

Candidate 8 evidence

2.	<p>In the play 'A Streetcar Named Desire' by Tennessee Williams, A Southern Belle; Blanche has to live with her sister, Stella and Stellas husband, Stanley. Blanche is to hide ^{tries to} hide herself from reality, which is represented by Stanley who she does not get along with. & Tension rises until Stanley rapes Blanche in Scene Ten, triggering her mental breakdown. & Scene Ten, when Stanley rapes Blanche is the scene in which the main themes of conflict are expressed in the fight</p>
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	<p>they have.</p> <p>Stanley's and Blanche's personalities clash from the very start of the play, with Stanley being described described as having 'animal-joy in his being' and Blanche is represents purity^{and fantasy} with her soft southern antiquity. is When Blanche lies become too much for Stanley, ^{in Scene Ten} losing his temper ^{is} is lost, ^{and he} she shouts; 'there ain't a goddamn ^{goddamn} thing but imagination'. The contrast between Stanley and Blanche expresses the theme of the conflict between reality and fantasy, and so here where Stanley accuses Blanche of lying, we can see the conflict between these two aspects of the play, and also, who is winning the conflict (Stanley). The detail and depth depth of the two</p>	

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personalities ~~adds~~ adds texture and emotion to the plot, making the play easier to appreciate as a whole.

Blanche's submission to mental instability is foreshadowed in this scene where 'lurid reflections appear on the walls', but are only visible to the audience and Blanche, showing how violent the conflict between Stanley and herself has become,* and how much of a negative effect Stanley has had on her health. The fact that the audience can see the reflections draws us into the nightmare, making the conflict seem extremely stressful and violent for Blanche, but Stanley acts as if the lead up to his assaulting of Blanche is a game, saying ~~maybe~~ ~~maybe~~ ~~maybe~~ maybe you wouldn't be so bad to, interfere

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	<p>with', showing how dangerous the situation is for the Blanche. This furthers ones appreciation of of the play as a whole as we get a ^{better} sense of Blanches fear and her instability becomes obvious, making the previous moments of Blanches anxiousness understandable and so the play becomes more appreciable as a result of the conflict which occurred. the</p>	
	<p>Blanches nerves becoming understandable and visible to other characters in the play is essential in furthering the audiences the understanding of the plot. In Scene Six, when the Blanche tells Mitch about the loss of her previous husband, we are told that 'the Varsouviana rises up, faint'. In Scene Ten when she is raped</p>	

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	<p>It is clear that the music symbolises her declining mental state, evident also where William describes the music: 'The blue piano goes into a hectic breakdown in the final scenes of the play, showing how ^{the} music becomes more intense as Blanche's mentality suffers degradation as a consequence of Stanley's brutish brutish nature focused on exposing Blanche to reality. It is obvious that Scene Ten is one of the most important conflicts of Stanley and Blanche's characters from the stage directions implying that that Blanche is suffering extensively, adding detailed and complex background to the scene, and so the play is easily thoroughly appreciated.</p> <p>From the continual contrast</p>	

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between Blanche and Stanley, their main conflict in Scene Ten adds appreciation to ones already substantial ~~enjoyment~~ enjoyment of the play, through foreshadowing and constant reinforcement of the conflicting personalities representing fantasy and reality, and so understanding is gained from these themes becoming evident in Scene Ten, their moment of conflict.

* by the fact her mind is literally deteriorating