

THE RAPE IN TENNESSEE WILLIAMS' A STREETCAR NAMED DESIRE

A MASTER'S RPROJECT

BY

KITTIKUL PONGSAI

Presented in Partial Fulfillment of the Requirements for the

Master of Arts degree in English

at Srinakharinwirot University

May 2006

THE RAPE IN TENNESSEE WILLIAMS' A STREETCAR NAMED DESIRE

A MASTER'S PROJECT

BY

KITTIKUL PONGSAI

Presented in Partial Fulfillment of the Requirements for the
Master of Arts degree in English
at Srinakharinwirot University

May 2006

Copyright 2006 Srinakharinwirot University

การข่มขืนในงานเขียนของ เทนเนสซี วิลเลียมส์
เรื่อง A Streetcar Named Desire

บทคัดย่อ
โดย
กิตติกุล ป็องซ่าย

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาการศึกษามหาบัณฑิต สาขาวิชาภาษาอังกฤษ
พฤษภาคม 2549

กิตติคุณ บ่องซ้าย. (2549). การข่มขืนในงานเขียนของ เทนเนสซี วิลเลียมส์ เรื่อง

A Streetcar Named Desire. สารนิพนธ์ ศศ.ม. (ภาษาอังกฤษ). กรุงเทพฯ: บัณฑิตวิทยาลัย
, มหาวิทยาลัยศรีนครินทรวิโรฒ. อาจารย์ที่ปรึกษาสารนิพนธ์: อาจารย์ ดร. สุภาภรณ์ ยิ้ม
วิลัย.

ในงานวิจัยครั้งนี้ ผู้วิจัยได้ศึกษาบทบาทสำคัญของการทำงานเขียนของ เทนเนสซี
วิลเลียมส์ (Tennessee Williams) เรื่อง A Streetcar Named Desire ผู้วิจัยนำทฤษฎี การข่มขืน มา
ประยุกต์ในการวิเคราะห์ลักษณะของตัวละครเอกชาย สแตนลีย์ (Stanley) นอกจากนี้ ผู้วิจัยยังได้
ศึกษาเหตุผลสำคัญที่ทำให้ตัวละครเอกชายตัดสินใจข่มขืนพี่ภรรยาของตนเอง

ผลการศึกษาพบว่า การข่มขืนมีบทบาทสำคัญในงานเขียนเรื่องนี้ สแตนลีย์ (Stanley) ข่มขืนพี่
ภรรยาของตัวเองด้วยเหตุผล 3 ประการคือ ธรรมชาติของเขา ความต้องการปกป้องครอบครัวของเขา
จากบลองช์ (Blanche) และความต้องการแก้แค้นบลองช์ (Blanche)

โดยธรรมชาติของสแตนลีย์ (Stanley) เองนั้น เขามักแสดงความก้าวร้าวและการแสดงความ
เป็นใหญ่ต่อภรรยา เพื่อนๆ และพี่ภรรยาของเขา ยิ่งไปกว่านั้น เขายังชอบแสดงอำนาจเหนือพวกคน
เหล่านี้อีกด้วย ดังนั้น ด้วยนิสัยที่ก้าวร้าวและการแสดงความเป็นใหญ่ของเขาเอง ซึ่งเป็นเหตุผลหนึ่ง
ที่ทำให้เขามีแนวโน้มที่จะข่มขืน สแตนลีย์ (Stanley) ต้องปกป้องครอบครัวของเขาจากบลองช์
(Blanche) เพราะเขารู้สึกว่าบลองช์ (Blanche) เป็นภัยคุกคามต่อชีวิตการแต่งงานของเขา รวมทั้งเขา
ยังต้องการแก้แค้นบลองช์ (Blanche) เพราะเขารู้สึกว่าบลองช์ (Blanche) พยายามทำลายครอบครัว
และทำลายอำนาจของเขา เขาก็แก้แค้นบลองช์ (Blanche) โดยการทำลายทั้งร่างกายและจิตใจของ
เธอ ผู้วิจัยเชื่อว่า สแตนลีย์ (Stanley) ไม่รู้สึกผิดใดๆทั้งสิ้นต่อการกระทำที่ป่าเถื่อนของเขาต่อบลองช์
(Blanche) โดยเฉพาะอย่างยิ่ง การที่เขาข่มขืนเธอ

สรุปได้ว่า เรื่อง A Streetcar Named Desire ได้บรรยายถึงการดิ้นรนและอุปสรรคใน
ครอบครัวระหว่างผู้ชายและผู้หญิง และเสนอความโหดร้ายของมนุษย์และพฤติกรรมทางเพศอีกด้วย
ตัวอย่างเช่น การเสียสติ การข่มขืน และความรุนแรง

THE RAPE IN TENNESSEE WILLIAMS' A STREETCAR NAMED DESIRE

AN ABSTRACT

BY

KITTIKUL PONGSAI

Presented in Partial Fulfillment of the Requirements for the

Master of Arts degree in English

at Srinakharinwirot University

May 2006

Kittikul Pongsai. (2006). *The Rape in Tennessee Williams' A Streetcar Named Desire*.

Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot

University. Advisor: Dr.Supaporn Yimwilai.

This study examines the significant role of the rape in Tennessee Williams' A Streetcar Named Desire. Rape theories were applied to analyze the main male character, Stanley. Also, his reasons for committing rape were analyzed.

The results of this study showed that rape played a significant role in this story. Stanley raped Blanche for 3 reasons: his nature, protecting his family from Blanche and taking revenge on Blanche.

From Stanley's nature, he liked to show his aggression and dominance over his wife, his friends and his sister-in-law. Moreover, he also loved to exercise his power over them. Therefore, his aggressive and dominant behavior made him susceptible to committing rape. He wanted to protect his family from Blanche because he felt that Blanche was a threat to his marriage. He also wanted to take revenge on Blanche because he felt that Blanche tried to destroy his family and challenge his authority so he took revenge on her by destroying her both physically and mentally. Stanley did not feel any guilt for his cruel actions towards Blanche, especially, the rape.

In conclusion, A Streetcar Named Desire depicts the struggle between men and women and domestic strife. It portrayed human brutality and sexual behavior, such as madness, rape and violence.

ACKNOWLEDGEMENTS

This master's project has been completed with much assistance. First I would like to express my gratitude to Assistant Professor Dr. Tipa Thep-Akrapong, who always supported my efforts and gave me encouragement and help. I am also indebted to my members, Dr. Nitaya Suksaeresup for her valuable suggestions. I am extremely grateful to Dr. Supaporn Yimwilai, my advisor, for her inspiration, encouragement, and helpful guidance.

My thanks are given to my friends, Thidarat Susirirat, Wanwimon Pakdee, and Arphaporn Pinsornwong, whom I regard as 'sisters', for their support and for giving me the will-power to complete this work. I also thank my two dearest friends, Supalak Luadlai and Nuanjan Chanwirattana, who are always beside me and make me lively and cheerful. A special thanks goes to Mr. Simon Lawrence, Mr. Stephen and Mrs. Megan King for their kind assistance and encouragement.

Finally, I give invaluable thanks to my husband, my expected baby, and my family; I cannot be what I am now without them.

Kittikul Pongsai

TABLE OF CONTENTS

Chapter	Page
1 INTRODUCTION.....	1
Purpose of the Study.....	3
Significance of the Study.....	3
Scope of the Study.....	4
Procedures of the Study.....	4
Definition of Terms.....	5
2 REVIEW OF THE RELATED LITERATURE.....	6
Definition of Rape.....	6
The Concept of Rape.....	8
Research of Rape.....	15
A Biography of Tennessee Williams.....	18
3 AN ANALYSIS OF THE RAPE IN TENNESSEE WILLIAMS' <u>A STREETCAR NAMED</u> <u>DESIRE</u>	23

TABLE OF CONTENTS (Continued)

Chapter	Page
3 (continued) Stanley's Nature.....	23
To Protect His Family from Blanche.....	32
To Take Revenge on Blanche.....	37
Rape.....	41
4 CONCLUSION AND SUGGESTIONS FOR FURTHER STUDIES.....	47
Conclusion.....	47
Suggestions for Further Studies.....	49
REFERENCES.....	51
VITA.....	55

CHAPTER 1

INTRODUCTION

Tennessee Williams is widely considered one of the greatest playwrights in the history of American drama who left a powerful mark on American theatre. He produced twenty-five full-length plays presenting lyrical intensity, haunting loneliness, and hypnotic violence. Williams created valuable and impressive works which present attitudes towards masculinity and femininity in society. In particular, he depicts the struggle between men and women within downtown American society. He often portrays human brutality and sexual behavior, such as madness, rape, incest, and violence in works, such as The Rose Tattoo, Cat on the Hot Tin Roof, or A Streetcar Named Desire.

A Streetcar Named Desire exemplifies how women are dominated and abused by men. Moreover, it depicts domestic strife and the struggle between men and women.

In the play, Stanley lives with his wife, Stella, who is pregnant, in an old apartment. He is not happy with the arrival of Blanche, who is his wife's sister. Stanley

feels that while she is staying with them, Blanche tries to convince Stella that he is a vulgar, boisterous, and dominant husband. He wants Blanche to leave, so he gives her a bus ticket back to Laurel for her birthday. At the end of the play, he brutally rapes Blanche, while Stella is at the hospital in labor with their first child. Blanche tells the truth about Stanley's assault to Stella, but her sister disbelieves her, and Blanche becomes insane. She feels betrayed and is sent to a mental hospital by her sister.

An interesting question is raised here: why does rape a play significant role in Tennessee Williams' A Streetcar Named Desire? According to Smirles, "the number of reports of rape is rising and rape has become a serious social problem" (qtd. in Baum 342). This problem has existed for centuries. Nowadays, many women are the unfortunate victims of men's aggression; some are abused and raped. Therefore, the researcher proposes to study rape in A Streetcar Named Desire. However, the researcher believes that Stanley, in A Streetcar Named Desire, rapes Blanche because he has no self-control and he wants to show his masculinity and power, and to protect his family from Blanche.

Purpose of the Study

The purpose of the study is to answer the question: Why does rape play a significant role in Tennessee Williams' A Streetcar Named Desire?

Significance of the Study

1. The study will help readers to better understand why rape plays a significant role in Tennessee Williams' A Streetcar Named Desire?
2. The study will help readers to have a better understanding and appreciation of Tennessee Williams' works.
3. The study of the rape in Tennessee Williams' A Streetcar Named Desire will help readers to have a better understanding of rape as a social problem.

Scope of the Study

The scope of the study is the play A Streetcar Named Desire written by Tennessee Williams.

Procedures of the Study

The procedures of this study consist of:

1. Studying the related literature

1.1 The criticism, reviews, books, and research relating to Tennessee

Williams' A Streetcar Named Desire are studied.

1.2 The general background of rape is studied.

2. Analyzing the text

The text is analyzed based on rape theory.

3. Report of findings

Findings of the study are discussed.

4. Conclusions and suggestions for further studies

Conclusions are drawn from the findings and suggestions are

presented for further studies.

Definition of Terms

Rape is defined as sexual coercion which involves depriving a person of free choice and using force (actual or threatened) to engage a person in sexual acts against that person's will.

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

This chapter is an overview of the related literature including the definition of rape, the concept of rape, the research on rape, and the biography of Tennessee Williams.

Definition of Rape

It is difficult to define rape clearly because there are many variations of rape.

Mauro-Cochrane states that “we need one concrete definition of rape that encompasses all situations, environments, attackers, defenders, types of forces used, and any other variables” (18).

According to Herman, “rape is *illegal sex*—that is sexual assault by a man who has no legal rights over the woman. In other words, according to law, violence in legal

sexual intercourse is permissible, but sexual relations with a woman who is not one's property is not" (qtd. in Halberstadt and Ellyson 299).

For McCammon, Knox and Schacht, "rape is sexual coercion which involves depriving a person of free choice and using force (actual or threatened) to engage a person in sexual acts against that person's will" (278). They also say that "one of the difficulties in studying rape and sexual assault is that their terms are variously defined in legal codes and research literature" (McCammon, Knox and Schacht 278). The ways in which individual women and men define rape also vary. McCammon, Knox and Schacht explain that "Some women report that they experience some events that meet the behavioral definition of rape even though they do not call what they experience rape" (278). Similarly, some men have engaged in behavior that is coercive, but do not define themselves as having committed rape. McCammon, Knox and Schacht also state that "legal definitions of rape are varied and restrictive, the term 'forced sex' is preferable" (278).

Besides that, Bart defines that “rape as penile vaginal penetration. Men think of rape as a sexual act and that is how they conceptualize sex. Moreover, this definition excludes the serious problem of males raping males, a dramatic example of rape as an expression of dominance” (qtd. in Klein and Steinberg 59).

In conclusion, the definitions of rape need to be clear and standardized.

Therefore, in this paper, the researcher focuses on rape as “forced sex” because the main male character in *A Streetcar Named Desire* is using force to rape his sister-in-law.

The Concept of Rape

Warner says that “today, our notions about the act and consequences of rape are laced with long-held attitudes. It is a historical fact that, in many studies, women often received no recognition or consideration as individuals, as evidenced by lack of legal, social, and human rights” (1).

In most times and places, the victorious soldiers take an advantage over female victims in rape for their full satisfaction. Warner says, “during the sack of Troy, many Trojan women were raped by the victors. Even Cassandra, daughter of Priam, the King of Troy, was violated. According to the history, in 1453, the year Constantinople fell, the city’s women and young girls were repeatedly and unmercifully raped by Ottoman troops numbering from 70,000 to 250,000. In more recent times, in the 1937 fall of Nanking, the Japanese soldiers raped Chinese women—a sorrowful event that became known as the Rape of Nanking” (2).

It seems that rape is so common in war because there have been many women who have been victims of rape in war. Herman states that “some men need to prove their masculinity to themselves and to others. For instance, during the Persian Gulf War in early 1991, Iraqi soldiers raped many Kuwaiti women, and they had very difficult recoveries” (302).

Smirles reports, “the number of reports of rape is rising and rape has become a serious social problem” (qtd. in Baum 342). However, the victims of rape mostly are

women that are dominated, abused and controlled by men who are aggressive and powerful.

The feminist theory of rape believes that “men dominate women in the political and economic sphere, and that rape is an extension of the dominance, power, and control men exert over women. Rape is viewed as an act of aggression and violence perpetrated to establish the control of men over women” (McCammon, Knox and Schacht 282). The feminist theory explains that “societies in which women are viewed as inferior to men tend to be more rape-prone. Women in rape-prone societies are also viewed as property” (McCammon, Knox and Schacht 283). Moreover, the sociological theory explains that “males acquire rape through the social attitudes and also depict it with aggression” (McCammon, Knox and Schacht, 283). Furthermore, Herman says, “rape is a natural act that arises out of a situation in which men are unrestrained by convention or threat of punishment” (qtd. in Halberstadt and Ellyson 298). McCammon, Knox and Schacht say, “men learn aggressive behavior toward women, including rape behavior, through four interrelated processes: the sex-violence linkage effect, the

modeling effect, the desensitization effect, and the ‘rape myth’ effect” (283). Firstly, the sex-violence linkage effect refers to the association of sexuality and violence. For example, many slasher and horror films, some pornography, and even some music videos depict sex and violence together, thus causing the viewer to form a link between sex and violence.

The second interrelated process of rape behavior is the modeling effect which involves imitating rape scenes and other acts of violence toward women in real life and in mass media.

The desensitization effect is the interrelated process of rape behavior that involves becoming desensitized to pain, fear, and humiliation of sexual aggression.

The last interrelated process of rape behavior is the ‘rape myth’ effect which refers to the perpetuation of stereotyped beliefs about rape, its victims, and its perpetrators (McCammon, Knox and Schacht, 283). Burt suggests that “rape myths (also referred to as rape-supportive beliefs) are learned from family, friends, and mass media” (qtd. in McCammon, Knox and Schacht 283).

However, Mauro-Cochrane classifies six variations of rape and rapists separately. Their characterization and motivation can interchange or overlap. These are the six variations of rape and rapists; hate or revenge rape; the angry rapist and power rape; the ego-help rapist and opportunity or coerced rape; the sexist rapist and impaired rape; drunk or drugged rapist and violent rape; the psychotic rapist and gang rape; pressure rapists. Firstly, the hate rapist is described as angry, but there may be a few pre-assault warning signs. It is unlikely that he will outwardly express hostility or hatred until the rape is initiated. Rape is how he expresses his hatred. During the rape, he can be identified by his verbal hostility and threats. This rapist engages in physical violence from the onset of the assault. Ineffective struggling gratifies his motivation for revenge.

Secondly, the power rapist is the most common type of rapist. He rapes to obtain a feeling of power and control. Like all rapists, he sees women as a symbol and is filled with contempt for them as a group. He needs to achieve a feeling of dominance over the defender. Besides, he generally treats his victim as less-human; he cannot gain

esteem from a non-human. Because this usually is premeditated rape—the objective is to attain power—and an attacker has very low-esteem, the chance of his having a weapon is great. But the chance of his actually using the weapon is low and decreases considerably if he believes the defender will cooperate.

Thirdly, an opportunity rapist can be a known or unknown assailant, but chances are greater that he has some prior-contact with his victim. He does not rape because of hatred. Rather, he simply takes advantage of a situation to rape. He does not consider himself a rapist, nor view his rape as a crime. It is merely free sex for him. These rapists often use positions of authority to coerce defenders or to trap them in isolated situations. He may put women into categories, as good girls and bad girls. Thus he believes that it is acceptable to rape one type but unacceptable to rape the other.

Fourthly, impaired rape is usually date or acquaintance rape. The rapist gets drunk; his inhibitions are low, then he rapes. This rapist relies on peer pressure, manipulation, and coercion. Because he has low self-esteem, he uses alcohol or drugs to boost his self-confidence. He can be identified before the rape by his excessive

drinking or drug use and his constant application or pressure on the defender to do things that she does not want to do. He is generally sexist and therefore treats his victim as an object for his use.

Fifthly, the psychotic rapist is most likely a stranger. Although statistically quite rare, the psychotic rapist is, unfortunately, the type most often featured in the media, leading women to believe that if they defend themselves physically they will be hurt or killed. This rapist can be identified by his immediate, unwarranted violence and his distortion of reality. He treats his victims as nonhumans, or imagines they are someone else.

Finally, gang rape is committed by either known or unknown assailants. It can be in a social setting—at a dorm or party, in the home as a result of a robbery or at an outside location. Gang rapists treat their victims as nonhumans and are usually premeditated.

However, Mauro-Cochrane explains “a rapist may be a person who has been given everything and has never been refused anything, so he has weak boundaries. He

may commit rape because he does not believe that anyone should say no to him or because he believes he is so special that laws and rules do not apply to him" (17).

In this study, the researcher applies the theories discussed above to study why rape plays a significant role in Tennessee Williams' A Streetcar Named Desire.

Research on Rape

There are many studies on rape. For example, Suwannee Kalayanasant, in "A Content Analysis of Rape News," studies the form and substance of rape news, the signification and social construction of reality towards men (rapists), women (rape victims) and the rape phenomenon, and whether the media state any sexual prejudice in patriarchal society. She finds that rape news is presented in the form of drama with a plot, scenes, characters, style, tone and movement of the story. This kind of presentation technique compares the rape phenomenon to a frightening or emotional story, an individual problem between the rapists and the rape victims. Moreover, she finds that the media do not portray the unequal relationship between men and women. The media

construct cruel and evil men having abnormal sexual behavior, and the rape victims are innocent and unfortunate virgins. The rape phenomenon in the media is presented as a sexual problem. The media also construct either the eccentric behavior of the rapists or the tempting rape victims in order to provide a motive for the phenomenon. In addition, the media construct an atmosphere of darkness and isolation. This atmosphere is the location of the rape. This forces women to be restricted in the domestic sphere as mother or wife. Thus, the media are ways to strengthen the patriarchal ideology.

Stephens and George, in "Effects of Anti-Rape Video Content on Sexually Coercive and Noncoercive College Men's Attitudes and Alcohol Expectancies," find that anti-rape videotapes have desirable effects on noncoercive men, but practically no effects on coercive men. The anti-rape videotape contained warnings about alcohol as a contributory factor in rape. Therefore, alcohol expectancies play an important role in acquaintance rape.

In addition, there are some studies on rape in literature. Dannette, in "Invisible Woman: Reading Rape and Sexual Exploitation in African-American Literature," finds

that during the latter half of the twentieth-century, Black women novelists created a space to discuss the sexual exploitation of Black women in literature and attempted to eradicate the literary conspiracy of silence around Black-on-Black rape. She suggests that it is important to explore the roots of nineteenth-century African-American women writers, where they first begin to question the silence around rape. In looking at the literary representation of Black women as rape victims, it is necessary to look at twentieth-century Black male writers' portrayal of this character. Black male writers, such as Richard Wright and Eldridge Cleaver illustrate that although an Afro-American tradition was formed in order that Black people might have a venue in which their absence in Eurocentric-Western-White literature responds that tradition also holds its silence around certain issues, especially Black-on-Black rape. The image of Black women as rape victims is superseded by the ideology of eradicating the myth of Black males as rapists.

Biography of Tennessee Williams

Tennessee Williams is an American playwright, poet, and writer of fiction, who has left a powerful mark on American theatre. He is widely considered one of the greatest playwrights in the history of American drama.

He was born on March 26, 1911, in the rectory of the Episcopal church in Columbus, Mississippi. His real name was Thomas Lanier Williams. Williams' family life was full of tension and despair. His parents often engaged in violent arguments. His father, Cornelius, was a stern businessman who managed a shoe warehouse. He was a violent and aggressive man with a gruff, booming voice. He was a descendant of frontiersmen and Indian fighters. His mother, Edwina, was the daughter of a Southern Episcopal minister. She conflicted with Williams' father's rough ways that included long poker games, drinking bouts, and rough language. Williams had an older sister named Rose and a younger brother named Walter. Rose was emotionally and mentally unstable, and her illnesses had a great influence on Williams' works. However, Williams,

Rose, and Walter remained close to their mother, often encouraging her to leave their abusive father. Moreover, Tennessee Williams hated the school that he attended because of the ridicule and abuse he received from the other boys.

Williams began writing stories when he was eleven. He won his first prize of \$24.00 in a contest sponsored by a Southern women's poetry club. While in high school, he received \$35.00 for a story titled "The Vengeance of Nitocris" sold to the Magazine *Weird Tales*. Williams isolated himself. To avoid the family conflicts, he wrote stories alone behind a closed door instead of making them up with Rose as his sister reacted to the parents' fighting in a more tragic way. She slowly grew into a passive, beautiful girl whose interaction with the world was confined to listening to music, watching movies and collecting glass miniature animals. In fact, Rose was so depressed that she failed to mature into adulthood and was sent to an asylum. She had a lobotomy that greatly troubled her brother. The tragic Rose inspired Tennessee Williams to write The Glass Menagerie.

In 1929, Williams enrolled in the University of Missouri majoring in journalism.

After two years he dropped out of school, and took a job as a clerk in a warehouse where his father worked. There, he worked with a good friend named Stanley Kowalski, who would be used as a character in A Streetcar Name Desire. However, he worked there for two years because of a nervous breakdown. Williams returned to his study at Washington University in St. Louis, and then entered the University of Iowa in 1938 to complete his course work. After failing to find work in Chicago, he moved to New Orleans, where he changed his name from Tom to Tennessee and launched his career as a writer.

Williams' primary sources of inspiration for his works were his favourite writers, his family and the South. Anton Chekhov, a brilliant Russian playwright, was a powerful inspiration for Tennessee Williams' works because of his elegant juxtaposition of the humorous and the tragic, his lonely character, and his dark sensibilities. Another important influence was D.H. Lawrence, who offered Williams a depiction of sexuality as

a potent force of life. Tennessee Williams' play, I Rise in Flame, Cried the Phoenix, was written as a tribute to D.H. Lawrence.

In 1945, Williams earned his first commercial success with The Glass Menagerie. The play told the story of Tom, his disabled sister, Laura, and their controlling mother, Amanda who tried to make a match between Laura and a gentleman caller. Many people believe that Williams used his own familial relationships as the inspiration for the play.

Williams went to Mexico to work on a play originally titled The Poker Night. This play eventually became one of his masterpieces. By 1947, the play was completed and he renamed it A Streetcar Named Desire. It won Williams a Pulitzer Prize.

In 1955, after winning the Donaldson Award, the New York Drama Critics Award, and the Pulitzer Prize for A Streetcar Named Desire, Tennessee Williams produced another commercial success, Cat on a Hot Tin Roof. This play dramatized the conflicts of a Mississippi family following the diagnosis of their father's cancer. It also won a Pulitzer Prize and became a popular film.

In 1979, Williams returned to Florida, where he had previously spent time in Key West and St. Augustine relaxing and collecting ideas for his work. Williams died tragically on February 23, 1983 in a New York hotel. He choked to death on the lid of one of his pill bottles.

He left behind a series of successful plays and screen adaptations. He was noted for bringing to his audiences a slice of his own life and the reality of Southern culture. Williams gave American theatergoers unforgettable characters, and an incredible vision of life in the South, and a series of powerful portraits of human condition. His plays, for their time, also seemed preoccupied with the extremes of human brutality and sexual behavior: madness, rape incest, nymphomania, as well as violence and fantastic deaths. Williams himself often commented on the violence in his own work, which to him seemed a part of human condition (Rathbun, 1-8).

CHAPTER 3

AN ANALYSIS OF THE RAPE IN TENNESSEE WILLIAMS'

A STREETCAR NAMED DESIRE

In this chapter, rape theories are applied to analyze the main male antagonist character in Tennessee Williams' A Streetcar Named Desire. To answer the research question, "Why does rape play a significant role in Tennessee Williams' A Streetcar Named Desire," the researcher explores Stanley's reasons for committing such rape.

Stanley's Nature

In this part, the nature of Stanley, the male antagonist is examined because his aggression, dominance and power are presented. Eva-Marie Middleton states that "A Streetcar Named Desire not only depicts the nature of men in American society but also presents the society's attitudes toward masculinity in that time. The aggressive and dominant behavior of men and their power can be seen clearly in the play. Some of

them express their aggression, dominance and power by hurting women or other people around them. Unfortunately, they may commit rape to prove and to show their masculinity” (1). In A Streetcar Named Desire, these characteristics are presented through the male character. Therefore, the research will focus on the aggressive and dominant behavior of Stanley and his power over his wife, his friends and his sister-in-law.

In play, Stanley is always aggressive. He is often violent and aggressive to people around him. For example, Stanley always expresses his aggression through his treatment to his wife, who is pregnant. For example, in the poker night, he beats Stella when she complains about his animal behavior and asks him and his friends to stop the poker game. Stella complains that “Drunk—drunk—animal thing, you! All of you—please go home!....You lay your hands on me....” (1840). He is extremely violent to Stella.

Another example, in Scene Eight, he strikes back with violence hitting Stella, and throws dishes on the floor when she asks him to help her clear the table and comments on his bad manners. He retorts, “That’s how I’ll clear the table!....Don’t ever talk that way to

me! "Pig—Polack—disgusting—vulgar—greasy!"...My place is cleared! You want me

to clear your places?" (1863). Clearly, Stanley delights in the power of hurting his wife.

According to the feminist theory, "men express their aggression and violence to control

women. They also view women as their property, so they may treat them violently"

(McCammon, Knox and Schacht 282). Stanley is a good example of a man who

expresses his aggression and violence to control over his wife.

Stanley is aggressive not only to his wife but also to his friends. For example, in

the poker night, Stanley and his friends play cards, drink, and speak vulgarly.

Unfortunately, he does not win, and he loses more and more money, so he drinks

steadily and has no control of himself. He ridicules Mitch for wanting to quit early and go

home to his sick mother. Besides, he shouts and nearly throws his two friends off after

they have taken him into his bedroom because he beats his wife. Stanley shouts, "Let

the rut go of me, you son of bitches!" (1841). This shows that he cannot control himself

when he drinks and is aggressive to his friends although they try to help him.

Furthermore, Stanley shows his extreme aggression and his violence to his sister-in-law because he views that everyone and everything in his house are his properties. Therefore, Stanley views Blanche as his property, too. He does not care about her feeling. For instance, in Scene Eight, he shows his cruel to Blanche by giving her a bus ticket to Laurel. He knows that Blanche cannot return there because she has nothing and no one. He is absolutely merciless with her and is also delighted in hurting her. According to his action, Blanche cannot stand this kind of attack; she falls ill. She feels that she is forced out of her sister's home. Blanche has a difficult time relinquishing illusion. Another example, is when Stanley and Blanche stay alone in his apartment because Stella is hospitalized giving birth of her first child. Stanley shows his dishonorable intentions to Blanche. They have a fierce argument. Blanche tries to defend herself from Stanley with a smashed bottle, but she is overpowered. Stanley springs pieces of smashed bottle toward her and rapes her. He does not feel any guilt from his cruel and violent action. Finally, in Scene Eleven, Stanley convinces Stella to send Blanche to the mental hospital.

In conclusion, Stanley is an aggressive and violent man by his nature. He is cruel and violent to his wife, friends and sister-in-law. According to McCammon, Knox and Schacht, "men learn aggressive behavior toward women" (283). Smirles Kimberlu Eretzian also says that "women are abused by men who have the ability to be aggressive" (qtd. in Baum 342). Referring to these theories, Stanley represents men who have aggressive behavior in society. He completely destroys Blanche's mental and physical conditions. His cruel action causes her mental torture.

By nature, Stanley is not only aggressive but also dominant. As a husband, he is totally chauvinistic. He has moulded Stella to his satisfaction. As a male in a man's world, he only knows how to keep women in their place by treating them subordinately. For him, the wife's place is in the home to serve him day and night. When she wishes to go out for dinner and a movie with her sister, Stanley immediately wonders whether she has prepared something for him to eat. He asks Stella, "How about my supper, huh? I'm not going to Galatoire's for supper!" (1830). Obviously, Stanley is a very dominating man who treats Stella subordinately. Stella cannot have an argument with him at all. He also

gains a sense of self-importance from this position. In Scene One, Stanley calls Stella and throws her a package of meat. She catches it with a smile; she asks Stanley if she can go bowling with him. He, already around the corner and on his way, answers "yes." Therefore, Stella puts the meat away and runs off to catch her husband. Moreover, Stanley does not allow Stella to make a decision for herself as she complains to Blanche, "Stanley doesn't give me a regular allowance, he likes to pay bills himself" (1845). This shows his dominance in Stella's affairs. In the story, Stella hardly makes a decision for herself. Stanley is the only one who can make a decision in the family. Clearly, Stanley is symbolic of the male dominance in the patriarchal society. On the other hand, Stella's character is absolutely passive and has a largely domestic role. From her first appearance in the play, she is found indoors, and remains in this setting for a good deal of the play. She is also disempowered through the language of other characters. She rarely called by her name, and is instead referred to as "honey...", "baby...", or "sweetie..." This lack of individual identity is one of the hallmarks of feminine power within contemporary society.

Regarding his dominance, Stanley does not only dominate his wife but also his friends. He treats them subordinately. For example, in the poker night, Stanley is somewhat bossy with other men. He makes powerful statements, passing judgments on the symbolic game, and asserting dominance. Stanley says, "When I'm losing, you want to eat! Ante up! Openers? Openers! Get y'r ass off the table, Mitch. Nothing belongs on a poker table but cards, chips, and whisky" (1836). He shows that he is the one who controls the game and they need to follow him. Furthermore, Stanley is very angry about Mitch's absence from the poker night because Mitch wants to talk with Blanche. Stanley calls Mitch to come back to the poker table but Mitch does not. Moreover, when Blanche turns on the radio and starts dancing; Mitch moves to join in dancing with her. Stanley demands that the radio is shut off but they do not obey. Furiously, Stanley jumps up and throws the radio out of the window. He insists in the ideas of absolute male dominance. He acts like he is the master of that place. It seems that the apartment is his and his alone. He wants to dominate both women, and other men.

In terms of dominance, he also tries to dominate Blanche because he is a man who is fond of himself; he demands of others and possesses everything around him, especially women in his life. Stanley demands that everyone listen to him only. With Blanche, he asserts his superiority by overcoming her physically. In fact, he is jealous of Blanche's attraction to Mitch because Stanley is also interested in Blanche, but he refuses to compliment her on her appearance. In contrast, his increasing interest in Blanche foreshadows his brutal possession of her at the end of the play.

According to the feminist theory, "men dominate women in political and economic sphere. Women in rape-prone societies are also viewed as property, implying that men may take them by violent means. While domination and power may be primary motivations in predatory rape, sex may be a primary motivation in most date rape" (McCammon, Knox and Schacht, 283). Stanley views his wife and everything in his home as his properties. This can be explained by the feminist theory. Therefore, Stanley feels that Blanche must be his property. On the other hand, Stanley feels that he cannot

dominate Blanche emotionally or intellectually; therefore, he decides to rape her

because this is the only way to control her.

In conclusion, Stanley is a dominant man. He likes to dominate everyone around him such as his wife, his friends and his sister-in law. He is an example of male abuse of power and position. He is the one in control of the game and the house. He likes to run the poker game and to be the only one who makes decisions, and all his friends follow him. Stanley also gains a sense of self-importance over his wife, his friends and his sister-in-law. He is delighted to possess Stella and everything around him. Since Stella does not agree with him in every matter, he treats her violently and forcefully. Stanley also shows his authority over his friends. He makes powerful statements, passing judgments on the symbolic game and asserting dominance. Moreover, he also wants to dominate Blanche, but he cannot master her because she is not a passive woman similar to Stella. She is totally different from Stella and Stanley's friends. Stanley has proved his mastery over Blanche by raping her, and this is the only way to prove his mastery.

To Protect his Family from Blanche

The family is important to Stanley because he feels that he is the master in the family. Everyone in his family needs to listen to him. Stanley loves to possess things, such as his wife, his home, his car and his liquor. He needs to possess Stella completely, and he does not want anyone to bother his family and his life. When Blanche stays in his apartment, she criticizes his apartment, his life style and his behavior. Therefore, he believes that Blanche tries to destroy his family.

Blanche has lived her whole life in Laurel; her family has aristocratic roots. Blanche was taught about some of the finer things in life. Unfortunately, she cannot cope with life outside Laurel. Her life is a lesson that shows how a single tragic event can ruin the future; her refusal to come out of the time warp and cope with the real world makes her unrealistic and flighty. At the age of sixteen, she falls in love with, worships, and elopes with a sensitive boy Alan. She believes that life with Alan was sheer bliss. Her faith is shattered when she discovers that he is bi-sexual. She feels disgusted and expresses her disappointment in him. This prompts him to commit suicide. Blanche

cannot get over this. She holds herself responsible for his untimely death. His death is soon followed by long vigils at the bedside of her dying relatives. She is forced to sell Belle Reve, the family mansion, to pay for the many funeral expenses. She finds herself living at the second-rate Flamingo Hotel.

In an effort to escape the misery of her life in Laurel, Blanche drinks heavily and has meaningless affairs. She needs alcohol to stop the memory of the polka music, symbolic of Allan's death. It is still in her head and to avoid the truth of her life. She surrenders her body to various strangers in an attempt to lose herself. She seduces young boys in memory of Allan. However, her empty heart finds no peace, and her bad reputation ends her teaching career. Blanche is an escapist who says, "I don't want realism". She hides from bright lights, just as she hides from the truth. Her delicate nature simply cannot bear the reality of present-day existence because she finds it too painful. She, therefore, convinces herself that she has remained pure, and she knows that her soul, or inner self, remains uninvolved in her physical encounters.

When Blanche arrives in Stanley's apartment, she has criticized the way of life of Stanley and Stella. First of all, she complains Stella about their old apartment in a poor area. Blanche complains, "...I thought you would never come back to this horrible place!...Oh, what a convenient location and such—Ha-a-ha! Precious lamb!..." (1824).

According to her background, she and her sister come from Southern aristocracy and used to live in a mansion called "Belle Reve" or Beautiful Dream. Obviously, Blanche still clings to pretensions of aristocracy although she has nothing left such as her beautiful mansion or her beautiful life. Therefore, she is shocked to find out that her sister lives in such a place, and she also looks down on the humble Kowalski apartment.

She criticizes Stanley for his animalistic way. She says, "He acts like an animal, has an animal's habits!...Yes, something—ape-like about him" (1847). Speaking to Stella, Blanche calls Stanley a vulgar husband. "Stanley Kowalski—survivor of the Stone Age! Beating the raw meat home from the kill in the jungle! And you—you here—*waiting* for him! Maybe he'll strike you or maybe grunt and kiss you!..." (1847). This shows that Blanche attempts to convince Stella that Stanley is a bad husband. On the other hand,

Stella tries to assure Blanche that everything is fine, and she sees Stanley's true self and his worst. Stella tells Blanche that she loves Stanley, and his impulsive and ferocious nature is part of what she loves about him.

However, Blanche still tries to convince Stella that she can be happier without her physically abusive husband, so she encourages Stella to strike out at her husband and separate from a boorish husband like Stanley. Blanche also suggests a solution that she will approach Shep Huntleigh about helping them; he is an old admirer and a Texas oil billionaire. Stanley secretly overhears this conversation. Therefore, he feels that his family is not secure because of Blanche.

Stanley feels that Blanche convinces Stella to argue with him and tries to change his apartment. He does not want to feel inferior, and he will not tolerate any kind of equality between him and his wife. In Scene Eight, when Stella criticizes his vulgar manners; he is very angry. Moreover, he feels that Stella has changed and tries to go against him. He says, " Don't ever talk that way to me! "Pig—Polack—disgusting—vulgar—greasy!" –them kind of words have been on your tongue and your sister's too

much around here! What do you two think you are? A pair of queens?" (1863). He makes it clear that he is the lord in his house saying, "Remember what Huey Long said—"Every Man is a King!" And I am the king around here, so don't forget it!" (1863). Stanley strikes back with violence, hitting Stella and throwing dishes to the floor after she asks him to help her to clear the table. Certainly, he will tolerate no arguments in his marriage and will not be insulted. Stanley notices that Blanche attempts to focus her importance and Stella's existences in his house. Stanley realizes that Blanche is a threat to his marriage. He also believes that Blanche tries to weaken Stella's strong love for him, and he will never be able to forgive her.

To win his wife back and to reestablish his superiority at home, Stanley must force Blanche to leave, which he successfully accomplishes at the end of the play. Blanche is gone, and Stella is all his once again. Therefore, Stanley needs to do something to protect his wife and his expected baby, so he tries to destroy Blanche in every way he can such as hurting her feelings, and being mean to her. This is his first step to destroy her. Finally, Stanley finds out the way to destroy Blanche and get rid of

her. He decides to rape her and encourage Stella to send her to a mental hospital. As a result, he can protect his family from Blanche forever.

In conclusion, it has been shown that Stanley wants to protect his family. He feels that Stella has become insubordinate since Blanche's arrival. He also feels that Blanche's presence is a threat to his authority, he does not want Blanche to destroy his family.

To Take Revenge on Blanche

Stanley is very vengeful by nature. He immediately sees Blanche as a threat to his marriage. He feels that she tries to interfere with his family affairs and insult him. Moreover, he blames Blanche for the change in his wife, when Stella begins to assert herself in her sister's presence. Stanley eavesdrops on a conversation between the sisters and hears Blanche call him "bestial," "sub-human," and "brute". He cannot forgive her. He also feels that he does not control his sister-in-law, and he cannot allow Blanche to stay under his roof and instigate his wife to leave him. He is very angry and

will never be able to forgive her. He vows revenge and plots her downfall. Therefore, Stanley tries to seek to revenge her whenever he can.

Firstly, Stanley seeks to find out about Blanche's past. He has found that she has led a sordid, immoral life. He knows he can be victorious. Therefore, he starts his first plan by telling Stella about Blanche's past on her birthday saying, "You know she's been feeding us a pack of lies here?...You should just know the line she's been feeding to Mitch. He thought she had never been more than kissed by a fellow! But Sister Blanche is no lily! Ha-ha! Some lily she is" (1859). From his stories about Blanche, Stella is horrified and angry because Stanley believes the stories. She fights for her sister. Apparently, Stanley has checked the rumors with several sources. Stella defends Blanche, explaining that Blanche was crushed by the death of her husband. Stella is horrified, and she hopes that Mitch would marry Blanche.

Secondly, he also informs Stella that he has told Mitch that he is too innocent. Stanley takes pride in the fact that he prevented Mitch from making a fool of himself marrying Blanche.

Thirdly, he hands Blanche a bus ticket to Laurel as a birthday present, and he tells her about the ticket "Ticket! Back to Laurel! On the Greyhound! Tuesday!" (1865). From this cruel conversation, Blanche realizes that she has nothing left in New Orleans. Blanche cannot stand up to this kind of attack. She falls ill. Stella reproaches Stanley, asking why he is being cruel. Stanley tells her, in rough angry words, that Blanche has changed everything between them. She was happy enough with him before, but now she seems more and more unsatisfied with him because he is "common". Stella feels really sorry to her sister and she says, "You didn't need to do that...you needn't have been so cruel to someone alone as she is...She is. She was. You didn't know Blanche as a girl. Nobody, nobody was tender and trusty as she was. But people like you abused her, and forces her to change" (1865). Stanley cannot believe this back talk and knows it comes as a result of Blanche. Blanche feels that now she is being forced out of her sister's home. She knows that Stanley will not stop there. Moreover, Mitch, who is the only hope for her, has humiliated her. In Scene Nine, Blanche asks him to marry her, but he says no to her "You lied to me, Blanche...Lies, lies, inside and out, all lies...I don't

think I want to marry you anymore...You're not clean enough to bring in the home with my mother" (1868-69). From this conversation, Blanche knows that her last hope is destroyed because Mitch refuses to marry her.

Finally, using force and rape are the best ways to destroy Blanche. In Scene Ten, Blanche starts drinking and packing to leave. When Stanley comes home after taking Stella to the hospital, she tells Stanley that she is called and invited on vacation by a millionaire admirer. Stanley plays along wryly because he knows that she lies to him. He said, "There isn't no millionaire! And Mitch didn't come back with roses' cause I know where he is...And lies and conceit and tricks!" (1872). Stanley is merciless. He begins to tear down Blanche's illusions one by one, Blanche is only able to cry out inarticulately as he does it. Of course, Stanley hurts her emotion and destroys her last hope for marrying Mitch and rapes her.

In conclusion, Stanley is presented as a vengeful man. He absolutely completes his revenge on Blanche. He has destroyed her hope to marry Mitch. Moreover, he gives her by giving her a one-way bus ticket to Laurel. This cruel action shows that he does

not want her to stay in his apartment anymore. At the end of the play, Stanley successfully accomplishes his revenge by convincing Stella to send Blanche to the state institution. Without doubt, Blanche is gone forever.

Rape

By nature, Stanley is vulgar, rude, foul-mouthed, violent, dominant, and vengeful. He prides himself on his virility and exudes sexual energy. His life's principles are to possess and control everything around him, including his car, his liquor, his apartment, and especially the women in his life. He is supremely over confident and can never stand to lose, whether there is an argument, a game, or his superiority. According to Mauro-Cochrane, "a person who is given everything and has never been refused anything has weak boundaries. They may commit rape because they don't believe that anyone should say no to them" (17). Obviously, his wife and his friends give Stanley everything. They are passively dominated by Stanley. This makes him proud and confident. However, Blanche is the only person that he cannot master. Moreover, she

criticizes him as an ape, and she convinces Stella to go against him. Therefore, he cannot stand for it so he decides to commit rape because this is the only way to control her by using sex and violence.

Rape plays a significant role in Tennessee Williams' A Streetcar Named Desire, because the main male antagonist in the play decides to commit rape. From his nature, Stanley can easily commit rape. Mauro-Cochrane explains that "the goal of the rape is to vent hostility and/or enact revenge. The rapist may perceive the rape as justifiable revenge for a real or imagined crime against him" (21). Mauro-Cochrane explains more that "The hatred motivated rape is an attempt to put women in their place and to show contempt. This rapist is known to engage in physical violence from the onset of the assault. Ineffective struggling gratifies his motivation for revenge" (21). From this theory, Stanley rapes Blanche because he wants to take revenge on her. He is very angry when he overhears Blanche's criticism about him. Moreover, he sees Blanche as a threat to his marriage. Since she appeared in his apartment, Stella has changed. She challenges him more openly saying, "This is my house and I'll talk as much as I want to!" (1838).

When Stanley is about to strike Stella after the poker game in Scene Three, she even threatens him, "You lay your hand on me and I'll..." (1840). Stanley cannot believe this back talk and knows it comes because of Blanche. Moreover, in Scene Four, Blanche convinces Stella that her marital life is a mess and that she should not surrender to Stanley so meekly pick up garbage after him. Besides, she counsels her to get out of the marriage. Therefore, Stanley hates Blanche because she tries to destroy his marriage.

Moreover, Stanley also wants to show his power over Blanche; he is the only one who has power in his house. According to Mauro-Cochrane, "the rapist rapes to obtain a feeling of power and control. He will only be as physically strong as he needs to be in order to achieving the fulfillment of the feeling of dominance over the defender. Threat, as opposed to violence, is usually the force used by the power rapist" (21). From this theory, Stanley rapes Blanche because he feels that this is the only way to control Blanche. Normally, he can control and dominate his wife and his friends. However, he feels that he cannot control Blanche intellectually and emotionally, so he decides to control her physically.

At the first poker game, Stanley is losing, he is, at his worst, behaving violently.

At the second game, the tables have turned and he is winning. The difference in the two poker games indicates the threat of what Blanche presents to his marriage. Under her influence, Stella argues with Stanley during the first game of poker. Stanley feels that his authority is being challenged, so he responds by striking her. In the second game, Stanley is winning and in control of both the game and Blanche. Stanley has won his sister-in-law physically, and now he is seeing her sent away forever. He is the triumphant victor in the game of life.

By nature, Stanley is in the habit of drinking. He likes to drink, and he also loves his liquor. When he and his friends play a poker game, they always drink. In Scene Three, Stanley is not winning the poker game. As he loses more and more, he drinks steadily and grows insulting to his guests. He ridicules Mitch for wanting to quit early and go home to look after his sick mother. Stanley has lost his control when he gets drunk. Mauro-Cochrane says, "the rapist uses alcohol or drugs to boost his self-confidence. He can be identified before the rape by his excessive drinking or drug use

and his constant application of pressure on the defender to do thing that she does not want to do” (23). In accordance to the theory, Stanley drinks beer before he rapes Blanche. In Scene Ten, Stanley opens some beer bottles. He asks Blanche to have a few drinks with him to celebrate his expected baby but she refuses. Stanley leaves no place for her to move. He ignores her warning not to move a step further in her direction. She smashes a bottle on the table and clutches the top to defend herself. It is an effort to fight off Stanley, but more importantly, she is fighting off everything that is coarse and common in life. But in the struggle that follows, she is overpowered and defeated although she tries to strike him. He catches her wrist. She moans and sinks to her knees. He lifts her lifeless figure and takes her to bed. Obviously, he brutally rapes her. Stanley has proved his masculinity again.

Stanley believes that Blanche is a bad woman according to her past. Therefore, he simply takes advantage of a situation to rape. He does not consider himself a rapist or view his rape as a crime. It is merely free sex to him. Moreover, he justifies his action by thinking she is just a prostitute whose services he has paid for with his liquor she has

drunk all summer and the food she has eaten at his house. Mauro-Cochrane states that

“the rapist may put women into the categories of being ‘good girls’ and ‘bad girls’. Thus

he believes that it is acceptable to rape one type while unacceptable to rape the other”

(22). This theoretical assumption might be used to explain how Stanley justifies his

immoral actions. Therefore, Stanley commits rape without feeling guilty because he feels

that he is in a position of authority over Blanche, whom he categorizes as a “bad girls”.

In conclusion, the discussion shows that Stanley does not feel any guilt for his

cruel actions towards Blanche, especially, his rape. From his brutal actions and his

rape, Stanley can be identified as 4 types of the rapists are the angry, the ego-help, the

sexist, and drunk or drugged rapist.

CHAPTER 4

CONCLUSION AND SUGGESTIONS FOR FURTHER STUDIES

In this chapter, a conclusion and suggestions for further studies are presented

Conclusion

Rape plays a significant role in Tennessee Williams' A Streetcar Named Desire.

Stanley commits rape because he wants to protect his family and to take revenge on

Blanche. Moreover, his dominant and aggressive nature makes him susceptible to

commit rape. From his nature, Stanley is an aggressive, dominant, and vengeful man.

He shows his aggression, his dominance and his power over his wife and his friends. He

beats his pregnant wife when she criticizes him about his bad behavior. When he plays

a game, he likes to control the game and his friends have to listen to him. It is clear that

he likes to control everything and everyone around him. Absolutely, Stanley can never

stand to lose, whether it is an argument, a game, or his superiority. On the other hand,

Stanley finds that Blanche is the only one whom he hardly controls. She always criticizes and insults him to his wife. Therefore, Stanley feels that she is a threat to his marriage. He gets his revenge by revealing her past to Stella and Mitch. He also destroys her last hope for marrying Mitch. Finally, Stanley commits rape, as way he can complete his plan to destroy and revenge her.

Clearly, Stanley shows his dominance and his male power over Blanche by raping her. This cruel action is viewed as an act of aggression and violence that Stanley uses to control Blanche.

In this research, many results have been found. In A Streetcar Named Desire, there is a gender struggle between men and women. Men have power to dominate and control women. On the other hand, women are passive and voiceless. In this play, Stella is a good example of women in contemporary society. She is absolutely passive and voiceless. She is treated subordinately and violently. However, Blanche is different because she is a challenging woman. Blanche dares to criticize Stanley and tries to remark the equality between men and women in his place. She does that because of her

higher education. Therefore, it is understandable that she can assert power and dominance over others. In the play, it seems to suggest that women should be more independent even though they still are treated subordinately.

Suggestions for Further Studies

There are many interesting topics in A Streetcar Named Desire that should be discussed and studied further. The importance of education, women's struggles, and symbols can be studied.

The importance of education should be studied. We can compare the educational backgrounds of the main characters such as Blanche, Stanley, Stella and Mitch, and study if education can help the characters manage their complexity of life?

The women's struggles are also interesting points to be discussed. We can compare the women's struggles in two characters: Blanche and Stella, concerning sex-role, marriage and characteristics. Blanche is a sensitive woman. She presents many feminine qualities such as caring and understanding. On the other hand, she also

challenges the male stereotype with her confidence because she has high education.

Stella is absolutely a passive woman. She is dominated by her abusive husband. How

Stella can go against her husband? These points should be studied.

In A Streetcar Named Desire, Williams also presents many symbols through his

work such as the colors, the songs, the poker game and the actions of the characters.

These are interesting to be studied.

REFERENCES

REFERENCES

- Bart, Pauline B. "Rape as a Paradigm of Sexism in Society – Victimization and Its Discontents." Radical Voices. Ed. Klein, Renate D., and Deborah Lynn Steinberg. Oxford: Pergamon Press, 1989.
- Dannette, Hopkin Patricid. "Invisible Woman: Reading Rape and Sexual Exploitation in African-American Literature." Diss. U of Pennsylvania, 2005.
- Herman, Dianne. "The Rape Culture." Social Psychology Reading. Ed. Halberstadt Amy G. and Steve L. Ellyson. New York: McGraw-Hill Publishing Company. 1990.
- Kalaynasant, Suwannee. "A Content Analysis of Rape News." Diss. U of Chulalongkorn, 1993.
- Mauro-Cochrane, Jeanette. Self-Respect & Sexual Assault. Florida: Human Service Institute, 1993.
- McCammon, Susan, David Knox, and Caroline Schacht. Making Choices in Sexuality.

California: Brooks/Cole Publishing Company, 1998.

Middleton, Eva-Marie. "The Gender Struggle in A Streetcar Named Desire", Online.

Available: www.literatureclassics.com/essay/252/. 20 July 2003.

Ruthbun, Gilbert L. "Tennessee Williams – An Introduction", Online. Available:

www.geocities.com/Baja/9315/wl.html. 20 July 2003.

Smirles, Kimberlu Eretzian. "Attributions of Responsibility in Cases of Sexual

Harassment: The Person and the Situation." Journal of Applied Social Psychology.

34 (2004): 343-59.

Stephens, Kari A., and George, William H. "Effect of Anti-Rape Video Content on

Sexually Coercive and Noncoercive College Men's Attitudes and Alcohol

Expectancies." Journal of Applied Social Psychology. 34. (2004): 402-16.

Warner, Carmen Germaine. Rape and Sexual Assault. London: An Aspen Publication,

1980.

VITA

VITA

Name: Miss Kittikul Pongsai
Date of Birth: February 28, 1974
Place of Birth: Khonkaen
Address: 81/276 Soi Ramkhamhaeng 186. Minburi. Bangkok.
10510

Educational Background:

2006 Master of Arts (English) from Srinakharinwirot University
1997 Bachelor of Education (English) from Chulalongkorn
University
1993 High School Certificate from Satit Demonstration School of
Khonkaen University