Tennessee Williams animates the middle years of the twentieth century American drama. In a very real sense Williams inhabits a central place within the American theatre. The centrality of Williams’s theatre, however, has less connection with chronology and more with the original nature of his theatrical imagination. While O’Neill was the tragic dramatist and Miller remains the theatrical an of the ethical, Williams emerged as the poet of the heart.

In Williams’s cosmology, of course, the imagination is the source of both great strength and weakness. Strength because the imagination creates, for Amanda Wingfield in The Glass Menagerie, Blanche Dubois in A Streetcar Named Desire, or Hannah Felkes in The Night of the Iguana, a heroic resistance against a contingent
and bewildering universe. Weakness because, for Val Xavier in *Orphenus Descending*, Sebastian Venable in *Suddenly Last Summer*, or Chance Wayne in *Sweet Bird of Youth*, the human imagination finds itself consumed (by blowtorch, cannibalism, and Castration) by those whose sensibilities annihilate the heroic, the romantic, the creative. Within such a paradoxical world Williams succeeded in expanding the boundaries of theatricality itself, combining a lyricism and experimentalism that revolutionized American drama after World War II.

Williams celebrates language. His is a poetic language that makes the word flesh, creates an alluring stage ambience that becomes the visible means to performance grace. His attention to language liberated the American stage from the Constraints of
Ibsenesque realism as it suggested other metaphoric possibilities to Williams and his contemporaries. He reinforced his language, moreover, by refining what he termed his “plastic theatre”: the use of lights, music, sets, and any other forms of nonverbal expression that would complement the textual version of the play.

William’s language is truly the most beautiful feature of his plays. It turns the plays into musical melodies. It is not only so soothing to hear but also in creating colourful speaking images on our minds eye. William’s plastic theatre is a major breakthrough in the field of theatre art. The use of stage techniques, symbolic props, light and sound display and costume all add to his plastic language in a plastic theatre.
The present work has been divided into six chapters. Chapter I entitled as “Introduction” deals with rise and development of Modern American drama. It also analyses how Williams emerged as one of the most distinguished dramatists who portrayed the agonies and anxieties of the human beings in the age wrecked by materialism after World War II.

Chapter II entitled as “Social and Moral Vision” attempts to discuss the dramatist’s social and moral vision.

Chapter III entitled as “Dramatic Vision” highlights the playwright’s dramatic vision. He exposed the American theatre to rich and varied issues of life giving them a new approach and interpretation. Like O’Neill his predecessor, Williams was also influenced by classical drama, both in his thematic pursuance and
the essence of drama as a religious ritual, beyond the mundane mediocrity.

Chapter IV entitled “Theme of the Plays” deals with the various themes employed by the playwright in his plays. This chapter also attempts to discuss the various themes of the outstanding plays of Williams.

Chapter V entitled as “The Last Phase” highlights the plays of his last phase of his career as a playwright.

Chapter VI entitled as “Conclusion” deals with the findings of the thesis.