tells him the contract is full of scopes, Chance conveniently forgets such statements. In the same act, Chance also tries to force her to pretend to host a talent contest for two young future stars. The outcome would be fixed of course so that Chance and Heavenly would win and be able to leave for Hollywood together. This kind of imagination reveals much about his hopelessness. If nothing else, he is extremely self-absorbed and self-centered nature. He has not asked Heavenly if she wants to be with him but she does assume, even after Dr. Scudder has told Chance that Scudder will be marrying her the following month. It also shows that he believes he can control the Princess in her depressed state. He is wrong both counts.

Similarly, there are so many human natures in the society which are being explored by people. In the connection of the play, Chance has the piano player "his song" but none of the former friends who have come in will sing with him. Chance denies that he has worked as a beach boy in Palm Beach, but makes up a movie called Youth that he will be starring in. This is to impress two men in his old group as well

as Boss Finley's mistress, Miss Lucy. They know the truth. However Scotty, one of the men, reveals that he knows the Cadillac is not Chance. When Princess comes down to the lounge to find him, she also knows the truth about him. She says that Chance, when I saw you driving under the window with your head held high, with that terrible stiff-necked pride of the defeated which I know so well; I knew that your come back had been a failure like mine.

Donald Prizer claims, "Naturalism is social realism, lead with the idea of determinism and it comes after realism, it is an extension or continuation of realism" (11). The connection of the play, Chance holds to his vain hopes, even after he comes face to face with Heavenly in the hotel lounge. Though Chance is doing all of this for Heavenly or more correctly, for is idealization of her when he is looking her in the eye, he cannot say anything. He is expressing his nature who allows her to be taken off by her father and brother after a few moments. Chance never fights directly for what he wants. He knows by this point that he cannot have Heavenly and cannot be what he wants to be. Still, he denies the truth of the situation. As Chance watches Heavenly on television next to her father as he gives his speech, Chance tells to Miss Lucy that tonight, God helps her somehow I'll take her out of St. Cloud. I'll wake up in her arms, and I'll give her life back to her.

Naturalism is directed by environment, society, desires of nature and so on. This concept is connected in the play where Chance has not given up and he again tries to force Princess into helping him. Though the Princess is prepared to continue to use him as her employee, he will not let go of the idealized life he wants. Chance calls Sally Powers, a famous Hollywood gossip columnist, and forces the Princess to talk to her. His idea is that the Princess will tell about him and Heavenly, two future movie stars. The plan backfires when he informs the Princess that her latest movie is

anything but the disaster the actress thought it was. She is back on top, at least temporarily. The Princess never mentions Chance and Heavenly. The flaws of Chance's desperate plan are obvious. Even if the Princess had gotten powers to mention them as future stars, how would the situation have changed? Chance is grasping at straws that do not really exist.

Chance is told numerous times to leave town and is given several opportunities to do so. He refuses to leave with either Miss Lucy or the Princess in act 2, scene 2, and they are just two of several characters that warn him. But Chance cannot do it. This is going to be actor. He is performing the role of his life. He cannot let go of the idea that Heavenly is his and he is more than a gigolo. He has set himself up in a losing situation where he realizes by the end. He says that something got to mean something, doesn't it, Princess? I mean like your life means nothing, except that you never could make it always almost, never quite? Chance has never outgrown St. Cloud and the role he played there. The world may have been Chance's stage but the folks back at home in St. Cloud were the only audience he cared about.

The female lead is a Hollywood star who opposing retired when her youth and beauty decayed. While traveling incognito, she changes her name from Alexandra Del Lago to Princess Kosmonopolis from Williams's frequently symbolic rural lake to the city and Cinderella's ultimate title. Her twenty nine year old male sex worker is to suffer shock after shocking, he comes to realize that appearance and youth on which he has stake his life so far must inevitably go down to defeat by "the enemy time." Gambling on is good looks, he expected to achieve fame and fortune in the movies. Appropriately, his name is Chance.

In some ways, the Princess represents Chance's dream of fame although even he can see that she is far from happy, but she has one thing Chance lacks talent.

Chance brags that he had won an acting contest; the truth is that he receives only honorable mention. Yet his illusions of stardom may be realized by means of the contract, which he will attempt to enforce by blackmailing, the Princess after he has secretly tape recorded her using drugs. But age and experience will be on her side. She is a survivor. Chance, who has only his youth and good looks, is assigned to be victim of time.

The society has some problems which are coined by the people themselves. They want to adjust according to their level. It connects in the play. As the Princess lies asleep, a mask over her eyes cannot see the reality of the first caller at their suit is young Doctor Scudder. He warns Chance to leave town as a criminal degenerate. He has threatened with castration for infecting 'a certain girl', who is now engaged to the doctor. Although Chance and Heavenly have been lovers since high school, her father will allow her to marry only if the man is wealthy. This has led to Chance's pursuit of easy money as gigolo to rich women but he has gained nothing a venereal disease. Unknowingly, he has transmitted it to Heavenly. The events of the day and the relationship with the Princess destroys Chance's dreams and teach him the bitter lesson that his youth will desert him as he reaches the noon of his life.

When Heavenly was young, she was losing her youth by lamenting. The following extract puts forward the point:

HEAVENLEY. Tried to compete, make him big as these
bug-shots you wanted to use me for a bond with me. He went.
He tried. The right doors wouldn't open, and so he went in the
wrong ones, and Papa, you married for love, why wouldn't
you let me do it, while I was alive, inside, and the boy still
clean, still decent? (2.1.39-40)

According to her expression, Boss Finley only shows his arrogant nature while he is applying upon his daughter. In this situation, Heavenly becomes upset. Her father doesn't know about her desires. Despite its dialogue, Williams thought of the action of this play as realistic, yet suddenly just before the play ends, it shifts gears. The closing moments are nonrealistic and poetic. Chance and Princess sit side by side in the bed, directly facing the audience, like two passengers on a train trip, a journey through life. Princess points out sights along the way of this conversation:

AUNT NONNIE. Son, of course I remember.

CHANCE. In the parlor car? How we sang together?

AUNT NONNIE. You were in love even then.

CHANCE. God, yes, we were in love! (2.2.48-9)

In the above dialogue, Chance has expression about his reality of past moments. He has expressed about his involving nature with Heavenly. Yet at the end, with everything gone and violence imminent, defeated Chance retains his dignity. Williams points out in his stage direction that Chance's attitude should be self-recognition but not self-pity, a sort of deathbed dignity and honesty apparent in it.

The Princess and Chance are among Williams's best characters. She recognizes that she is a "monster" but she has confidence in her talent. She also is realistic about the harmful of her comeback. She is imperious, tough, self indulgent, vulnerable and alone. She tries to reach out when she feels some stirring in her heart for Chance, and there is the hope of caring companionship, if not love between them. But when he rejects her, she realizes that she will always be a loner. She knows she has to make alone. She is not dependent on the kindness of strangers.

The Princess is aware, as Williams points out in his stage directions, that the clock is equally relentless to them both. She is worrying about her youth because she

has a boy with her by her youth deceiving. In this context, most of the human being want to be young in the life but it cannot be. Our youth has limited duration; after completing we must accept. The worry of her expression is reflected in the troubled and lonely life of Princess:

PRINCESS. If I had just been old but you see, I wasn't old
 I just wasn't young, not young, and young. I just wasn't young
 anymore.

CHANCE. Nobody's young anymore. (1.1.16-7)

Here Chance has tried to convince to Princess because her life is going to be colourless. It means she is thinking about no one can like her now. After getting Chance, she thought that she has lost her youth and beauty. Chance says that it is natural process and nobody always gets their youth ever. Losing youth laments our life and it makes us worried. Here is expressing about their desires to be youth forever. Another naturalist D. Pizer states here:

Naturalism is observing about nature and social data, rejecting supernatural and trashistorical explanation of the physical world, rejecting absolute standers of morality and free will, and depicting nature and human experience as a deterministic and mechanistic process. (47)

Nature is always studying about social data, rejection, supernatural and trashistorical. If you were wrong way, it would be rejection by the society. It is absolutely stander of morality and free will. The connection of play not that Chance's condescending attitude endears him to these men. A reminder of his high school dreams of Hollywood stardom is his confiding to the bartender, whose job Chance formerly held

that he designed the uniform, based on a costume Victor Mature wore in a foreign legion film.

Williams's seventh sense of theatrical instinct is nowhere as evident as in his reaching a note of high drama as the end approaches. He creates a magic that is so memorable it is forever associated with this play. Chance phones an influential gossip columnist to have the Princess learn that her movie is not a flop but a hit, "the greatest comeback in the history of the industry." Her transformation from end back into movie queen, in the course of a brief telephone conversation is pure theater and pure Williams humorous, lyric, compassionate, and reality. It includes here:

CHANCE. Here, get her back on this phone. Talk about
me and talk about Heavenly to her.

PRINCESS. Talk about a beach boy I picked up for pleasure,
distraction from panic. When the nightmare is over? You've
just been using me when I needed you downstairs you
shouted, 'Get her a wheel chair!' Well, I didn't need a wheel
chair; I came up alone, as always. Chance, you've gone past
something you couldn't afford to go past. Your time, your
youth, you've passed it. It's all you had, and you've had it.
(2.2.60-1)

Chance reacts furiously, forcing her to look at herself in the mirror, to see that her youth and beauty has gone. Here is Chance's nature is handling about to deceive a woman after getting profit from her. Before time his nature was to get something from Princess by conducting one contest and then this innocence girl Princess did it as Chance desired but lastly, she didn't get anything what she had expected.

Chance, in some ways resembles Val in *Orpheus Descending*. Both are young men who have chosen the easy path of "corruption" in life who at the ages of twenty nine and thirty, feel the pressure of time. Both have a true love for a women but are defeated by outside forces the small town and its denizens who gang up on for a mistaken breach of conduct and in *Sweet Bird*, the political force of Boss Finley, who punishes Chance for a personal reason, being a "criminal degenerate" whose venereal disease transmitted to Heavenly, has resulted in her hysterectomy. The Heckler, of course, believes the operation to have been an abortion, illegal at that time. Chance is the more complex and human of the two, for while both young men have fallen prey to corruption, Chance's own misguided ideals bring about his downfall. Unlike a true tragic hero, he never attains a significant recognition that the fame and fortune he seeks are not inevitably the reward of good looks. The personal truth, he does realize at the end that his youth and attractiveness are fleeting, makes him a pathetic rather than a tragic figure.

Finley's forces are even more deadly than the town's people in *Orpheus Descending*, for Finley causes up state wide racial hatred nature. Because of political prominence and ambitions Boss, who never could accept Chance as a son-in-law, is as ruthless in his family relations as in his political aims. Chance's former schoolmates, whose clothes and jobs he discusses form a chorus of men who join forces against him with the unlucky Youth for Finley. They also demonstrate another side of youth, its group violence. Their brutality is first seen against, who is 'systematically beaten.' Even though the final moments are quite their harmful member surround Chance at the end, he will be castrated the fate that has been threatened.

Conclusion: The Experience of Human Nature

The research work emphasizes on the natural behavior as the foremost entity for human nature. In the play, the researcher found the real nature of human beings. They are followed by their nature that shows their individual portrait of life. Tennessee Williams has explored the naturalism by demonstrating human desires in his play. At the beginning, Chance has been started to show his boyism nature in during the youth and having handsomeness by visiting many places. He had girl friend, Heavenly when he was young. That time they were unashamed lovers.

Naturalism detachment in which author maintains an impersonal tone and disinterested point of view. It determines by impersonal forces of nature beyond human control and a sense that the universe itself is indifferent to human life. A nature of attitude can be seen in the main character by influencing his desires. Chance who is feeling guilty has robbed Heavenly of her innocence and womanhood. He has wasted his own youth on a succession of one night stands with stranger. He regards his punishment as only just and the courage he shows in the face of a terrible disaster is dearly met to him. After then Chance has made love to Princess, she gives him a mock screen test. He is telling his life story. He describes a youth of frustration, without money or fame. All he had been beauty and erotic power.

Darwinian understanding spreads through naturalistic plays, especially in the determining role of the environment on character and motivational for behavior. It is an extension of the social range of characters portrayed and social conflicts and style of acting that attempts to recreate the impression of reality. Chance has had about as much universality as a character in an animated cartoon to regard his experience as shining reflection of the human nature. It is a nation which borders on the grotesque.

He is both childlike innocent and tortured self-realize. He laments the loss of the innocence.

Sweet bird of Youth is not nearly as sensational as Williams' other dramas, moving on a poetic plan that puts inordinately strong focus on its characters' prosperous past while mostly ignoring the present movement. Long sections lack interest and involvement, star power or no action there is the exception to the plays predominant in action. Finally, it has displayed to determine aggression with consequence nature and risk, primarily from Princess's loveless companion, Chance Wayne.

To sum up, various aspects of human naturalism are included in the play. Different glimpses of effecting human environment make the whole text vibrant and dynamic. After exploring all the available aspects of human natures, it is possible to assume and conclude certain undeniable fact.

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