

Sheila - Quote sheet

RESPONSIBILITY

Act 2

"Mother, she died a horrible death-
don't forget."

Plosives litter her speech: "died", "death" and "don't". harsh sounds emulate the harsh reality that she is trying to make her irresponsible family face.

Fragmented speech, resembles she is placing emphasis on directly addressing her mother's irresponsibility.

Short sentence on 'don't forget'.

Act 3

"But you're beginning it all over again
to pretend that nothing has
happened-"

"You're beginning to pretend all over
again."

Repetition on 'pretend' shows she is trying to make them see they can't remain oblivious to ignore their responsibility.

Plosives on "but", "pretend" and "happened" creates a harsh sound akin to the harsh truth that responsibility is unavoidable.

GENDER

Act 1	<u><i>"Look- Mummy- isn't it a beauty?"</i></u>	<p>Abundance (lots) of hyphens make her speech fragmented- emulates her lack of voice and assertiveness in speech.</p> <p>Question mark- seeking validation and reassurance on the worth of something based of its exterior.</p> <p>Infantile language <u><i>"mummy"</i></u>.</p>
Act 2	<u><i>"But you're forgetting. I'm supposed to be engaged to the hero of it."</i></u>	<p>Short sentence 'but you're forgetting', sarcastically mocking the meaning of their marriage.</p> <p>'engaged' creates an image of an eternal marriage, yet Sheila uses this word to highlight the mockery of eternal love and the idea of marriage.</p> <p>'hero' is typically a fictional character- Sheila has realised that not only was his engagement and love false and fictional, so was the rest of her reality.</p>
Act 3	<i>Gerald [holds up the ring] to which Sheila replies <u><i>"No, not yet. It's too soon. I must think."</i></u></i>	<p>Short, fragmented speech mimics her hesitations about the engagement.</p> <p>Comma after 'no' shows she is asserting her reluctance to the marriage that Gerald thinks has not been impacted.</p>

SOCIALISM VS CAPITALISM

Act 1	<u>"But these girls aren't cheap labour they're people."</u>	<p>Syntax (word order) on "labour" being before "people" resembles how Sheila has realised capitalists see the value of a person based on the "labour" they provide, not their worth as a human.</p> <p>Hyphen before labour, emphasises her disgust at the disregard of the lower classes humanity.</p> <p>Conjunction on "but" shows she is interjecting in her fathers justification for his ceaseless exploitation.</p> <p>Plural noun "girls".</p>
Act 2	<u>"You mustn't try to build a kind of wall between us and that girl. If you do, the Inspector will just break it down."</u>	<p>Metaphorical "wall" (above).</p> <p>'girl' connotes vulnerability- making them recognise they are being oblivious to a Eva's vulnerability that they created.</p> <p>Brutal verb "break" replicates the brutal and stark awakening they will continue to face if they endlessly neglect their responsibility.</p>
Act 3	<p>(to Mr B talking about the stolen money)</p> <p><u>"But that won't bring Eva Smith back to life, will it?"</u></p>	<p>Rhetorical question- questioning her father's infatuation with money and materialistic items; by critiquing him, she is critiquing and questioning capitalism as a whole.</p> <p>Conjunction on 'but' shows she is interjecting in Mr Birling's distorted priorities: he cares more for the money stolen than the life stolen.</p>

GUILT

Act 2	<p><u><i>"[rather wildly, with laugh] No, he's giving us the rope- so that we'll hang ourselves."</i></u></p>	<p>[wildly] shows her disillusionment (act 2 sheet)</p> <p>Rope has fibres that are intertwined, they're intertwined with their guilt.</p> <p>Collective pronoun <u>"us"</u> shows they collectively have to share this guilt and the "rope" of consequences.</p> <p>Motif of death on <u>"hang"</u> (can utilise similar analysis and adapt it to the point you're making).</p> <p>(can utilise similar analysis and adapt it to the point you're making)</p>
Act 3	<p><u><i>"But you're forgetting one thing I still can't forget. Everything we said had happened really had happened."</i></u></p>	<p>Personal pronoun 'I' shows she personally feels guilt that is plaguing her conscience.</p> <p>Repetition of past tense 'happened' shows that their actions are irreversible as they happened in the past. As they cannot change these actions, they must feel guilt and repent.</p>

OLDER VS YOUNGER GENERATION

Act 1	<u>"Yes, go on, Mummy"</u>	<p>Infantile language <u>"mummy"</u>.</p> <p>Short simplistic sentences.</p> <p>Submissive interjection on <u>"yes"</u>.</p>
Act 2	<u>(To Mr and Mrs B) "And can't you see, both of you, you're making it worse?"</u>	<p>Rhetorical question, she is questioning their regressive and stagnant views.</p> <p>Direct address on 'both of you', empowered by socialism to allow her to directly criticise her parents.</p> <p>Verb <u>"see"</u> emphasises they are blinded by capitalism and Sheila is trying to awaken them.</p>
Act 3	<u>"[flaring up] If you want to know, it's you two who are being childish- trying not to face the facts."</u>	<p>[flaring up] shows her built up frustration and anger at being dismissed and patronised by her unaware parents.</p> <p>Hyphen after <u>'childish'</u> creates a pause, used for emphasis by Sheila to belittle her parents arrogance that they are superior and morally righteous as they belong to the older generation.</p> <p>Alliteration <u>'face'</u> and <u>'facts'</u> creates an ongoing sound, akin to how Sheila highlights their dismal of their ignorance is ongoing.</p>