

# Good essay about a streetcar named desire by tennessee williams

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## **The role of class, wealth and social standing in the play**

Blanche DuBois and Stanley Kowalski are the major characters in this play that portray wealth, class and social standing. This play displays a great variance between two worlds; the upper and the lower class. The most evident difference between Blanche and Stanley's world is their divergent backgrounds. From the beginning of the play, one is able to immediately recognize that the names DuBois and Kowalski are complete contrast of one another. It is from this point that the author of this play began to mould personalities. It is correct to assume DuBois is the renowned aristocratic name while Kowalski is brutal and unrealistic. Blanche represents a previously wealthy character that has since gone broke after quitting teaching and losing Belle Reve due to the "epic fornications" as she puts it. Stanley, on the other hand, represents a character who believes that all the happiness is obtained from class and wealth. As a result, we see completely different people in terms of social class (Tennessee, 48).

There is a scene in this play where Stanley comes home holding a red stained package in his hands and asks Blanche: "Where is that little woman?" We later realize that this is meat when he throws it at Stella for her to catch. These are symbols of an uncouth and cruel characteristic. Owing to the fact that Stella and her sister Blanche are currently poor and in the low social class, Stanley looks down upon them. Even as Blanche tries to convince her baby sister to leave, Stella says that she is "thrilled" by her husband's actions. Blanche had initially asked her sister; "Why didn't you tell me, why didn't you write me, honey, why didn't you let me know? Why didn't you let me know that you live in these conditions?" This is an

implication that Stella was not willing to let her sister know her pathetic living conditions.

## **Work Cited**

Williams, Tennessee. *A Streetcar Named Desire*. Oxford: Heinemann, 2004. Print.