

**NATURALISM IN THE DRAMA OF
TENNESSEE WILLIAMS**

BY

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NATURALISM IN THE DRAMA OF TENNESSEE WILLIAMS

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the Graduate Council of
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In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Nancy Griffy Williams
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To the Graduate Council:

I am submitting herewith a Research Paper written by Nancy Griffy Williams entitled "Naturalism in the Drama of Tennessee Williams." I recommend that it be accepted in partial fulfillment of the requirement for the degree of Master of Arts, with a major in English.

Thayer Beach
Major Professor *by C. Skind*

Accepted for the
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The descriptive phrase, "Nature red in tooth and claw," aptly serves as a metaphor for traditional literary naturalism. The impression created by the phrase is one of man tossed precariously about in his brief existence by monstrous, indifferent, universal forces. In the naturalist's view, man is a victim of his fate, and also of his heredity and environment. He is constantly duped and crushed by natural forces over which he exercises no will or control. The naturalist paints a desolate image of man's existence, negates all his potentialities, and bids him resign himself to the role of pawn.

Though not considered a traditional naturalist, many characteristics of the literary movement called naturalism can be found in the drama of Tennessee Williams. Many critics have discussed Williams' use of forbidden subjects and the sensitive, ephemeral qualities of his protagonists, both areas where his naturalistic tendencies are strongly suggested. However, in none of the criticism is there any specific reference to naturalism in the plays. The drama of Tennessee Williams reflects many aspects of naturalistic thought, and it is the purpose of this paper to discuss these aspects and reveal Williams' heavy reliance upon them

to mold situation and character. A short explanation of American naturalism might be helpful in discussing its appearance and importance in Williams' drama.

A simple description of literary naturalism might be stated as conflict, setting, and characterization added to the old idea of the influence of biology and environment on the individual. But this is a very simple description of a complex, important literary school of thought which arose from a new and tradition-shattering scientific movement of the 1800's. The tenets of naturalism are grounded in the theories of the great scientific and social thinkers of the period such as Darwin, Spencer, and Malthus. The transplantation of these new ideas to American soil had an effect on the popular, as well as intellectual, mind. Several American writers expressed their individual view of a naturalistic world, most notably Stephen Crane, Frank Norris, and Theodore Dreiser.

Literary naturalism resembles realism in that the aim of both is to portray real life, but there is a major difference. Realism, often called the "drama of the broken tea cup," dealt basically with a description of a normal, average life presented in a truthful, accurate picture. American realism in the 1870's and 1880's was refined in tone, and though striving for a realistic portrayal of life, it seemed far removed from the harsh, painful realities of it. In general,

realism was "restrained in tone, and naturalistic experimenters revolted against this timidity."¹

Following the Civil War, several changes occurred in the national feeling and temperament. Among the causative factors were industrialism and the subsequent growth of urban centers, the westward movement of settlement and the closing of the frontier, and the impact of scientific thought. With the rise of industrialism and overnight giant financiers and corporations, the old, traditional values and morals were replaced by materialism. Prospects of jobs in factories in the city attracted huge numbers of the rural population and vast numbers of European and Oriental immigrants. By 1870, overcrowding in the city and bare subsistence-level wages give birth to a new social institution--the slum. The slum and its special lifestyle became the setting of many naturalistic novels. For example, many of Stephen Crane's stories are set in the notorious New York Bowery with its saloons and gambling dens.²

Charles Darwin's evolutionary theory started the wave of new thinking which challenged the traditional concepts of man's existence. A co-worker of Darwin's, Herbert Spencer, was the most widely accepted scientific and social theorist in the United States. It was Spencer who originated the phrase, "survival of the fittest."³ This idea was being implemented to the fullest degree in the late 1800's in

America and so the theory was sanctioned in large measure by intellectuals and especially by businessmen. Gradually these concepts filtered down into the ranks of ordinary workers. "Catchwords like 'the struggle for existence,' 'the survival of the fittest,' and 'the human beast,' certainly penetrated into the popular mind."⁴

Naturalism is a manner and method of composition by which the author portrays life as it is in accordance with the philosophic theory of determinism. The naturalist believes that man is fundamentally an animal without free will and that man can be explained in terms of the forces, hereditary and environmental, which operate upon him.⁵

American naturalists selected modern themes, taken from contemporary life, which fit their interpretation of a naturalistic existence. Many were French themes adapted to American settings and situations. Among these were traditional taboo subjects such as sex, prostitution, disease, and social misery.

The naturalists also dealt with the idea of the primitive bestial qualities of man. Many of the naturalistic characters were atavistic, having a kind of buried racial consciousness and influenced by the sense perceptions of their ancestors, possibly transferred biologically or chemically. For example, in the novel McTeague by Frank Norris, McTeague considers forcibly taking Trina while she is helplessly unconscious in the dentist's chair, and the author states, "the evil of an entire race flowed in his veins."

This idea of man as brutish, with hidden, violent animal instincts buried within him, suggested strongly that man was incapable of playing an important role in the universe.⁶

The major theme of naturalism was determinism, the belief that natural law and socio-economic influences are more important than human will. To the naturalist, man is helpless in the grip of mindless and powerful forces. Environment and heredity control him and determine his behavior for which he is not responsible.⁷

A genuine naturalist would state that man has no free will, but the concept of complete determinism was not vigorously accepted in the United States because of native doctrines of optimism and American individualism. American writers, then, also accepted the idea of fatalism and blended it with determinism. The powerful external and internal forces were arbitrary, and so man was as apt to succeed in life as be defeated. The naturalist "showed man devoid of free will, helpless in the face of biological and social forces, or a victim of fate."⁸ Characters had to cope with the environment and other indifferent forces or face gradual deterioration or complete destruction.

American naturalistic fiction, then, was largely pessimistic in tone. Man appeared impotent in most cases and unable to resist or control overwhelming forces. However, it was a product of the prevalent scientific and social thought of the period, although its pessimism was never

popularly accepted to any great extent. One significant contribution the naturalistic movement made to American fiction was that it considerably broadened and increased the number and range of topics to be treated and widened the thematic scope. Although the subject matter was often sordid and ugly, there was great exposure of social conditions and social evils in the fiction, and the result, perhaps, was some understanding of the circumstances which caused them.

It is with this last statement that a discussion of Tennessee Williams and his naturalism may start. Williams has been both praised and damned for the choice of subject matter in his plays. His range is wide, but never pleasant. Williams' use of such subjects as prostitution, venereal disease, castration, or insanity, however, has not been for its sensational or commercial value. Though "many critics were exasperated by his increasingly violent--some said depraved--plays,"⁹ Williams' treatment of these subjects forms the crux of his tragedies. The playwright brings to life some very sordid characters and their situations, and though the audience in the 1940's and 1950's might have gasped in shock, they were still forced to acknowledge that such vices and lusts existed not only on stage, but in their own lives. To portray situations concerning sexual activities was pivotal in Williams' Lawrencian concept that physical contact was a palliative to loneliness

or artistic frustration. Disease, insanity, impotence, alienation, and violence are some of the side effects of misdirected lust and occur naturally in the drama as Williams' tormented characters have their psyches exposed to the audience. This exposure is not merely entertaining, but moralistic and didactic, and the lessons of Williams' drama are not easily digested. "Small wonder his dramas amaze, outrage, shock and intimidate as the dark side of our minds is turned up to the theatre lights, and to many, indecently exposed."¹⁰

Williams certainly runs the gamut in his range of taboo subjects in his plays. Though the 1960's and 70's have seen an enlightenment and liberation in all facets of American life, including the theatre, Williams' preoccupation with sex and violence was still shocking in the forties and fifties. Rape, prostitution, and homosexuality are prime contributors to the guilt feelings and subsequent downfall of Blanche DuBois in A Streetcar Named Desire. Venereal disease and castration are the two fates which overcome the young lovers in Sweet Bird of Youth. The story of a masturbating traveling salesman provides both humor and a moment of insight in The Night of the Iguana. A violent death at the hands of an angry mob by blowtorch concludes the "fugitive" drifting of one of Williams' most sympathetic protagonists, Val, in Orpheus Descending. More grisly than any of these, perhaps, is Williams' Suddenly Last Summer, where the story

of homosexuality, cannibalism, and insanity unfolds. If the reader or viewer wished merely to be horrified or thrilled, Williams' gruesome, but realistic, drama would suffice.

Using these forbidden areas in his drama, however, Tennessee Williams manages to present some very realistic situations and characters that the audience can eventually sympathize with and possibly understand. Williams' lonely fugitives are trying to escape earthly corruption, and as one critic has stated--"the dramatic technique used to communicate this corruption is vivid theatricality of violence and horror."¹¹ The goal of the naturalist is to present life through fiction in all its gory and glorious detail, while establishing universal themes and morals at the same time. Williams succeeds.

One of the more interesting points where Tennessee Williams qualifies as a naturalistic writer is in his use of animal imagery or symbolism to portray his characters and situations. One of Big Daddy's comments to his son, Brick, in Cat on a Hot Tin Roof provides a brief summation of Williams' view: "The human machine is not no different from the animal machine or the fish machine or the bird machine or the reptile machine or the insect machine! It's just a whole God damn lot more complicated and consequently more trouble to keep together." Big Daddy's view

is a simple one, but basically so is his creator's.

The most obvious animal imagery occurs in Cat on a Hot Tin Roof where the cat of the title refers to Margaret Pollitt. Most of the humor of the play is provided by Maggie's remarks about the five nieces and nephews who have come to visit. They are constantly referred to as the "no-neck monsters," and Maggie views their attempts to impress Big Daddy as similar to the tricks animals do in the circus. Although all the characters in the play are compared to animals of some sort in varying degree, it is Maggie's characterization as the "cat on a hot tin roof" which is the strong point of the drama. Visualizing Maggie as a nervous, crafty cat is not difficult at all as Williams' superb dialogue and the character's stage movement combine. "Maggie the Cat" realizes exactly what she is and how devious she must be to get what she wants. She states, "What is the victory of a cat on a hot tin roof?--I wish I knew . . . Just staying on it, I guess, as long as she can . . ." This is exactly what the naturalist would state as the final, only possible, victory of man the animal--just plain survival in a hostile world.

Though the settings for his plays are civilized communities, family homes, or isolated hotels, there is always the undercurrent of the encroaching jungle. Nearly all of Williams' protagonists who view the world with their special kind of sensitivity make some reference to their similarities to

animals and their beast-like instincts. The society that surrounds and threatens them is a jungle that symbolizes the spreading corruption of the earth.

Iguana is set in the jungle, and this setting functions on a highly symbolic level. Shannon comes out of the jungle at the beginning of the play where he has compromised his sensitivity and integrity by serving as a cheap tour guide and by seducing young girls. He seeks solace and understanding from Fred Faulk, the proprietor of the establishment, but learns of Fred's death from his widow and becomes her prime candidate for a permanent sexual partner. Throughout the play, Shannon's "spook" that haunts him remains on the periphery of the jungle beckoning to him. Shannon receives from and returns compassion to Hannah Jelkes, and while talking with her acquires some self-illumination. Shannon's capitulation to Maxine and all she represents wards off complete destruction, but his sensitivity is still a casualty. "Williams' sensitive protagonists cannot make successful adjustments to life-problems without becoming animals themselves. Failing this, they are destroyed."¹² Shannon's surrender to the jungle is symbolized by his docile acceptance of Maxine and her offer of security as he follows her into the jungle where the spook has awaited him all along.

The tropical garden of Mrs. Venable is the setting for

Suddenly Last Summer and a fitting one for the story that unfolds. The dark and overgrown plant life, complete with the screeching of jungle birds, provides the background as Catherine Holly relates her story of the death of Sebastian to Dr. Sugar, who will decide on the legitimacy of her claims and also on a possible lobotomy for her. Sebastian has used first his mother, then Catherine, as bait to entice possible homosexual partners for himself. Sebastian was a cruel predator, and his grisly death at the hands of the cannibalistic boys of Cabeza de Lobo, a tropical island, is repugnant, but probably deserved.

The most outstanding example of Williams' use of bestial qualities to delineate his characters and fortify his themes occurs in A Streetcar Named Desire. The primary "animal" is Stanley Kowalski, whom Blanche appropriately labels an ape. Though Blanche is losing her grip on reality, her assessment of Stanley and his primitive view of life and values is correct. However, her warning to Stella--"don't hang back with the apes"-- goes unheeded. Stella is happy and satisfied in her sexual relationship with Stanley and so views his other inadequacies or cruelties as unimportant in the larger picture. "Williams says that the theme of A Streetcar Named Desire is that 'the apes will inherit the earth.' This emphasizes a vision of man's anthropological regression. Animalism and sensuality are seen as throttling

reason, compassion, and morality."¹³ Williams employs a vivid metaphor that implies that the apes will indeed take over when he has Stanley declare, "I am the king around here." Stanley's cruelty and sensuality destroy the last threads of Blanche's moth-like illusions and her sanity, and this is a tragedy--the destruction of a sensitive, caring, gentle individual. "In Streetcar the playwright cautions the spectator against societal regression, against the capitulation of humanity to the laws of the jungle."¹⁴

The characters that inhabit Williams' plays, then, must often face their own animalistic natures or fall prey to the beast in others. They move through or are at home in "a world with a lot of jungle in it, where predatory and rapacious creatures slither and stalk, a world that consumes itself to stay alive."¹⁵

The characters in Williams' plays also find they must cope with or overcome two key naturalistic forces, heredity and environment. The early plays deal with hyper-sensitive characters, who, from weakness or disability, either cannot face the world at all or have to opt out of it. A prime example of a victim of a biological fallacy is Laura Wingfield of The Glass Menagerie. Laura's crippled foot has forced her to adopt a shy, retiring manner as protective cover and a timid acceptance of her mother's proddings and unrealistic career and social expectations. Laura's de-

formity overshadows her personality, and Amanda's attempts to cultivate Laura's charm are fruitless, so the young girl becomes as fragile and unassertive as her collection of glass animals. "As far back as high school days Laura's infirmity has affected and thus determined her attitude toward the world. Her entire personality has been forced to turn in upon itself, driven into the mold of her desperation, and, finally, resignation with each heavy-footed descent of her lame foot onto the floor."¹⁶

The environment that Williams' characters inhabit also plays a major role in the development of their tragedies. For many of his plays, Tennessee Williams has chosen the South and its peculiar lifestyle and haunting past glories and infamies as the enclosure for his fugitives and their struggle to survive.

. . . it should be understood that the South is a microcosm, a little world in which the local drama suggests the macrocosm, the larger world. For those writers of Gothic imagination, for those who are spooked by a sense of evil and corruption, the South offers a convenient metaphor, because--and if you have lived in the South, perhaps you have sensed it--the South does give one the impression of a brooding spirit abroad in the land and a sense of decay.¹⁷

The South with its heritage of injustice and violence, of lynchings and political corruption, provides the proper atmosphere for several of Williams' plays. For instance, in Orpheus Descending, Val is pursued by an angry mob and

executed by blowtorch in a small southern community. The slum-like French Quarter of New Orleans is the setting for A Streetcar Named Desire, where Blanche DuBois longs for security and an appreciation and revival of the gentility of a long-ago southern way of life, only to be cruelly disappointed. The Huey Long-type figure of Boss Finley appears in Sweet Bird of Youth where his political clout and money make him invincible and fearsome. His orders to his son to find and castrate Chance Wayne are dutifully obeyed as Tom hopes to inherit his father's corrupt but powerful financial and political legacy someday.

Williams has been grouped with other literary figures of the Southern Renaissance such as William Faulkner and Thomas Wolfe. Like Faulkner, he has often been labeled a southern writer, but, also like Faulkner, the themes and ideas of Williams' drama are universal. "While it is true that many of William's characters speak with southern accents, close scrutiny reveals that their problems are the old universal ones of the human heart in search for reality and meaning in life."¹⁸ The tragedies which beset Williams' southerners are not regional in nature, but the South does provide a particularly difficult way of life for the protagonists to deal with. Prejudice, tradition, and reluctance to let go of the past seem to torment the people of Williams' southern drama at every turn.

Williams goes on to defend what he calls his 'crazy people doing terrible things' as being the external symbols of the inward, brooding reality. Thus the terror that he has always felt as characteristic of the universe is particularly accessible in his southern dramas. It all fits: in Williams' world man is a victim, and the South is a proper stage for the drama.¹⁹

In an interview, Tennessee Williams once stated, "Actually The Night of the Iguana is a play whose theme, as closely as I can put it, is how to live beyond despair and still live."²⁰ It might be fair to state that this theme really appears in all of the drama written by Williams. The despair that besets and often subdues Williams' protagonists is an essential and primary quality of the "corrupting earth" that surrounds them. This is the larger environment that Williams creates to encompass his questing fugitives. Whether his plays' physical setting is in the North or South, slum or large family mansion, Williams' protagonists find themselves at odds with the ordinary, corrupted world.

Williams' "fugitive kind" have been described in this way: "The sensitive conveyors of spirit, dreams, ideals, and love are the misfits in a savage world who fight alone and are destroyed. In vain do the pursuers of good struggle to be free of this contaminating world."²¹ The fugitives struggle against the mendacity, prejudice, and insensitivity of their surroundings and the general society that occupies this environment.

The symbolism of sky, stars, and birds helps Williams to dramatize the difference between the instinctual, fleshly, and rapacious nature of the corrupting earth and the clean, white, serene sky which remains pure, inviolable. Almost all of his plays use this symbolism of nature to segregate the incorruptible, ideal world of man's dreams, where the purity and the beauty of sensual life can exist, from man's jungle world, the kingdom of earth.²²

Williams' characters face two choices--they can either be of the corrupting earth or be a fugitive from it. Many attempt to escape the earth through the refuge of sex, but this proves to be a satisfactory answer only for the non-fugitives, such as Stanley and Stella. In discussing Williams' fugitives, Donald Costello has stated: "To surrender to the evil earth is, to Williams, man's major sin; to continue the fugitive flight is what Williams asks. The classic Williams' plea: continue the quest."²³ The world Williams creates in his drama victimizes his protagonists and in this sense the environment is the traditional naturalistic enemy. Williams' environments are expanded, granted, more so than usually found in traditional naturalism, but they serve the same purpose. The characters must struggle against the various factors in their peculiar surroundings and ultimately be doomed because they cannot overcome or escape them. "To the Williams' hero no happy escape from the earth is possible, and so most of the fugitives remain, questing and lonely; or they find madness or despair or death."²⁴

A last criterion that Williams meets which points to his naturalistic tendencies is his view of the universe and its various forces which man must deal with. Williams' universe strongly resembles the one of Stephen Crane's classic short poem which serves as the motto of literary naturalism:

A man said to the universe:
 "Sir, I exist!"
 "However," replied the universe,
 "The fact has not created in me
 A sense of obligation."

Willimas' universe is hostile and indifferent to man's feelings or aspirations. His characters must contend with the spectral and frightening concept of a chaotic universe. Their chief opponents are time, fate, and the pull of the past. Even more than these, Williams' characters have a very difficult time deciding whether their God is one of love or wrath, or if there is a God in the universe at all.

"Williams has always sought to create anti-heroes whose behavior and direction are determined by inevitable circumstances."²⁵ Often in the face of disaster, Williams' protagonists refuse to change their pattern of behavior. In Orpheus Descending, Val does not leave town when ordered to do so because he is swayed by Lady's pleas, and this results in both their deaths. Chance Wayne is given the opportunity to escape Boss Finley and his pursuers, but is compelled, perhaps unconsciously, to remain and face castration. "Because of some inherent weakness or abnormality, they unconsciously will these disasters."²⁶

The reader can well imagine the concept of time in the drama of Williams as one of Thomas Hardy's "doomsters," the relentless, pursuing universal forces in his poetry; or one of Stephen Crane's "little gods" who sit back in the sky to menace and laugh at man. Nostalgia is a primary mood in the drama of Williams as the lost past hovers sadly or bitterly over his fugitives. Amanda Wingfield of The Glass Menagerie seems unable to speak two lines of dialogue without launching into declamatory speeches about long-ago gentlemen callers and the good, sweet life of her youth. She expects to recreate her past through Laura's painful reunion with Jim, and is disappointed to find that recreating the past will not secure their future. Blanche Dubois stumbles into madness as a result of her efforts to recapture the gentility of a past life, instead of facing reality. Lady Torrance wishes to make her confectionary a replica of her father's wine garden, and Val, through his sensitivity and caring, is pulled tragically into her scheme. Another example is Brick Pollit, who breaks his ankle while trying to jump hurdles at his high school track field in an effort to recapture those feelings of past glory and confidence. Perhaps the strongest example of all is Williams' play, Sweet Bird of Youth, originally titled Time: The Enemy, where the two main characters, Chance and Alexandra, frantically attempt to slow down the aging process by means of frenzied

meaningless love-making, bought and sold, and a stubborn refusal to face or concede that they are running out of time. "The past dominates as the present or future can never do. The past not only casts its shadow upon the present and the future, but actually determines the course that each of these will take."²⁷

In Suddenly Last Summer, Catherine Holly remarks: "We're all of us children in a vast kindergarten trying to spell God's name with the wrong alphabet blocks!" It does appear that many of Williams' protagonists are strongly motivated to make some spelling of God's name, some sense out of His existence or non-existence. The God that most of them find, or that continues to elude them, is usually one of wrath or indifference, not of love.

For Blanche in Streetcar a permanent relationship with a tender, caring man means God as evidenced in her statement when Mitch takes her in his arms--"Suddenly, there's God, so quickly!" The cruelest picture Williams presents of God is through Sebastian in Suddenly Last Summer. According to Mrs. Venable, Sebastian was looking for God and found Him in a grisly spectacle on a beach in the Encantadas as flesh-eating birds swooped by the thousands down upon newly-hatched sea turtles which raced to the sea for protection. After watching the birds attack and devour the helpless turtles all day, Sebastian declared that he had seen God.

Later Sebastian's death by cannibalistic young boys parallels the incident in the Encantadas. Shannon's God, in Iguana, is not as cruel as Sebastian's, but is wrathful and elusive. Shannon has spent a long time coming to terms with God, and finally declares his recognition of Him in a tropical thunderstorm. However, when God refuses to act, Shannon decides to act for Him, and sets the imprisoned iguana free. The iguana is the symbol of a free, wild, and natural creativity and life force that has been chained out of sport, much the same as it must feel to Shannon sometimes that he has been religiously and morally chained at the whim of God. The implication of Shannon's defiant act is that man can be God-like, but is only found in this instance and cannot be said to be typical of Williams' view of the relationship between God and man. A remark from Camino Real, "We're all of us guinea pigs in the laboratory of God," best describes Williams' prevalent conception of God in his plays, and it is a naturalistic one. Man is an experiment and God observes him as a scientist would. Perhaps He steps in, or a searching character accidentally finds Him. In many cases, God simply eludes the fugitives completely, and they are unsure if he is a God of Love or a God of Wrath. Usually God proves to be one more force for the character to struggle against or attempt to escape from. "For Williams, all men are outsiders and the enemy is the character himself or time eating at him or a godless

universe, from which there is no escape."²⁸

To Tennessee Williams the life process is essentially a destructive one, and so he images a picture of humanity diminished by natural forces, the passage of time, and its own inhumane nature. The world that he creates through his drama is a naturalistic one where his characters must struggle against impersonal, indifferent universal forces, their biological and social heritage, and even their own instinctual, animalistic natures. Williams used taboo subjects for his drama because they highlighted realistically the true nature and problems of the "corrupting earth." The drama of Tennessee Williams cannot be neatly categorized as naturalism, even though this term does describe it accurately in a general sense. In order to be more than just a casual victim of circumstance, fate, nature, or time, Williams advocates that man be of the "fugitive kind," and even then, usually the fugitives are either overcome or unanswered in their quests. "We are offered, it seems, a hopeless choice between decadence and brutality and like Williams himself, have to pick our way through the personal treacheries and frustrations in an attempt to find something worthwhile."²⁹ The "worthwhile something" Williams seeks appears to be a self-recognition of our moral compositions, and the strength and compassion to cope with the shortcomings we find in ourselves and in others.

FOOTNOTES

¹Lars Ahnebrink, The Beginnings of Naturalism in American Fiction 1891-1903 (New York: Russell and Russell, Inc., 1961), p. vi.

²Ahnebrink, pp. 1-2.

³Charles C. Walcutt, American Literary Naturalism: A Divided Stream (Minneapolis: University of Minnesota Press, 1956), p. 8.

⁴Ahnebrink, p. 11.

⁵Ahnebrink, p. vii.

⁶Maxwell Geismar, Rebels and Ancestors: The American Novel, 1890-1915 (Boston: Houghton-Mifflin Co., 1953), p. 21.

⁷Walcutt, p. 20.

⁸Ahnebrink, p. 194.

⁹Stephen S. Stanton, ed., Tennessee Williams: A Collection of Critical Essays (Englewood Cliffs: Prentice-Hall, Inc., 1977), p. 4.

¹⁰Sy Kahn, "Through a Glass Menagerie Darkly: The World of Tennessee Williams," in Modern American Drama: Essays in Criticism, ed. William E. Taylor, (Deland, Fla.: Everett/Edwards, Inc., 1968), p. 80.

¹¹Donald P. Costello, "Tennessee Williams' Fugitive Kind," in Tennessee Williams: A Collection of Critical Essays, ed. Stephen S. Stanton, (Englewood Cliffs: Prentice-Hall, Inc., 1977), p. 109.

¹²John T. von Szeliski, "Tennessee Williams and the Tragedy of Sensitivity," in Twentieth Century Interpretations of A Streetcar Named Desire, ed. Jordan Y. Miller, (Englewood Cliffs: Prentice-Hall, Inc., 1971), p. 66.

¹³von Szeliski, p. 66.

¹⁴Esther Merle Jackson, "The Anti-Hero in the Plays of Tennessee Williams," in Tennessee Williams: A Collection of Critical Essays, ed. Stephen S. Stanton, (Englewood Cliffs: Prentice-Hall, Inc., 1977), p. 89.

- ¹⁵Kahn, p. 87.
- ¹⁶Sam Bluefarb, "The Glass Menagerie: Three Visions of Time," College English, XXIV, p. 516.
- ¹⁷Kahn, p. 81.
- ¹⁸Louise Blackwell, "Tennessee Williams and the Predicament of Women," in Tennessee Williams: A Collection of Critical Essays, ed. Stephen S. Stanton, (Englewood Cliffs: Prentice-Hall, Inc., 1977), p. 100.
- ¹⁹Kahn, p. 82.
- ²⁰Lewis Funke and John E. Booth, "Williams on Williams," Theatre Arts, 46 (January, 1962), p. 72.
- ²¹Stanton, p. 10.
- ²²Stanton, p. 11.
- ²³Costello, p. 110.
- ²⁴Costello, p. 122.
- ²⁵Stanton, p. 15.
- ²⁶Stanton, p. 15.
- ²⁷Bluefarb, p. 513.
- ²⁸Gerald Weales, "Tennessee Williams' Achievement in the Sixties," in Tennessee Williams: A Collection of Critical Essays, ed. Stephen S. Stanton, (Englewood Cliffs: Prentice-Hall, Inc., 1977), p. 61.
- ²⁹C.W.E. Bigsby, "Tennessee Williams: Streetcar to Glory," in Twentieth Century Interpretations of A Streetcar Named Desire, ed. Jordan Y. Miller, (Englewood Cliffs: Prentice-Hall, Inc. 1971), p. 106.

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