

to the past now can be seen as totally lost as a possible motivation for Stella's ever leaving Stan, as her whole character becomes steeped in a sordid sexual past.

Besides being a play involving sexuality and the motivational tensions caused by sexuality in a love triangle, A Streetcar Named Desire can also be taken as a story about a failing succubus. The closest literary parallel that can be drawn that fits the action of this play is "Cristabel," by Samuel Taylor Coleridge. The Coleridge poem is about a young woman, Geraldine, who is the daughter of an unfriendly Baron, who wins her way into the good Baron Lionel's esteem after seducing his daughter Cristabel. In short what she does ^{is} what Blanche is trying to do, that is, destroy a family. The parallel fits the Blanche-Stanley-Stella triangle exactly, Blanche being the disquieting element trying to work on Stan, who is the Baron. Parallels have been drawn between Blanche and Lamia in John Keat's "Lamia," but I favor the "Cristabel" analog as it presents us with the idea of the triangle that is also present in A Streetcar Named Desire. I call Blanche a failing succubus, simply because this idea is brought up in the play as the characters discuss Blanche's failing beauty. Blanche is also sordidly sexual with a boy who comes to the door of the apartment, as well as being a repulsive faded tease in the scenes with Stanley's friend Mitch. Blanche knows she is fading and failing as an attractive appealing women, and this compounded with her failure to win her sister from the grips of the pedestrian Stanley, causes her insanity. Sex is a predominant factor in Blanche's thinking, and as she is no longer functioning as she would like to in this area, she falls apart.

Sexuality is a method used by Stanley and Blanche in their *attempts*