

Literature and Criticism

The Journal of
The Literary Society of India

Volume 5, 2005-06

The Literary Society of India
Kolkata

Published by
Books Way
Publishers & Distributors
86A, College Street (Y.M.C.A. Building)
Kolkata-700073
Ph. : 91-033-6529 0583 / 6451 1544
E-mail : bookswaypub@rediffmail.com

January, 2007

Copyright © : The Literary Society of India

All rights reserved, No part of this Journal may be copied by any means of Photocopying, Xerox etc. without the prior approval of the Publishers and the Literary Society of India.

India : Rs 200.00

U.S. : \$ 35

U.K. : £ 20

Cover Design by Babul Dey

Letter Setting
Shalini Dots
19/H/H Goabagan Street
Kolkata-700 006

Printed By
Padmanava Impression
17, Bhim Ghosh Lane
Kolkata-700 006

Contents

Editorial	9
-----------	---

CRITICAL WRITINGS

Réka Monica Cristian	: The Name of the Playwright and the Enigma of Desire : Tennessee Williams and <i>A_Streetcar Named Desire</i>	11
Tirthankar Chattopadhyay	: Romanticism : Three Combinable Components	22
Benoy Kumar Banerjee	: A Reading of Muhammad's Two Selves in Girish Karnad's <i>Tughlaq</i>	28
Basudeb Chakraborti	: Communal Violence and Human Values in <i>Train to Pakistan</i>	36
Parbati Charan Chakraborty	: <i>Tom Jones</i> : An Exploration of a New Province of Writing	45
Bishnupada Ray	: The Heart of Darkness : Conradian Themes in William Golding's <i>The Lord of the Flies</i> and <i>Pincher Martin</i>	48
Archana Biswas	: Anita Desai's <i>Cry, the Peacock</i> : A Study in Marital Discord	57
Sarmishtha Mukherjee	: Agatha Christie : Her Inimitable Style	64
Debalina Banerjee	: A Marxist View of <i>Twelfth Night</i>	70
Baisali Hui	: Bapsi Sidhwa's <i>Ice-Candy Man</i> : A Postcolonial Re-reading	73
Milton Sarkar	: The Urban Larkin	80
Mousumi Sen Bhattacharjee	: Genealogy of Pinter's <i>The Birthday Party</i>	88
Pinaki Roy	: The Tropical Tempest : A Postcolonial Re-reading	99

CREATIVE WRITINGS

Poetry

Subhas Sarkar	: The Familiar Taj	105
	: I Never Thought	106
Sarit Bandyopadhyay	: Hymn to Poetry	107
Sourin Guha	: A Question Mark	108
	: Wishing All Success	109

The Name of the Playwright and the Enigma of Desire : Tennessee Williams and *A Streetcar Named Desire*

Réka Monika Cristian

My thing is what it always was : to express my world and my experience of it in whatever form seems suitable to the material.

(Tennessee Williams : *Memoirs*)

This essay deals with Tennessee Williams's drama *A Streetcar Named Desire*, which provides a textual model for other dramas of Williams. This model patterns in different versions the other dramas authored by Tennessee Williams. The most important dramatic element in Williams's textual world is the dramatic blindspot or, in other words, the enigma of the play. The dramatic blindspot in *A Streetcar Named Desire* is an absent character, who is plotting the drama and is perceived as an enigma throughout the play since it concentrates the essence and the reason of all action and diction. The enigma in the dramas of Williams stands behind something that is "named desire" and helps defining a specific dramatic text as 'the' Tennessee Williams text.

The Williams dramatic elements emerge into this enigmatic sign of the absent character and as such, form the name of the author, as Michel Foucault defined it in the essay entitled "What Is an Author?" The name of Tennessee Williams is not only a simple element in modern American dramatic discourse. This name performs a certain discursive role and assures a classificatory function. The name of the playwright enables a certain grouping together of texts under the same authorship, defines these texts, and at the same time differentiates them by establishing "a relation among the texts" (Foucault 201). This grouping together brings among the dramatic texts of the same author a specific "homogeneity, filiation, authentication of some text by the use of others" as well as a "reciprocal explication or concomitant utilization" (Foucault 201) in case of each text. That is, one text functions as a synecdoche for all the other texts by the same author and is a hallmark of the author. The function of the name of the author has an important role in the interpretation of Williams's dramatic texts.

The name of Tennessee Williams marks off the edges of (its) modern American dramatic texts with the topology of the versions desire takes within the dramaturgy of the playwright. Thomas Lanier Williams had undergone a series of literary vicissitudes to finally arrive at the penname of the known playwright. The first signature is under the name of Tom Williams (of the play

Cairo, Shanghai, Bombay! co-authored with Dorothy Shapiro) and is followed by Howard Williams's secret name.¹ At the time he thought that Thomas Lanier Williams was a name that "better suited to writers of sonnets about spring" (Williams and Mead 51-52), was not suitable for him and so he changed his name to Tennessee. The first time he publicly signed his name as Tennessee is in the "Field of Blue Children" (1939). The color blue, present in his first text authored under the name of Tennessee started to 'haunt' his works via his name and became another hallmark of Williams's texts. The name of the author had given context also to certain speculation. Dakin Williams, his brother, depicts the name changes his brother underwent while becoming an author.

Why Tennessee rather than Thomas or Thomas Lanier? For one thing, it is obvious he had to choose *something*. The old triple-barreled names for authors were going out of fashion. He once told his mother that Thomas Lanier Williams reminded him of a bad poetry. Thomas Williams would not have been an identification, since there must be thousands with that name. Edwina [their mother] lists two reasons why he chose the name Tennessee. One was that his friends in Iowa could tell from his accent that he was from *some* southern state, and, just picked out Tennessee. The other was that the Williamses had fought the Indians for control of Tennessee, and a young writer had to be like that, defending the stockade against savages. Another theory is that Tennessee, with the accent on the first syllable, sounds good to the ear, whereas Mississippi Williams and Missouri Williams simply don't. (Williams & Mead 71)

The main marker of the name of the author/playwright is *A Streetcar Named Desire*, which is considered by critics as the masterpiece of the Williams's oeuvre, a play with distinctive discursive features within the works of the playwright. This play is endowed with what Michel Foucault calls the "author-function". This means that the text contains "a certain number of signs referring to the author" (Foucault 204). However, this (name of the) author is not an indefinite source of signification, it is rather a functional principle by which the reader "limits, excludes and chooses". It is, as Michel Foucault stresses, an "ideological construct" that helps reading its further texts (209).

A Streetcar Named Desire plays a central part in the dramatic canon of Tennessee Williams² as well as in the American cultural and dramatic consciousness. It is the drama that is closely identified with the dramatist, and is still one of the most controversial and problematic works, claims Felicia Hardison Londré in "A Streetcar Running Fifty Years"³. Hardison Londré emphasizes the complex nature of this drama. She claims that *A Streetcar* can be considered a compendium of the dramaturgy, of the language, themes and

thematic preoccupations of the author, a collection of commentaries from where superlatives can be drawn for the Williams play. Londré here quotes Megan Terry, who claims that *The Streetcar* has "the properties of the great classics of all time" and Garson Kanin, who states that "Tennessee Williams was the best, and *A Streetcar Named Desire* was his best" (Londré 63). I have, therefore, considered this play as the main representative of the Tennessee Williams oeuvre. The constitutive elements of this drama can be regarded as patterns for further Williams plots, since the basic compounding elements from *A Streetcar Named Desire* are to be found at the base of other Williams dramas. *A Streetcar* is a drama that can show the main traits and enigmas at work in the dramas of the playwright. These elements, as Felicia Hardison Londré claims

include the episodic structure; the lyricism of dialogue and atmosphere interspersed by comedy; the psychological realism of the characterizations set against striking departures from realism in the staging; the evocatively charged use of scenic elements, props, sound effects, gestures, and linguistic motifs; and the focus on characters who are psychically wounded or otherwise marginalized by mainstream society: characters seeking lost purity, or escape from the ravages of time, or refuge from the harshness of an uncomprehending world, or simple human contact. (46-47)

The episodic structures and recurrence of lyrical images, the stage directions, the characters Williams employs in *Cat on a Hot Tin Roof*, in *The Night of the Iguana*, in *Suddenly Last Summer*, in *The Glass Menagerie*, *Sweet Bird of Youth*, *Milktrain Doesn't Stop Here Anymore* and many other plays, bear striking resemblance to Williams's structures, images, stage directions and dramatic characters from *A Streetcar Named Desire*. Above all these similarities, all Tennessee Williams plays work with a central marginalized figure with an enigmatic existential background, similar to that of Allan Grey from *A Streetcar*.

According to Allan Lewis, the two "supreme achievements of Williams are his two plays, *The Glass Menagerie* and *A Streetcar Named Desire*" (342). These two dramas seem to rule the dispute on the issue of which has supremacy within the Tennessee Williams oeuvre. Similar to the standpoint of Allan Lewis, Ruby Cohn's critical views aim the two above-mentioned Williams dramas as the playwright's best ones. For Ruby Cohn the Williams laurel still wavers between *The Glass Menagerie* (1944) and *A Streetcar Named Desire* (1947) (7). Arthur Ganz, on the other hand, depicts *A Streetcar* in "The Desperate Morality of Tennessee Williams's Plays" as "still Williams's finest play" (208) and states that the playwright "is at his best" in this drama (213).

Ever since 1947 when *A Streetcar* was produced under the direction of Elia Kazan and starring Marlon Brando, Jessica Tandy and Kim Hunter, with a stage

setting by Jo Mielziner, the play has been considered the great classic of the modern theatre. "The pattern for rendering a Williams play has remained [since] as fixed as a Kabuki dance", states Marion Magid in her essay titled "The Innocence of Tennessee Williams" (218). It was then when the expression of 'like a play by Tennessee Williams' equalled that of the *ur*-Williams production (Magid 218). The play has remained a cornerstone in American dramatic canon and in the work of Tennessee Williams since.

For Mary Ann Corrigan *A Streetcar* still appears to be one of the great American plays, since — she argues — this is the play where Williams is in total "control of his symbolic devices". She mentions Joseph Wood Krutch's outstanding comment uttered on the morning after the play's premiere. Krutch recognized the cultural potential of *A Streetcar Named Desire* when he said that "this may be the great American play" (Corrigan 25).

Donald Spoto's book entitled *The Kindness of Strangers* stresses the fact that many critics still consider *A Streetcar* as Williams's masterpiece. In this play Tennessee Williams reveals his personal involvement, the individual touch, which is in Donald Spoto's words

not what all life is like, but *some* life is like and what all life is in constant danger of becoming—a willing ritual sacrifice of humanity at its gentlest to the fierce demands of carnality. An empty immolation, it leads only to death, or to madness. (*l*: *emphasis mine*)

The Modern World Drama Encyclopedia ranks the importance of this play at the highest by underlining that the play entitled *A Streetcar* is the one which truly established Tennessee Williams's reputation as a playwright (Matlaw 931). *The Cambridge Guide to American Theatre* stresses the decisive importance of *A Streetcar* and its characters in the dramatic work of Williams, emphasizing the fact that Williams "returned repeatedly to the same neurotic conflicts" emerging from this drama. These conflicts are embedded in the characters of Blanche Dubois and Stanley Kowalski, "the fierce antagonists of his masterpiece, *A Streetcar Named Desire*". These characters, Don B. Wilmeth and Tice L. Miller argue, practically "haunt...all of his fables" (495). Elia Kazan, the director of the movie based on the screenplay of *A Streetcar* said about the play: "I think it is the best play I've ever done. It ranks with O'Neill's best plays as the best America has ever done" (Williams & Mead 144).

The theme of *A Streetcar Named Desire*⁴ is introduced by the fifth verse of Hart Crane's 1932 poem *The Broken Tower*⁵. The motto sets the discourse to work: it is "the visionary company of love" that the play targets. Williams's favorite poet sets the discourse and the dramatic quest for the enigmatic company of love. This "visionary company of love" will provide the frame for reading the play that bears in its title the name of *desire*. That is, the desire about which the Williams drama tells will direct the reader towards the enigma

of the play. The enigma of *A Streetcar Named Desire* is its absent character Allan Grey, Blanche's dead husband, who was a poet. His story is tabooed because of its implied homosexuality and so it becomes the repressed pattern of the play. As Matthew C. Roudané shows in his 'Introduction' to *The Cambridge Companion to Tennessee Williams*, Williams emerges as the "poet of the heart" and follows the Yeats epigraph of "be secret and exult" in blindspotting the poet within his plays and creating a lyric drama, a poetic theatre (1).

This enigma is the plotting agent of the drama. Its workings are similar to the Freudian dreamwork. The primal story, which is a repressed hidden, untold story, belongs to the discourse of the enigmatic character and constitutes the latent content (dream-thought) or the deep structure of the play⁶. It works as a textual unconscious of the drama and is the kernel of the dramatic plot. All the other stories are the secondary stories (similar to the dream-contents) that will provide the context for the primal story. They make up the manifest content of the drama, that is, its surface structure.

The desire to reach the hidden signified, that is the enigma of the play provides a special symbolic syntax of the play. In J.E. Cirlot's view this symbolic syntax is of a dramatic manner and targets the synthesis of the interaction between the groups of major symbols and all the potentialities of the preceding groups of symbols (liv). *A Streetcar Named Desire* is such a dramatic synthesis of visible symbols and hidden signs. The concept of 'desire' and the enigma will become interchangeable terms in the critical quest. This enigma—in other words, the blindspot of the play—is the lost and fictionalized company of someone that has represented the object of love for the protagonist of the play. According to Robert W. Corrigan, *A Streetcar Named Desire*, as all the other plays of Williams, deals with the multiple faces of the basic dichotomy that exists between the individual and society. Williams's plays, Corrigan claims,

...deal with the war perpetually waged within the hearts of men between death and desire, the public and the private, the real and the ideal, the need for faith and the inevitability of inconstancy, the love of life and overpowering urge towards self-destruction. (Vinson 828)

The object of love is either physically absent in the drama or, if verbally present, it is repressed and thus, made invisible within the dramatic text. The importance of the theatrical metaphor of 'desire'—already visible from the title of the drama—points towards the structuring enigma of this drama and of all Williams dramas. This enigma or the absent character, Allan Grey, sets the visible world of the drama into motion from the moment he is mentioned by Blanche. She brings him into present. *A Streetcar Named Desire* is a model that patterns desire as it was brought to dramatic terms by Williams's characters. They are Williams-like signifiers in search of the signified. The tenors of this

search are the dramatic device, which is a *streetcar* labeled Desire and the *protagonist* of the drama, Blanche DuBois. The streetcar is the device that delivers Blanche to the outcome of her desire(s), that is, to find her visionary company of love, Allan. In the course of the drama, finding Allan equates with the disappearance of the protagonist from the drama, which is symbolically, death. At the same time, the dramatic text of Williams brings the reader to a close encounter with his poetic enigma, the lost and dead object of his love/art. The written text of *A Streetcar* encodes both visibility and invisibility of the poetic enigma, similar to Allan's letters.

The dramatic device of the streetcar, the protagonist of the play, and the reader (spectator/viewer in the case of live dramatic performance or film version) are directed towards the dramatic fulfillment of the textual dynamics the play induces. In other words, the streetcar named Desire aims to reach its end. Blanche finally desires to end her search. In the meanwhile, the reader "turns pages" and reads for the motor forces that "drive the text forward", for the desires that connect dramatic beginnings and endings and make of the Williams textual middle a "charged field of force" (Brooks xiii-xiv) which strives towards the dramatic end. In Freud's words, "the aim of all life is death" (311) and the device-vehicle/streetcar, the protagonist/Blanche and the reader, all desire the end, which, in *A Streetcar* is (a form/a version of) death.

What makes Williams particular within the universal context of this pleasure principle⁷ is the route, the *detour* he chooses for his character to reach the end in its quest for desire. The reader is digressing on each line or word of the play to find the absent, less visible presence of the desired object of love/art. The play entitled to bear the name of "Desire" creates a model of understanding Williams for the reader of the text. The Williams text of *A Streetcar* encrypts the name of desire within its title/purpose and becomes a structure of compulsions, resistance, veiling, and unveiling of desire(s) both at the level of the plot and at the level of characters. With the detour made by the streetcar, Blanche will convert the unsaid, repressed, primal story into readable terms of the drama. She will end in Elysian Fields, the fields for the dead. The story of the dead Allan—brought into the world of the drama by the streetcar and hidden by the body of the protagonist is the traumatic kernel of the play. If unveiled, this will open up other, more visible secondary stories in the course of the plot of the drama. The communication between the invisible/unsaid and the visible is made possible by the mediation of a/the streetcar, which brings people into the Elysian Fields, that is, to an end.

The streetcar is a hermeneutic device, which conveys the route of *desire* in Tennessee Williams's terms as a playwright: writing is desire. As the playwright confessed in the Foreword to *Sweet Bird of Youth*, his outmost desire was to write.

My desire to write has been so strong that it has always broken down the block and gone past it... I discovered writing as an escape from a world of reality in which I felt acutely uncomfortable... All my life I have been haunted by the obsession that to desire a thing or to love a thing intensely is to place yourself in a vulnerable position, to be a possible, if not a probable, loser of what you most want. (Williams 9-10)

The desired figure of the poet haunts practically all of Williams's plays. Allan Grey from *A Streetcar Named Desire*, Nonno from *The Night of the Iguana*, Chris Flanders and Mrs. Goforth from *The Milktrain Doesn't Stop Here Anymore*, Tom Wingfield from *The Glass Menagerie*, Sebastian Venable from *Suddenly Last Summer*, August from *Something Cloudy Something Clear* embody within the given dramas the desire to write. The poet is an uncanny figure that patterns the Williams works. As Gilbert Debusscher pointed out, Williams had always conceived of himself "primarily as a poet" (172). The uncanny⁸ is an ambivalent concept since it emerges from the known into an enigmatic form and vice versa. The uncanny, or as Freud uses it, the *unheimlich*, is in some way or another a subspecies of *heimlich*, of the homely, of the familiar, of the known. The fictive poet from Williams's dramas can be drawn from the real playwright-poet that is named Tennessee Williams. In Freud's words,

The somewhat paradoxical result is that in the first place a great deal that is not uncanny in fiction would be so if it happened in real life; and in the second place that there are many more means of creating uncanny effects in fiction than there are in real life. (373)

The author implied contextualizes the plays into a discourse that can be defined as Tennessee Williams. As Donald Spoto observed in *The Kindness of Strangers*, the memory, the personal model of the playwright as poet becomes more and more nuanced beginning with *A Streetcar named Desire*. In his *Memoirs*, Williams defines himself as poet per se and the explanatory notes for *A Streetcar Named Desire* and *The Glass Menagerie* contain a certain "poetic licence". The desire to write is brought into the scenes of *A Streetcar* by Blanche, who is the carrier of Allan's love letters and poems.

Desire, Williams's favorite word, is a constant element in his dramatic work. John M. Clum describes the playwright's attachment to this word and concept by quoting Williams:

In the story written just before *A Streetcar Named Desire*, Williams defines that favorite word of his — desire—more cogently than he does in any of his other works and relates it to Christian notions of guilt and atonement. We are told in one paragraph that "Desire is something that is made to occupy a larger space than that which is

afforded by the individual being"... Man's weakness is that he is too small for his overwhelming desire. (131)

Desire, as complementary to "the dead hand of tradition, illusion, and collapse" becomes—in Alan S. Downer's vision—in the text of *A Streetcar* a "tragic theme of universal significance" (103). The universal theme of desire is personalized in the quest for the lost company of love and in the metonymic desires to write/tell the unsaid. The unsaid is, in Williams's early works, the gay love, which in Oscar Wilde's words is the love that "dare not speak its name". Desire is thus a word (and concept) that became personalized in modern American drama under the name of Tennessee Williams.

The enigmatic blindspot of *A Streetcar* encodes such a love. Blanche finds her husband Allan Grey with a male companion. After a sign of disgust on her part, Allan shoots himself dead. This scene will haunt Blanche and will become her and the drama's traumatic kernel. The first line of Blanche in the play contextualizes her desire and the outcome of this drive: "They told me to take a streetcar named Desire, then transfer to one called Cemeteries." Williams was convinced that the clash of desires in him was leading him to a literal death, to the inexorable end. With imminent "poetic licence", he has even modified the actual route of the streetcar of the French Quarter in the real New Orleans to fit his textual purpose in the drama which bears the name of this vehicle. He was aware of the fact that with "unchecked desires something always dies" (Spoto 140-141). In an interview given by the playwright and collected in James Vinson's *Contemporary Dramatists*, Williams commented on the issue of desire as being "rooted in a longing for companionship, a release from the loneliness, which haunts every individual (828).

Blanche is the protagonist in the drama of desire that is haunted by these unchecked desires. Her "longing for companionship" ends in a double ended-construction. First, it is the symbolic burial at sea she fantasizes as an end of her quest and identification with Allan. This sublimated wish foretells the actual ending of the drama. Secondly, the last event of the play is her removal to a mental asylum, which at the symbolic level of the drama, equals with her death in this saga of solipsism. The fulfillment of desire, central to Williams's work is, at Blanche-Thomas/Tennessee (Lanier) Williams level, nothing more than what John M. Clum defined as the "transient joining of two different desires" (132) of the implied playwright as/in the dramatic character.

NOTES

1. *The Magic Tower* by Howard Williams won the prize at a drama contest in Webster Groves. "Tom was too shy to tell them where he was. But he was finally pushed forward, and walked up to get his prize, a sterling silver plate. It was the

first material reward he had ever received for being playwright and he was disappointed... Later the St. Louis *Star-Times* of October 19, 1936 described the play as... 'exquisitely written by its poet author'. The play had been signed 'By Thomas Williams'. In Dakin Williams and Shepherd Mead, *Tennessee Williams: An Intimate Biography* (New York: Arbour House, 1983), 51-52.

2. "Yesterday...I mused to myself: 'Streetcar is the American Play of the Twentieth Century of I've lost my mind. Or never had one to lose.'" In *Five O'Clock Angel: Letters of Tennessee Williams to Maria St. Just. 1948-1982* (Harmondsworth: Penguin, 1990), 289.

3. Felicia Hardison Londré, "A Streetcar Running Fifty Years". "The thirty-two-cent United States postage stamp commemorating Tennessee Williams, issued in 1996, features a portrait of Williams in a white linen suit against a twilight sky and, in the background a streetcar. The choice of the streetcar as the only element in the design that can be specifically tied to one of Williams's plays testifies to the centrality of *A Streetcar Named Desire* in his dramatic canon as well as in the American cultural consciousness." In M. Roudané, ed. *The Cambridge Companion to Tennessee Williams* (Cambridge: Cambridge University Press, 1999), 45.

4. Tennessee Williams, *A Streetcar Named Desire*. In *A Streetcar Named Desire and Other Plays* (Harmondsworth: Penguin, 1976). The various earlier drafts of *A Streetcar Named Desire* were titled *The Passion of a Moth*, *Go, Said the Bird!*, *Blanche's Chair in the Moon*, *The Moth*, *The Primary Colors*, *Electric Avenue* and *The Poker Night*.

5. Excerpt from Hart Crane's *The Broken Tower*: "And so it was I entered the broken world/To trace the visionary company of love, its voice/An instant in the wind (I know not whither hurled)/But not for long to hold each desperate choice." In Tennessee Williams, *A Streetcar Named Desire*. In *A Streetcar Named Desire and Other Plays* (Harmondsworth: Penguin, 1976), 113 (Motto). Hart Crane was the persona through whom Williams told his own story as a wandering poet. Among the few permanent possessions Williams took with him everywhere were a copy of Hart Crane's collected poems and a framed portrait of the poet. Cf. Gilbert Debusscher, "European and American Influences on Williams". In Mathew C. Roudané, ed. *The Cambridge Companion to Tennessee Williams* (Cambridge: Cambridge University Press, 1999), 172, 178.

6. "The dream-thoughts and the dream-content are present to us like two versions of the same subject-matter in two different languages...the dream content seems like a transcript of the dream-thoughts into another mode of expression whose characters and syntactic laws it is our business to discover by comparing the original and the translation." Sigmund Freud "The Dream-work". In Angela Richards ed. *The Interpretation of Dreams* (trans. James Strachey), (Harmondsworth: Penguin, 1991), 381.

7. The pleasure principle (the *fort-da* game) is grounded on the premises of the pleasurable-unpleasurable experiences one has. The individual is caught in a continuous experimentation in the hunt for pleasure. What appears to be reality is in fact only a reflection of a forgotten past and humans tend to repeat previous experiences in order to restore an earlier state of things. Repetition compulsion is found to the sense of the previous pleasure or pain. These feelings are cathected with visible symptoms (the character and their compulsory deeds). In the unconscious cathexes can easily be completely transferred, displaced and condensed. These cathexes work in building up a plot, life, that makes complicate detours before reaching its aim, death, the end. Since death is an anorganic form, it coincides with the beginning, that is with birth itself, so we can state that the beginning forefells the end. Cf. Sigmund Freud "Beyond the Pleasure Principle." In *On Metapsychology: The Theory of Psychoanalysis* ed. Angela Richards (trans. James Strachey), (Harmondsworth: Penguin, 1991), 275-337.

8. Generally the word means 'uncanny', 'strange', 'uncomfortable', 'uneasy', 'gloomy', 'dismal', 'ghastly', 'haunted', 'repulsive', 'sinister', 'lugubrious' (341); "...the word '*heimlich*' exhibits one which is identical with its opposite, '*unheimlich*'. (Cf. the quotation from Gutzkow: "We call it "unheimlich", you call it, '*heimlich*'"). In general we are reminded that the word '*heimlich*' is not unambiguous but belongs to two sets of ideas, which without being contradictory, are yet different: on the one hand it means what is familiar and agreeable, and the other, what is concealed and kept out of sight." Sigmund Freud "The Uncanny". In *Art and Literature* Albert Dickson, ed. (trans. James Strachey), (Harmondsworth: Penguin, 1990), 345.

WORKS CITED

- Brooks, Peter. Preface. *Reading for Plot, Design and Intention in Narrative*. Cambridge: Cambridge University Press, 1992.
- Cirlot, J.E. *A Dictionary of Symbols*. Trans. Jack Sage. New York: Philosophic Library, 1983.
- Clum, John M. "The Sacrificial Stud and the Fugitive Female in *Suddenly Last Summer*, *Orpheus Descending* and *Sweet Bird of Youth*." In Roudané.
- Cohn, Ruby. *Currents in Contemporary Drama*. Bloomington: Indiana University Press, 1969.
- Corrigan, Mary Ana. "Realism and Theatricalism in *A Streetcar Named Desire*." *Essays on Modern American Drama: Williams, Miller, Albee and Shepard*. Ed. Dorothy Parker. Toronto: University of Toronto Press, 1987.
- Debusscher, Gilbert. "European and American Influences on Williams." In Roudané.

- Downer, Alan S. *Fifty Years of American Drama 1900-1950*. Chicago: Henry Regnery Co., 1951.
- Freud, Sigmund. "Beyond the Pleasure Principle". *On Metapsychology: The Theory of Psychoanalysis*. Trans. James Strachey. Ed. Angela Richards. Harmondsworth: Penguin, 1991.
- Foucault, Michel. "What is an Author?" Trans. Joseph V. Harari. *Modern Criticism and Theory*. Ed. David Lodge. London: Longman, 1991.
- Granz, Arthur. "The Desperate Morality of the Plays of Tennessee Williams." *American Drama and Its Critics: A Collection of Critical Essays*. Chicago: Chicago University Press, 1967.
- Lewis, Allan. *The Contemporary Theatre: The Significant Playwrights of Our Time*. New York: Crown Publishers, 1971.
- Londré, Felicia Hardison. "A Streetcar Running Fifty Years." *Cambridge Companion to Tennessee Williams*. Ed. M. Roudané. Cambridge: Cambridge University Press, 1999.
- Magid, Marion. "The Innocence of Tennessee Williams." *Essays in Modern Drama*. Ed. Morris Freedman. Boston: D.C. Heath & Co., 1964.
- Mattlaw, Myron ed. *Modern World Drama: An Encyclopaedia*. New York: E.P. Dutton, 1972.
- Richards, Angela ed. *The Interpretation of Dreams*. Trans. James Strachey. Harmondsworth: Penguin, 1991.
- Roudané, M. ed. *The Cambridge Companion to Tennessee Williams*. Cambridge: Cambridge University Press, 1999.
- Spoto, Donald. *The Kindness of Strangers*. London: Methuen Drama, 1998.
- Vinson, James ed. *Contemporary Dramatists*. New York: St. Martin Press, 1973.
- Williams, Dakin and Shepherd Mead. *Tennessee Williams: An Intimate Biography*. New York: Arbour House, 1983.
- Williams, Tennessee. Foreword. "Sweet Bird of Youth". *A Streetcar Named Desire and Other Plays*. Harmondsworth: Penguin, 1976.
- Wilmeth, Don B. and Tice I. Miller. *The Cambridge Guide to American Theatre*. Cambridge: Cambridge University Press, 1993.