

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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Tennessee Williams was a Pulitzer Prize-winning playwright whose works include 'A Streetcar Named Desire' and 'Cat on a Hot Tin Roof.' Who Was Tennessee Williams? After college, Tennessee Williams moved to New Orleans, a city that would inspire much of his writing. His mother became the model for the foolish but strong Amanda Wingfield in *The Glass Menagerie*, while his father represented the aggressive, driving Big Daddy in *Cat on a Hot Tin Roof*. In 1929, Williams enrolled at the University of Missouri to study journalism. But he was soon withdrawn from the school by his father, who became incensed when he learned that his son's girlfriend was also attending the university. Tennessee Williams was born Thomas Lanier Williams in Columbus, Mississippi. Because his father was a traveling salesman and was often away from home, he lived the first ten years of his life in his maternal grandparents' home. His father was a loud, outgoing, hard-drinking, boisterous man who bordered on the vulgar, at least as far as the young, sensitive Tennessee Williams was concerned. The father accepted a position in a shoe factory in St. Louis and moved the family from the expansive Episcopal home in the South to an ugly tenement building in St. Louis. Their cramped apartment and the ugliness of the city life seemed to make a lasting impression on the boy. Here in school he was often ridiculed for his southern accent, and he was never able to find acceptance. Observing that modern plays have "disguised from ourselves the intensity of our own feelings, the sensibility of our own hearts," he notes that ancient tragedy once offered spectacles which provided the "almost liquid warmth of unchecked human sympathies, relieved of self-consciousness" (Williams 1978, 53). He observes with disappointment that plays in that great tradition have "begun to seem untrue" for modern audiences out of "fear and evasion" (Williams 1978, 53). Rather than plays which revolve around quotidian anxieties, Williams calls for plays which restore this elemental power inherent in the theatre, plays written "in the tragic tradition which offers us a view of certain values in violent juxtaposition" (Williams 1978, 53). Tennessee Williams is considered one of the greatest American playwrights of the 20th century. A master tragedian with a strong sense of the poeticism of the Southern Gothic, Williams' work has been widely performed on stage for decades and many of his plays were turned into critically acclaimed films. His plays include *A Streetcar Named Desire* (for which he received the Pulitzer Prize for Drama), *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *Sweet Bird of Youth*, and *The Night of the Iguana*. Williams was born in 1911 in Columbus, Mississippi. In the 1960s, Williams faced some professional and artistic failures, and he descended into dependency on drugs and alcohol. When his partner, Frank Merlo, died in 1963, his depression and substance abuse became worse.