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This is a Rattle-trap tram called Desire. The Desire tram line operated in New Orleans from 1920 to 1948, passing through the French quarter to its final stop on Desir Street. The tram on the silver screen. The original 1947 Broadway production of Streetcar shot Marlon Brando, who played Stanley Kowalski, to fame. Brando's legendary performance cemented the actor's status as a sex symbol of the stage and screen. Elia Kazan, who directed both the original Broadway production and the 1951 film adaptation, used Stanislavsky's Method system, which focuses on realism and natural characters rather than melodrama. The Stanislavsky system asks actors to use their memories to help give the characters real emotions. Brando based his image of Stanley on boxer Rocky Graziano, going to his gym to learn his movements and manners. Thanks in large part to the famous Blanche Brando and Vivian Lee, the Kazan film has become a cultural touchstone, in particular, the famous roar of Brando STELL-LAHHHHH! Oh, the tram! In the Simpsons episode, the characters stage a musical version of the tram called Oh, Tram! The mild-mannered Ned Flanders as Stanley gives the famous STELLA a shout, a chant: Can't you hear me scream-ah? You're putting me through hell! Stella's older sister, in her early thirties, was an English teacher in Laurel, Mississippi, and until recently she was forced to leave her post. Blanche is nervous and constantly appears on the verge, as if any small... read the analysis of Blanche Dubois's husband Stella, full of raw power, ferocity, violent masculinity, and animal magnetism. He wears ominous colors and parades his physicality, erasing sweaty shirts and smashing objects throughout the game. His extreme masculinity ... Read Stanley Kowalski's analysis of Stella is the younger sister of Blanche Dubois and wife of Stanley Kowalski. It is the emotional center of the play. Stella is a calm, sensible foil for Blanche's frantic hysteria, and she's soothing, feminine... Read Stella Kowalski's analysis of gentleman of Stanley's poker friends. Much more noble and well-mannered than a small-man Stanley, though still a man with physical desires. He and Blanche develop a relationship, but Blanche pretends much more ... read analysis by Harold Mitchell (Mitch) The small characters of Eunice's wife Steve and Kowalski's neighbor upstairs. Eunice is alive, earthy and practical. He and Steve are constantly fighting and washed. Steve Eunice's husband and Kowalski's neighbor upstairs. Steve is one of Stanley's poker and bowling friends. He's brash, short-tempered, and somewhat comic, and he and Eunice are constantly fighting and makeup. Pablo is another of Stanley's poker friends. A black neighbor who communicates with when Blanche arrives on the Champs-Elysees for the first time. The doctor is a doctor from a psychiatric hospital who comes to pick up Blanche. Matrona Nurse from the mental hospital, where Blanche goes at the end of the play. A young man is a newspaper subscription collector whom Blanche seduces. A Mexican street vendor woman who comes into the apartment to sell Flores a couple of los muertos, scares Blanche. Stella's older sister, in her early thirties, was an English teacher in Laurel, Mississippi, and until recently she was forced to leave her post. Blanche is nervous and constantly appears on the verge, as if any slight violation can destroy her sanity. As a young woman, she married a man whom she later discovered as homosexual, and who committed suicide after the discovery. When Blanche arrives at Kowalski's

apartment, she is at the end of the rope: she spirals into a picture of notorious promiscuity and alcoholism, and she lost Belle Reve, a family plantation, because of a string of mortgages. But she desperately clings to the trappings of her fading southern beauty herself: Her gentle beauty must avoid the strong light. There is something about her uncertain manner as well as her white clothes that suggests moths. Blanche loves Stella and tries to get her sister to flee New Orleans. Blanche repels Stanley, but turns out to be almost hypnotically attracted by his physical strength like a mole to the flame. From the earliest masculinity the center of Stanley's life was the pleasure of women giving and accepting it, not with weak indulgence, dependent, but with the strength and pride of ornate birdsmen among the chickens. LitCharts assigns the color and icon of each theme in the tram, called Desire, which can be used to track topics throughout the work. The interior and appearance of masculinity and physical femininity and dependence LitCharts assigns a color and icon for each theme in Streetcar Named Desire, which you can use to track themes throughout the work. The interior and appearance of masculinity and physical femininity and dependence LitCharts assigns a color and icon for each theme in Streetcar Named Desire, which you can use to track themes throughout the work. The interior and appearance of masculinity and dependency game is set in a seedy but rakishly charming New Orleans 1940s. Stanley and Stella Kowalski live in an apartment downstairs of a faded corner building. Williams uses a flexible set so that the audience can simultaneously see the interior and exterior of the apartment. Blanche Dubois, Stella's sister, arrives: They told me to take a street car named Desiree, and then move to one of the cemeteries, drive six blocks and go out on the Champs-Elysees! Blanche is a fading southern beauty from Laurel, An English teacher (though hardly a school school) dressed in all white, she is gentle and looks like a moth. Blanche tells Stella that Belle Rev, a family plantation, was lost and that she was given leave from her teaching position because of her nerves. Blanche criticizes Stella's entourage and laments that Stella has fallen from their elite upbringing. Unlike Stella's self-confidence, respectful nature and Blanche's pretentious, refined conditioning, Stella's husband Stanley Kowalski exudes raw, animal, brutal sexuality. While Blanche trembles in the semi-darkness, soaks up the bath and surrounds herself with silky clothes and suit jewels, Stanley rips off his sweaty shirts under a bare kitchen light bulb. Although Stella still cares about her sister, her life has been defined by her role as Stanley's wife: their relationship is primarily based on sexual chemistry. Stella's connections with New Orleans, rather than the lost Belle Rove, are further emphasized by her pregnancy: she brings a new life to Kowalski, not Dubois, into the world. While Blanche bathes, Stanley rummages through the trunk, suspecting Blanche that she sold Belle Rove and tricked Stella - and thus herself - out of the inheritance. Blanche reveals that the estate was lost due to a deluded mortgage, showing Stanley bank papers to prove it late that night, in the crowded night glitter, raw colors of the childhood spectrum in the kitchen, Stanley and his friends are still in the thick of their boozy poker night when Blanche and Stella return from the evening. Stanley's friend Mitch catches blanche's eye, and when she asks Stella about him, she skillfully maneuvers in the light to be caught half-dressed in silhouette. Blanche and Mitch are flirting. Blanche hangs a paper lantern over a naked light bulb. Stanley sees Blanche interrupting the poker game. Eventually, Blanche turns on the radio, and Stanley erupts: he storms into the bedroom and throws the radio out of the window. When Stella intervenes to try to rest, Stanley beats her. Blanche and Stella ran upstairs to Eunis's apartment. Other men denounce Stanley in the shower, which sobers him, and he repents. Stanley stumbles outside, roaring upstairs: STELL-LAHHHHH! Stella slides back down into Stanley's arms, and Mitch comforts Blanche in her distress. The next morning Stella is calm and beaming while Blanche is still in hysterics. Stella admits that she is delighted with Stanley's aggression, and that while Blanche wants her to leave, she is not something she wants to get out of. Blanche invites them to contact Shep Huntley, a millionaire from Dallas, to help them escape. The only thing holding Stella and Stanley together, Blanche says, is a rattle-trap street car named Desire. unbeknownst to Stella and Blanche, hears Blanche to criticize Stanley as rude and sub-human. Blanche tells Stella: In this dark march to whatever we approach... Don't--don't hang back with the beasts! Later, Stanley lets you drop a few hints that he knows some disgusting details about Blanche's past, and Blanche gets nervous, but the tension doesn't crack just yet. While Blanche is in the apartment to Mitch took her on a date, comes a young man to collect money for paper. Blanche flirts hotly with him and kisses him in the mouth before Mitch arrives. When Blanche and Mitch return from a date, she exhausts herself with a complete exhaustion that only a neurotic personality can know, and is still nervous about Stanley's hints. Blanche is still playing on being a naive southern beauty who still blushes for a kiss. Mitch brags about his masculinity, but talking quantitatively about his athleticism rather than stripping his sweaty shirt and baring his torso. Blanche melodramatically tells Mitch about his tragic love life: when she was sixteen, she married a womanly young man who turned out to be a homosexual. Blanche rebuked her husband as they danced Varsouviana Polk, and her husband committed suicide. Blanche is still haunted by his death (and the play will become increasingly haunted with the background music of the polka). About a month later, Blanche is soaked backstage in the bathtub while Stella prepares for Blanche's birthday dinner. Stanley tells Stella all about Blanche's messy story in Laurel, as Blanche sings Paper Moon from the bathroom (It's Barnum and Bailey's world / Just as fake as it can be / But it wouldn't be a do-believe/If you believed in me!). After losing Belle Reve, Blanche moved to the dubious Flamingo Hotel before getting kicked out for her promiscuous ways. Blanche does not take a leave of absence from school because of nerves: she was fired for an affair with a 17-year-old student. Stella, hastening to defend Blanche, is terrified, and she is equally horrified when Stanley tells her that he also told these stories to Mitch. Stanley informs Stella that he bought Blanche a one-way bus ticket back to Mississippi. Mitch doesn't make it to Blanche's birthday dinner. Blanche feels something's wrong. Stanley and Stella are tense. Blanche tries to call Mitch, but doesn't pass; Stanley, Stella and the audience know that Mitch knows, although Blanche doesn't. Stanley gives Blanche a bus ticket. When we hear the weak tensions of the polka, Blanche runs out of the room. Stanley and Stella almost start a huge fight, but Stella goes to work. Later that evening, Blanche was alone in the apartment and drunk; Varsouviana plays in her mind. Mitch, also drunk, arrives and Blanche. She admits that Stanley's stories are true - that after her husband's suicide, she sought solace in the comfort of strangers. A Mexican woman walks to the door and offers Flores a couple of los muertos. Mitch tries to have sex with Blanche, but does not agree to marry her, although then stops. She shouts: Fire! Fire!, and he stumbles away. It's a few hours later that night, and Blanche's been drinking constantly since Mitch left. Stanley comes home from the hospital to rest before the baby is born. Blanche donned an absurd white evening dress and rhinestone tiara. Blanche makes up a story about Shep Huntley sending her a telegram from Dallas and then tells Stanley that Mitch is back on his knees with roses to ask for forgiveness. Stanley breaks her story by saying: You come here and sprinkle the place with powder and perfume spray and cover the light bulb with a paper lantern, and here's the place turned into Egypt, and you're the queen of the Nile! Sitting on the throne and swilling down my liquor! I said ha!--Ha! He breaks out of the bathroom in his shiny silk pajamas, and advances to Blanche. She tries to resist him, but Stanley overcomes her with physical force: Tiger Tiger! Throw the bottle on top! Drop it! We had this date with each other from the beginning! She goes down, and he carries her lame body to the bed; the swelling of the music indicates that he is raping her (behind the scenes). Weeks later, Stella and Eunis pack Blanche's bags while the men play poker in the kitchen, and Blanche takes a bath. They have taken steps for Blanche to go to a psychiatric hospital, but Blanche believes Shep Huntley is going to finally pick her up. Blanche apparently told Stella about the rape, but Stella refuses to believe her. When Blanche comes out of the bath, she raves, worrying about the purity of the grapes and talking about drowning in the sea. The doctor and Matrona arrive from the shelter, and Blanche rushes through the poker players to the door. When she realizes that it is not Shep Huntley who came to pick her up, she first resists rushing back into the house like a frightened animal, but she can't hide from Matron's advances. Stanley pulls a paper lantern from a light bulb. The matron catches Blanche and pulls her out. The doctor treats her more calmly, calling her by her first name, and Blanche softens, grasping at her last shreds of dignity: Whoever you are, I have always depended on the kindness of strangers. The doctor takes her backstage. Stella, holding the child in her arms, breaks down in a luxurious sob, and Stanley comforts her with loving affections. Caresses. streetcar named desire themes litcharts. litcharts a streetcar named desire scene 9. a streetcar named desire litcharts scene 7. a streetcar named desire scene 1 litcharts. a streetcar named desire scene 3 litcharts. litcharts a streetcar named desire scene 10

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