

- **'As if we were all mixed up together like bees in a hive – community and all that nonsense'** - Mr Birling's referral to 'community' and the idea of 'bees in a hive' as 'nonsense' indicates his lack of social awareness as once this simile has been ruminated, the audience will realise that 'bees in a hive' bring about beneficial things to society.
- **'A man has to mind his own business and look after himself and his own'** – prodigiously selfish tendencies, the fact that Birling neglected to mention his family and placed it second in the list symbolises how his family are at the rear of his priorities, opposes to the idea of looking after one another and performing moral duties towards others in society, ignores the idea of social responsibility and supports a segregated society, preventing the revolutionary societal change obligatory following WW2.
- **'I was an alderman for years – and Lord Mayor two years ago'** – Mr Birling constantly attempts to assert his social class and status through reference to his previous positions of power, as a defense mechanism, when he feels his position being challenged by the Inspector's authority.
- **'I refused, of course'** – 'of course' suggests it is natural for him to exploit the subservient proletariat, short sentence structure emphasises that capitalist were conditioned to placing business interests and public image above the obligations of others in society, quick to dismiss requests for higher pay, instinctive action requiring little consideration.
- **'I can't accept any responsibility'** – remorseless and callous, refusal to accept social responsibility for his actions and the effect they had on Eva Smith reflects his lack of concern for others and his egotistical nature, adamant on the fact that his capitalistic actions did not even contribute minutely to the girl's suicide.
- **'There'll be a public scandal'** – mercenary, sees his business interests and public image as imperative to the obligations of others in society, shows a lack of concern for the death of one of his former employees.
- [Act 2] **'(Angrily) I really must protest –'** – shocked and furious at the way he is being spoken to, expects to be treated with respect and honour due to his social class and public image and feels his masculinity is being undermined, dash – cut off by the Inspector
- **'You'll apologise at once'** - directly addresses and commands the Inspector, use of imperative, tries to gain authority and power over the Inspector.
- [Act 3] **'There's every excuse for what both your mother and I did'** – moral standing is not resolved, lack of regret or remorse for his actions, doesn't learn from the Inspector's words, unwilling to change, traditionalist.
- **'(Excitedly) By Jingo! A fake!'** – exclamation marks and stage direction emphasise delight at avoidance of a public scandal, believes 'it makes all the difference' that the Inspector is not a professional member of the Brumley police force.
- **'Look, you'd better ask Gerald for that ring you gave back to him, hadn't you? Then you'll feel better'** - attempting to re-build relationship between his daughter and ex-fiancé, simply for his financial gain.

social status, sees herself as superior to the Inspector, fails to see that the Inspector was merely enlightening her to the corruptness of the society.

- **'It's disgusting to me'** - puritanical, judgmental, unforgiving and intolerant of people's mistakes, unable to accept Gerald's affair.
- **'Go and look for the father of the child. It's his responsibility' 'He ought to be dealt with very severely'** – uses sing didactic and controlling language through cacophonous words, lacks motherly qualities, encourages the Inspector to severely punish the father of the child, use of imperative connotes that she is desperate to offset the blame onto somebody else and avoid responsibility, dramatic irony – audience are aware that it is Eric.
- **'(She stops and exchanges a frightened glance with her husband)'** – terrified of her reputation being damaged, only shows concern for her public image and disregards Eva's plight.
- [Act 3] **'(Very distressed) No – Eric - please - I didn't know - I didn't understand'** – frequent use of dashes connotes distress and grief, struggling to articulate her speech, only becomes distressed when something directly affects her family, egocentric, prioritises her family and their well-being and neglects the rest of society, suggests a hope for her reformation, however her cold and snobbish exterior returns once they find out the Inspector was 'a hoax'.
- **'Don't be childish, Sheila'** – still treats Sheila as a child and monitors her behaviour, uses language from Act 1, connotes her character has not developed and she remains unchanged.
- **'In the morning they'll be as amused as we are'** – sees the situation as a joke, displays a complete lack of regard or remorse for her actions and the detrimental effect they had, traditional, adamant, continues to uphold capitalist sentiments and attempts to revert the broken back to its original position, doesn't understand that although her views benefit her, the aristocratic, they cause mass suffering of the proletariat and only through the socialist regime can this be stopped.

SHEILA BIRLING

ADJECTIVES

- Compassionate, Sympathetic, Empathetic, Remorseful, Penitent, Impressionable, Quick-witted, Strong-minded, Spiteful, Excitable, Privileged, Immature, Playful, Naïve.
- Her name which is a near homophone for 'shield her' suggesting that the Birling family believe that she requires protection and she has been restricted from learning about different political ideologies. Moreover, Sheila's name stems from the Gaelic form of 'Cecilia', which means 'blind', further reinforcing her lack of knowledge about the harsh realities faced by the proletariat.
- Sheila is trope used to pick up Priestley's message.

QUOTES

- [Act 1] **'(Very pleased with life and rather excited)'** – privileged with an easy life, suggests she is naive about the social culture around her, myopic

she was one of thousands and her identity was of no importance of him, women were only valued for their appearance.

- **'She'd had a lot to say – far too much – so she had to go'** – Her willingness to stand up against Birling, her employer, on behalf of other impoverished women portrays her as an audacious and courageous figure determined to gain justice and equality in the face of discrimination, use of the periphrastic modal in 'had to' conveys a sense of obligation, highlighting how it was Birling's prime motive to keep business costs down to the detriment of his worker's needs
- **'Now she had to try something else'** – without legitimate work her prospects declined and she had to turn to 'something else', a euphemism for prostitution.
- [Act 2] **'She was very pretty – soft brown hair and big dark eyes'** – Everyone remembers her for her looks, showing that women were solely judged on their exterior
- **'Young and fresh and charming'** - Triplet, 'fresh' has connotations of meat demonstrating that Eva is objectified by men within society, who view her as an object to merely be passed around and diminish her sense of value and self-worth, highlights superficial sexist views in a capitalist society.
- **'She was here alone, friendless, almost penniless, desperate'** - Asyndetic listing highlights the extent of Eva's indigence and reflects the ceaseless cycle of poverty she is trapped in within the capitalist society of 1912, semantic field of suffering and deprivation.
- [Act 3] **'Used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person'** - Animal imagery dehumanises Eva to highlight her vulnerability and powerlessness. Through underlining Eric's exploitation of Eva Smith, and therefore society's exploitation of prostitute women, Priestley strengthens his pro-socialist philosophy by conveying how the upper class abused their power over the working class.
- **'I was in that state when a chap easily turns nasty'** - euphemism to mask the harsh reality of him raping Eva, demonstrates a lack of regard for her welfare as he prioritises his sexual desires.
- **'She wouldn't take anymore'** – Shows us that Eva had a good moral conscience for refusing stolen money, even given her desperate situation, although she was emotionally weak, she was principled enough to let Eric escape his paternal responsibilities and reject his offer of stolen money
- **'There are millions and millions and millions of Eva Smiths and John Smiths still left with us'** – Repetition of 'millions' connotes that Eva is a representative of a huge number of people suffering from the rigidity of a capitalist society, polysyndetic listing heightens the magnitude of the problem and drives the need for a dramatic societal change.

AN INSPECTOR CALLS THEMES

SOCIAL CLASS AND WEALTH

- In 'An Inspector Calls', Priestley explores the theme of class through the treatment of Eva Smith, a representative of the proletariat. Priestley uses the Birling Family and Gerald Croft to represent the bourgeoisie and aristocracy within Edwardian society, and their exploitation of lower class Eva Smith demonstrates that the

rigidity of the unequal class system of 1912 had devastating consequences for the most underprivileged and vulnerable within society. World War II helped to amalgamate the upper and lower social classes, as food and clothing were the same for everyone in British society and Priestley intends to encourage the audience of 1945 to continue bringing about a revolutionary societal change by demonstrating the impacts of a segregated society.

QUOTATIONS

- Priestley uses Mr and Mrs Birling as allegorical symbols of bourgeoisie and aristocracy in the Edwardian era, and throughout the play they express their endorsement of class segregation.
- **'(The general effect is substantial and heavily comfortable, but not cosy and homelike)'** – stage directions inform us that the house is constructed for hierarchical purposes in order to display social class, rather than to be a domestic space where the family can relax.
- **'I was an alderman for years – and Lord Mayor two years ago'** – Mr Birling constantly attempts to assert his social class and status through reference to his previous positions of power, as a defense mechanism, when he feels his position being challenged by the Inspector's authority.
- **'As if we're all mixed up together like bees in a hive - community and all that nonsense'** – supports a segregated society and opposes to the idea of looking after one another and performing moral duties towards others in society, indicates Mr Birling's lack of social awareness as once this simile has been ruminated, it is clear that 'bees in a hive' bring about beneficial things to society and have a positive impact on the world. Through portraying Mr Birling in a negative light, Priestley strengthens his pro-socialist philosophy.
- **'She was one of my employees and then I discharged her'** - possessive pronouns 'I' and collective pronoun 'my employees' highlights the power imbalance between the bourgeoisie and the plebeians as Birling has claimed ownership of them, the workers are interchangeable in his eyes and he views them as contraptions to generate as much money as possible and are not people with feelings or needs.
- **'There'll be a public scandal'** – mercenary, avaricious, acquisitive, mercenary, views his business interests and public image as imperative to the obligations of others in society.
- **'I'd give thousands, yes thousands'** – attempts to show sorrow with money, absorbed in thoughts of wealth, repetition of 'thousands' emphasises the extreme lengths he would go to in order to maintain his social reputation and avoid a public scandal, juxtaposes his initial refusal to marginally increase Eva Smith's wage, **'I refused, of course!'**, 'of course' signifying that it is a natural and instinctive action for him to exploit the proletariat.
- **'I'll ring from the drawing-room when we want coffee'** - adverbial phrase 'when we want coffee' shows command and power as shown by the connotations of control in the adverb 'when', Priestley uses this declarative statement to separate the authority that Sybil Birling has from the subservience that Edna possesses and she responds with 'yes, ma'am'.

- **'I hate those hard-eyed dough-faced women'** –superficial views of women and judges them based on their exterior, underlines sexist views held within a Capitalist society, attacks the appearance of prostitutes, despite the fact that capitalist forms of exploitation were the reason these women aged terribly.
- **'I didn't install her there so that I could make love to her'** – lexical field synonymous with office work, use of the verb 'install' makes Daisy Renton sound like equipment to be used and manipulated as Gerald sees fit, debase connotations when linked to sexual desire.
- **'Old Joe Meggarty half-drunk and goggle-eyed had wedged her into a corner'** – Alderman Meggarty's womanising and sexual molestation of women is a metaphor for exploitation of women, creates a sense of confinement/repression to demonstrate how women were unable to escape from harassment and sexual exploitation in the patriarchal society of 1912. Mrs Birling is totally oblivious to his reputation as a 'notorious womaniser', representing part of the problem as to why women were so easily abused by powerful men.
- Eric's raping of Eva highlights the powerless position of women in the patriarchal society – their welfare was neglected and sense of value and self-worth diminished by the oppressive/autocratic men in the Edwardian era.
- **'Used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person'** - Animal imagery dehumanises Eva to highlight her vulnerability and powerlessness, through underlining Eric's exploitation of Eva Smith, and therefore society's exploitation of destitute women. Priestly strengthens his pro-socialist philosophy by conveying how the upper class abused their power over the working class.
- **'I was in that state when a chap easily turns nasty'** Eric uses a euphemism to mask the harsh reality of him raping Eva, demonstrates a lack of regard for her welfare/wellbeing as he prioritises his sexual desires.
- Initially Sheila conforms to these expectations, as she is portrayed as a naïve and innocent figure preoccupied with material objects and matrimony. The physical gift of the engagement ring to Sheila is a way of securing his emotional connection to her, implying how whereas she was worried about his commitment beforehand, the act of receiving the ring allowed her to feel as if she has now trapped him.
- **'(Very pleased with life and rather excited)'** – privileged with an easy life, suggests she is naïve about the social culture around her, myopic view, has not been enlightened to the exploitative society that she identifies herself with.
- **'(Excited) Oh – Gerald – you've got it – is it the one you wanted me to have?'** –the ring is the one Gerald 'wanted' her to have, connotes he is dominant within their relationship, makes decisions on Sheila's behalf, and possesses a sense of ownership and entitlement over her, she adheres to his preferences, demonstrates the subservient and compliant role played by women in the society of 1912 – their sole purpose was to merely support their husbands, and there was huge gender inequality, a ring is a symbol of a covenant between two parties and is supposed to be emblematic of a mutual agreement between two people, however conversely, the fact that Gerald had the final say implies that their relationship isn't reciprocal in nature, but is controlled entirely by Gerald.