

Notes and References

1. Elizabeth Drew calls the generation after the First World War as “The Lost Generation”.

See: Elizabeth Drew, T.S. Eliot: The Design of His Poetry (NY: Scribner, 1949) - S.B.

2. Gerald Weales “Drama”, Harvard Guide to Contemporary American Writing, Ed. Daniel Hoffman (Delhi: Oxford University Press, 1979), p.401. Quotations from this book hereafter will be cited as “The Harvard Guide” with relevant page numbers under the notes.

3. See: Robert E. Spiller, The Cycle of American Literature (New York: The Free Press, 1967), p.228. Quotations from this book hereafter will be cited as “The Cycle” with relevant page numbers under the notes.

4. Cited in: Critical Companion to Tennessee Williams, ed. by Alycia Smith and Greta Heintzelman (New York, 2004), p. ix.

5. See: C.G. Jung, Practice of Psychotherapy: Collected Works, Vol. 16 (Princeton: University Press, 1970), p.174. C.G. Jung categorized the archetypal Feminine into four broad types and named each category after the great mythic personages: Eve, Helen, Amazon and Sophia. Jung’s division was renamed by his disciple, Tony Woolf according to the functions in her paper “The Structural Forms of Feminine Psyche”. Her categories were: Mother, Hetaira, Amazon and Medium. Mother is the collective form, Hetaira the individual form of ‘personal functioning’, Amazon the collective, and Medium the individual form of ‘non personal’ functioning – S.B.

6. See : Indian Journal of American Studies, Jan.1982, ed. by William Molder, Hyderabad, India p.51.

A research scholar of American Literature, Gulshan Kataria finds all the qualities of the Hetaira woman in Tennessee Williams’ Maggie – S.B.

7. Gulshan Rai Kataria, “A Hetaira of Tennessee Williams: Maggie”, Indian Journal of American Studies, Vol. 12 No.1, Jan.1982, pp 45-54.

8. The myth of Orpheus and Eurydice is available in the book by Edith Hemilton, Mythology, (New York: Penguin books, 1969), pp.103 – 105. According to this mythology Orpheus was a Greek god, whose beloved wife Eurydice died and went to infernal regions. With the power of his flute he went to those regions where the boon of taking Eurydice to the Earth was granted to him on the condition that Eurydice will follow him but he will not look back at her until they reached the Earth. Inadvertently, Orpheus looked at Eurydice, and according to the curse he fell down in a valley on the Lesbian Shore. The lesbian women wanted Orpheus to sexually satisfy them which he refused. As a result, he was torn into pieces by them and it is said that each piece vibrated the word 'Eurydice', 'Eurydice'. Orpheus is therefore a symbol of true love for his beloved wife- S.B.

9. See: Arthur Miller, Collected Plays, "Preface" ,p.vii.

10. See: Matthew Arnold, "Study of Poetry" ,English Critical Texts, ed. D.J.Enright and E. D. Chickera (N.D: Oxford University Press,2007),pp. 260-299.

11. "The Cycle", p.229.

12. "The Harvard Guide", p.404.

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2. Cat on a Hot Tin Roof (New Directions, 1975).
3. Four Plays, (New American Library, 1976)
4. Three Plays by Tennessee Williams : Sweet Bird of Youth; The Rose Tattoo; The Night of Iguana, (New American Library, 1976).
5. Baby Doll (New York : New Directions, 1956 : London : Secker and Warburg, 1957).
6. Kingdom of Earth (One Act), Esquire, LXVI (Feb. 1967).
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9. The Milk Train Doesn't Stop Here Anymore, (New York : New directions : London, Secker and Warburg, 1964).

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11. Tischler, Nancy M. Tennessee Williams : Rebellius Puritan (New York : Citadel, 1961).
12. Williams, Dakin and Mead, S. Tennessee Williams : An Intimate Biography (New York : Arbor House, 1983).

Tennessee Williams has achieved superior status in the realm of American theater amidst the critical discussion of America's greatest playwrights, Williams's name is consistently among the first to surface. Dramatic critic Philip C. Kolin visualizes *Streetcar* as the flagship play of American theater; he quotes playwright Dennis Reardon as saying "The search for the Great American Play can stop with *A Streetcar Named Desire*," and adds that "Streetcar is the Huck Finn of our theatre" (Kolin 2). Clearly, Williams's masterpiece is beyond skillful; it ventures to set an iconic standard for any modern American play. Tennessee Williams, American dramatist whose plays reveal a world of human frustration in which sex and violence underlie an atmosphere of romantic gentility. Williams became interested in playwriting while at the University of Missouri (Columbia) and Washington University (St. Louis) and worked at. This 1976 film presents a behind-the-scenes look at the production of Tennessee Williams's play *The Red Devil Battery Sign* from its opening press conference, through rehearsals and revisions, to its early performances. Encyclopædia Britannica, Inc. See all videos for this article. Thomas Lanier Williams III (March 26, 1911 – February 25, 1983), known by his pen name Tennessee Williams, was an American playwright. Along with contemporaries Eugene O'Neill and Arthur Miller, he is considered among the three foremost playwrights of 20th-century American drama. At age 33, after years of obscurity, Williams suddenly became famous with the success of *The Glass Menagerie* (1944) in New York City. This play closely reflected his own unhappy family background. It was the first of a string Tennessee Williams presents before us the dark world of one-dimensional society of the modern civilization that survives in the midst of exploitation, violation of moral code of conduct, dehumanized passions of power and intimate relationships in this play. He makes us realize that such worldly circumstances of the tainted world drives the misfits, the rebels or the fugitive kinds to lead lives of depression, alienation and unhappy madness. It happens due to their failure of adjustment with the worldly norms and they construct make-believe worlds around them through fabricated illusions in ord