

<p>'With Arthur Birling at one end... Eric seated downstage'</p> <p>This staging shows that Birling is the unquestioned patriarch in the family</p> <p>It shows his dominance over his family and how they are expected to behave</p> <p>It foreshadows Eric's break away from the older generation's values and the fractured relationship he has with his father.</p>	<p>'Lower costs and higher prices'</p> <p>This makes it clear that Sheila's and Gerald's engagement will lead to increased profit for Birling</p> <p>This suggests that Birling measures everything in terms of financial gain, even his daughter's happiness, but also that even middle class women were objects to be exchanged for male advantage</p>	<p>'I was there this afternoon (archly to Gerald) for your benefit'</p> <p>'There' refers to Millwards and suggests that clothes and attractiveness are important to Sheila</p> <p>The stage direction 'archly' suggests mischief and flirtatiousness and suggests Sheila defines her worth according to Gerald's admiration – she too is objectified</p>	<p>'The factories and warehouses wouldn't know where to look for cheap labour.'</p> <p>Working class women were seen as interchangeable and faceless commodities in a Capitalist society, simply vehicles for profit</p>	<p>'She had a lot to say – far too much – she had to go'</p> <p>Eva defies both her class and gender position by challenging her wages and leading a strike</p> <p>Priestley shows the futility of this in a capitalist patriarchy as Eva is rendered silent by the powerful, Birling</p>	<p>'Young, fresh and charming'</p> <p>The list of adjectives sexualise Eva and play on her innocence and virtue as a means of attraction for Gerald.</p> <p>Because of this, she is easily exploitable – her physical appearance is the only reason Gerald assists her</p>	<p>'Hard-eyed and dough faced'</p> <p>Female sexuality is vilified with experienced prostitutes portrayed as ugly whereas male sexuality is condoned or even celebrated especially in 'man about town' Gerald</p>
<p>'Still, I can't accept any responsibility'</p> <p>Conveys Birling as static and unfeeling.</p> <p>The adverb "still" shows that he is complacent in his capitalist position and feels no need to change after Eva's death.</p> <p>Birling sees the working class as unworthy of his empathy.</p>	<p>'Trapped in a corner by Alderman Joe Meggarty'</p> <p>This interaction where Eva is physically trapped by the lecherous Meggarty is metaphorical for the limited power women like Eva had in Edwardian society</p> <p>It also reveals the immorality of 'respectable' men like Alderman Meggarty</p>	<p>'I didn't install her there to make love to her'</p> <p>The verb install dehumanises Daisy, as Gerald sees her as a commodity</p> <p>The phrase "make love" suggests a tenderness that Gerald claims he felt for Daisy</p> <p>He later says entering a sexual relationship with her was 'inevitable' which undermines this earlier comment</p>	<p>'I threatened to make a row'</p> <p>This could suggest that Eric threatened male aggression or violence to force Eva to have sex with him</p> <p>It also demonstrates the precarious nature of housing for women such as Eva, a row would inevitably lead to her eviction and Eric exploits this</p>	<p>'I was in the state where a chap can easily turn nasty'</p> <p>This conveys how emotional and misogynistic Eric is</p> <p>It normalises male violence against women</p> <p>It apportions some of the blame to the alcohol perhaps conveying not a full sense of responsibility</p>	<p>'Don't interfere please father'</p> <p>The use of imperatives and the more mature term 'father' demonstrate Sheila as a more assertive and authoritative character who challenges the patriarchs in her life</p> <p>This is reinforced by Sheila's refusal of Gerald's proposal when she says 'not yet'. However, the yet implies a sense of doubt indicating that the patriarchy may remain supreme</p>	<p>'As they stare guiltily and dumbfounded, the curtain falls.'</p> <p>The climactic curtain at the end of the play shows the collective shock and the family and the audience as they are 'dumbfounded'</p> <p>It also suggests they are now going to be forced to accept their 'guilt'</p>
<p>'The lighting changes from pink and intimate to brighter and harder'</p> <p>The lighting begins 'pink and intimate' during the Birlings' celebrations which suggests a calm, happy and optimistic environment</p> <p>This changes dramatically when the inspector arrives to create dramatic tension</p> <p>The 'brighter and harder' light suggests the Birlings can no longer hide or conceal anything and the inspector is here to shed light on the truth</p>	<p>'You mustn't try to build up a wall between us and that girl. If you do then the inspector will just break it down.'</p> <p>The 'wall' is a metaphor for the class hierarchy which Mrs Birling frequently refers to</p> <p>The verb 'break' suggests the force with which the inspector (or socialism) will demolish the class system</p> <p>The direct address you' is accusatory and also demonstrates Sheila's assertiveness</p>	<p>'You began to learn something and now you've stopped. It frightens me the way you talk.'</p> <p>The verb 'stopped' creates a sense of finality and reinforces that the Birlings are static characters who refuse to change</p> <p>The verb 'frightens' echoes the Inspector's warnings and suggests that there will be disastrous consequences if the Birlings, and the middle classes, do not change</p> <p>The direct address you' is accusatory and also demonstrates Sheila's assertiveness</p>	<p>'I insisted on Daisy moving into these rooms and I made her take some money to keep her going there'</p> <p>The verbs 'insisted' and 'made' are both imperative verbs revealing Gerald's position of power as an upper class young 'man about town'</p> <p>Eric too uses imperative language with the verb 'insisted'</p> <p>Eva is the object in this quote with the actions being done to her revealing her as passive and Gerald as active</p>	<p>'If men will not learn their lesson, then they will be taught it in fire and blood and anguish'</p> <p>The conditional sentence gives the Birlings (and all men) the opportunity to change and correct their behaviour</p> <p>The nouns 'fire', 'blood' and 'anguish' suggest the disastrous consequences that await society if we do not achieve social change</p> <p>This could allude to WW1 or the Russian revolution.</p>	<p>'Ridiculous airs...a girl in her position'</p> <p>'Airs' refers to Eva's manner or behaviour particularly when she said she refused money</p> <p>The adjective 'ridiculous' is scornful and reveals Mrs Birling's assumptions about the morality of the working class</p> <p>'Position' refers to her status as an unmarried, pregnant working class woman which Mrs Birling associates with immorality which he inspector disproves</p>	<p>'It's still the same rotten story whether it's been told to a police inspector or to somebody else.'</p> <p>The adjective 'rotten' suggests decay and corruption and reveals that Sheila recognises the immorality of their actions</p> <p>The adverb 'still' demonstrates that Eric recognises the wrongness of their actions regardless of legal consequences or 'public scandal.'</p>

<p>'Now I really feel engaged'</p> <p>Here, Sheila is portrayed as materialistic as she sees the ring as a symbol of her relationship.</p> <p>She is characterised as giddy and naïve early in the play.</p>	<p>'But these girls aren't cheap labour – they're people'</p> <p>Sheila challenges her parents and her own capitalist upbringing. 'Cheap labour' symbolises Mr Birling's exploitative, capitalist employment of Eva.</p> <p>The reference to 'people' humanises the working classes and shows Sheila's empathy towards them</p>	<p>Sharp ring of the doorbell'</p> <p>The doorbell severs Mr Birling's speech about 'community and all that nonsense'</p> <p>This shows Priestley is therefore silencing or interrupting capitalist ideas</p> <p>The adjective 'sharp' suggests a sudden or violent interruption</p> <p>Edna lets the inspector in showing she, a working class character, is metaphorically and literally opening the door to change</p>	<p>"I suppose it was inevitable"</p> <p>This quotation directly juxtaposes the idea that Gerald 'didn't install her to make love to her.'</p> <p>Gerald sees exploiting Daisy as "inevitable" – therefore he knew when he assisted her that he would enter into a sexual relationship with her.</p>	<p>'As a girl of her sort would ever refuse money'</p> <p>This reveals the perceived immorality of the working classes</p> <p>Mrs Birling separates herself from such girls with the dismissive noun 'sort'</p> <p>However, Priestley dispels this idea as Eva does refuse the stolen money showing her morality</p>	<p>"Go and find the father of the child – it's his responsibility"</p> <p>The imperatives 'go and find' convey Mrs Birling's belief that she is in control of the interrogation, and that she does not have to answer to someone of a lower social status.</p> <p>She rejects any responsibility, but unwittingly passes the blame to her son, showing how flawed the family are.</p>	<p>(Half shy, half assertive)</p> <p>Eric is a dynamic character – ability to change and grow but is withdrawn until given the opportunity to speak out against his father</p> <p>The stage direction shows Eric and therefore the younger generation's ability to change</p> <p>Conveys the conflicted nature of Eric</p>
<p>"She was pretty and a good sport"</p> <p>Adjectives dehumanise and sexualise Eva/Daisy</p> <p>Shows how easily exploited working class women were</p> <p>Sexual objectification normalised here showing patriarchal attitudes</p>	<p>'I felt rotten about it at the time'</p> <p>This suggests Sheila innate sense of morality in that she felt guilty after her treatment of Eva Smith</p> <p>The adjective 'rotten' suggests moral decay and reveals that Sheila recognises her dishonourable actions</p>	<p>'I'm sorry she came to such a horrible end but I accept no blame at all'</p> <ul style="list-style-type: none"> • 'I'm sorry' suggests an apology but is merely a pretence • 'I accept no blame at all' suggests clearly that Mrs Birling does not recognise any wrongdoing in her actions • The declarative creates a sense of certainty and also arrogance 	<p>"No, thank you, Mr Birling. I'm on duty" (The Inspector refuses a drink from Mr Birling)</p> <p>The inspector does not conform to Birling's expectations. He will not be manipulated by the upper classes.</p> <p>The noun 'duty' shows how the Inspector is a moral force for good.</p> <p>There is an association of alcohol with immorality: Gerald, Birling and Eric all drink.</p>	<p>"We are members of one body"</p> <p>This is a metaphor that promotes socialism and all of society taking responsibility for one another.</p> <p>It is also a biblical reference showing the Inspector as a 'God-like' figure.</p>	<p>'Passionately'</p> <p>This stage direction shows the empathetic nature of Sheila, who believes in the need for her family (and therefore the middle class) to change the way they treat the working class.</p>	<p>(holding up the ring)</p> <p>This stage direction conveys that Gerald is also a static character and does not see Sheila's change. It conveys the complacency of the aristocracy who do not see society's problems as theirs to solve.</p>
<p>'Girls of that class'</p> <p>Mrs Birling clearly views the working classes as inherently immoral and 'less' than herself</p> <p>The demonstrative 'that' is dismissive, even derogatory revealing Mr Birling's snobbery and how she clearly separates herself from the working classes</p> <p>Mrs Birling is symbolic of many upper middle class women who believed there were superior to others in the class hierarchy</p>	<p>'I think we better leave you men'</p> <p>Sheila and Mrs Birling are absent for Mr Birling's speech in which he expresses his views about society just before the inspector enters</p> <p>Their absence from this scene reveals the gender disparity of Edwardian society that women are separated from 'important business' or ideas about politics or society</p> <p>This is reinforced when Eric enters as he reveals he left them 'talking about clothes' emphasising men's conversations as important and women's as frivolous</p>	<p>'There are millions and millions of Eva Smiths and John Smiths still left with us'</p> <p>Repetition of 'millions' emphasises the widespread suffering of the working classes in 1912.</p> <p>The 'millions' who suffer shows a clear lack of empathy and help from the privileged middle classes.</p> <p>'Eva Smith' and 'John Smith' are microcosms for the underprivileged men and women suffering in 1912.</p>	<p>'I don't play golf'</p> <p>The noun 'golf' is symbolic of the privileged, middle classes.</p> <p>The inspector distances himself from the Birlings' privilege lives by not playing 'golf' and refusing the 'port'. He is almost "classless" in the play.</p> <p>The inspector is the mouthpiece for Priestley's socialist ideology.</p> <p>This links to 'I'm not on duty' where the Inspector rejects Birling's offer of alcohol</p>	<p>'All mixed together like bees in a hive'</p> <p>The verb 'mixed' symbolises Mr Birling's fear of the social classes integrating.</p> <p>The image of the 'hive' represents the busy industries of capitalist business owners such as Mr Birling.</p> <p>The 'bees' reflect the many exploited workers that are employed by Mr Birling. They are entrapped within his capitalist 'hive'.</p>	<p>'community and all that nonsense'</p> <p>'community' symbolises the collective responsibility and empathy that Priestley wants to promote.</p> <p>Mr Birling rejects these ideas of community because they represent the socialist ideology of the Inspector.</p> <p>The adjective 'nonsense' suggests that Mr Birling dismisses these socialist values as things that are not of importance.</p>	<p>'Go and look for the father of the child. It's his responsibility'</p> <p>Mrs Birling uses the imperative phrase 'go and look' to challenge the inspector.</p> <p>It is ironic that she mentions 'responsibility', since she is responsible for Eva's death.</p> <p>Mrs Birling is a microcosm for privileged, middle class women who were unempathetic towards others.</p>