

result, we can say that both women feel the need to conceal their feminine desires from the masculine world.	concealment ultimately leads to tragedy. As Cariola witnessed this marriage, she could represent concealment as a whole.	“[Mitch...continues through the portieres]” ~ during this scene, Mitch repeatedly passes this, which could suggest that he has more of a feminine nature and is more sympathetic towards women.	While the men are of working class. “dramatizes the battle between the sexes” ~ Tapp.
Class Divisions- Both plays consist of the tensions between the class's. (Bosola and Stanley) are retaliate against the upper classes. From a Marxist perspective, class divisions can be seen as the source of tragedy for the upper classes.	“it is fitting for a soldier arise to be a prince, but not necessary a prince descend to a captain” ~ castruchio suggests that that Antonio should learn his place in society, and indicates that the hierarchy must be kept in a “fixed order” “that realm is never long in quiet where the ruler is a soldier” ~ castruchio gives Antonio a warning that warmongering and ‘action’ leads to disorder in the state. “Raise yourself, or if you please, my hand to help you: so” ~ when marrying Antonio, the Duchess can't have him down there physically and in rank. She wants him to be of level with her. And she uses the love she has for him to put him there.	“Polack” ~ this is Blanche's frequent use of a derogatory term for Stanley's Polish ethnicity throughout the whole play. This implies that she thinks of him to be stupid. This ignorance to the “[easy intermingling of races]” ~ which is depicted in the first scene of the play, which shows the relationship between the immigrants in America and Blanche as a relic in the New America with her southern aristocratic superiority being no longer viable.	Malfi- characters are put into the great chain of being, and there are constant reminders of hierarchy and how things should be in a “fixed order”. In this case, Castruchio, is protecting the great chain of being by warning Antonio to not step out of line. However, the Duchess asks Antonio to rise and be by her side in marriage and rank. Streetcar- the tensions between Blanche and Stanley is symbolic for the wider tensions in America. After the civil war and world wars, there was increasing conflict between Old America, which was based on slavery and aristocracy, and then the modern age, which was based on industrialism and the working class.
Marriage- Arguably, there is more equality in the marriage in Williams's play than there is in Webster's, as in Malfi, marriage takes a form of control and a method of political advancement. Even though in Stella's marriage she is restricted (lack of independent finances) by law	“I would not have her marry again” ~ Ferdinand uses marriage, in this case the lack of one, the control the Duchess and her property. In keeping her as a widow, he is able to maintain control over her and her estate. As well as that, it can also be seen as his desire to control the Duchess as a manifestation of his incestuous desires for her, preventing her from having	“Napoleonic code” ~ in this reference to the civil code, he emphasizes that, “what belongs to the wife also belongs to the husband and vice versa”. In this sense, we can say that Stanley justifies his interest in Stella's inheritance as it would impact them both equally. You could say, from this perspective, that marriage in 1940's America was viewed as more equal to	Streetcar- the Napoleonic code is a French civil code, introduced on the 21st March 1804. However, its contents had influenced many aspects of the European and American law. Malfi- “a cautionary tale which shows what can happen when women marry without being granted the “proper” consent” ~ Roider