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 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.


Bibliography

PRIMARY SOURCES:

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

SECONDARY SOURCES:

In 1944, a dramatic work written by a young playwright named Tennessee Williams debuted at Chicago’s Civic Theatre and shortly thereafter opened on a Broadway stage. The breadth of thematic concerns treated in the work was also lauded. Williams was able to depict simultaneously the struggle of the American family within the urban life of a newly industrialized society and the contradictions inherent to the genteel way of life associated with the antebellum American South. Tennessee Williams began writing at a young age, and while today he is best known as a playwright, he worked in a variety of forms as a young man and throughout his career.

In the early 1940s Williams was offered a salaried position with Metro-Goldwyn-Mayer in Hollywood; he produced several unaccepted screenplays, and was released at the end of his contract. His first major dramatic success, The Glass Menagerie, was staged in 1944 and won a New York Drama Critics Circle Award the next year. He followed this with several triumphs, including A Streetcar Named Desire (1947) and Cat on a Hot Tin Roof (1955), both of which won New York Drama Critics Circle Awards and Pulitzer Prizes. Critics identify the key thematic concerns in his fiction as decay, disease, dysfunction, abnormality, (The entire section is 75,301 words.)