Notes and References

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


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.


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

8. The myth of Orpheus and Eurydice is available in the book by Edith Hamilton, *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.


Bibliography

PRIMARY SOURCES:

2. Cat on a Hot Tin Roof (New Directions, 1975).

SECONDARY SOURCES:

The play is also almost unique historically, in that it first opened in Chicago, came close to flopping before Chicago newspaper theater critics verbally whipped people into going, and then played successfully for months in Chicago before finally moving to equal success in New York. One device that Williams provided for the play was quickly abandoned: A series of legends and images flashed on a screen, indicating the central idea of scenes and parts of scenes. 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).

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 is a legend in the theater and he wrote some of the most memorable plays. Explore five of the best dramas from this popular playwright. #5 ‘The Rose Tattoo’. Many consider this to be Williams’ most comedic play. Originally on Broadway in 1951, "The Rose Tattoo" is a longer and more complicated drama than some of Williams' other works. It tells the story of Serafina Delle Rose, a passionate Sicilian widow who lives with her daughter in Louisiana. Her supposedly perfect husband dies at the beginning of the play, and as the show develops, Serafina's gr