

Candidate 4 evidence

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	Essay	
1.	<p>The play is Street Her 'A Streetcar Named Desire' by Tennessee Williams is a play involving a central character exploring the theme of deception. Blanche DuBois is a self-delusional character who lies to those around her, however her ^{sister} husband, Stanley is determined to expose these lies and give her a taste of reality. Blanche creates an illusion to hide her appearance appearance and give herself the appearance of purity to mask her traumatic and painful past. She labours ^{labours} to give the disingenuous impression of romantic feelings towards Stanley's friend Mitch. She uses her fantasy world as a safety net to fall back on when her lies are exposed. Stanley is angered by Blanche's deception and other characters blind to it. While Blanche is is dishonest and therefore her actions are of a questionable morality, Stanley's insistence on the truth ends up dealing far greater damage than Blanche's.</p>	

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	<p>on in the play and we learn more about Blanche's dishonesty and deception and Stanley's insistence on the truth</p>
	<p>Moving on in the play, Scene 3 involves a much more direct confrontation and conflict between Stanley and Blanche where we learn more about each character. As the waiter enters the house, Blanche says the men need not rise, Stanley rips back saying "nobody's going to get up so don't be worried" like an animal, Stanley is marking territory, belittling Blanche and letting her know that her old-fashioned values and manners don't apply in his world. A power struggle between Stanley and Blanche is played out through plastic theatre. Blanche feeling desperate uses her femininity for male attention by playing sensual music on the radio and partly undressing. Some men are supportive of the the woman's music and Stanley feels his dominance as his pack is threatened. Stanley can only resort to physical aggression, his successful domination over Blanche here</p>

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	<p>foreshadows the play climax. The paper lantern is introduced which is symbolic of Blanche's desire to hide her aging and guilt-ridden past from the world. Mitch comes the light for Blanche, symbolically entering into a collaborative fiction with Blanche and joined her reception deceptive lies and fantasy world.</p>
	<p>Further on the in the play, Scene 10 10 involves the play's pivotal moment which sets in motion Blanche's defeat in the the two characters truth versus lies conflict. This scene, Blanche is wearing a "somewhat soiled and crumpled white satin evening gown" symbolising that her illusion of purity has been slipped and her ugly and traumatic past has been exposed. Unable to process the reality of her situation, Blanche allows herself to slip permanently into her fantasy world, claiming that Ship Hurtleigh has invited her on a Caribbean cruise, Stanley however, refuses to play along with Blanche's ^{visions} games, and says "there isn't a</p>

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	<p>goddamn thing but imagination" showing that Stanley is breaking down Blanche mentally and emotionally and before breaking her down physically and is insisting Blanche was a place she can't escape from. "Liquid reflections appear on the walls around" emphasizes Blanche's external manifestation of her internal trauma. Stanley destroyed Blanche physically raping her her. "We've had this date with each other from the beginning" Stanley here is absolving himself of the blame blame and lying to himself thinking Blanche's rape was not inevitable and deserved. Stanley lying to himself himself here is ironic considering his very vocal disapproval of Blanche's dishonesty elsewhere in the play and her deceptive deceptive nature.</p>
	<p>In the closing moments of the play, Blanche tells Stella Stella about Stanley's actions, but Stella ironically Stella doesn't believe her due to her deception elsewhere in the play. Although truth and honesty is widely</p>

