

Act 1

Sheila - Summarised notes

POINT	EVIDENCE	ANALYSIS
Oppressed by the patriarchy	<p><i>Mr B calls it <u>"the happiest night of my life"</u></i></p> <p><i><u>Sheila is mesmerised by the "beauty"</u></i></p> <p><i>She is introduced as a <u>[pretty girl]</u></i></p>	<p>Sheila and Mr Birling's relationship is a microcosm for the oppression inflicted by the patriarchy; women were utilised as a transaction to further advance the political and social status of their fathers- hence Mr Birling calls it the 'happiest night' of his life as it will elevate his status.</p> <p>Emblematic (symbolic) of the typical oppression of women within the earth 20th century.</p> <p>Instantly introduced as a [pretty girl]- her value is instantly measured in accordance to her physical worth and attributes.</p>
Silenced & infantile treatment	<p><i><u>"Yes, go on, mummy"</u></i></p> <p><i><u>"you're squiffy"</u></i></p>	<p>Short simplistic speech shows she is silenced and represents how she is a disenfranchised woman in society.</p> <p>Simplistic and regressive language shows she has been protected and sheltered from the real hardships of life.</p>
Similarity with Eva	<p><i><u>Sheila is [a pretty girl]</u></i> <i><u>Eva is described as "pretty"</u></i></p>	<p>Both, regardless of class, oppressed and confined to the same patriarchal expectations.</p>
Liberation through socialism	<p><i><u>"But these girls aren't cheap labour- they're people."</u></i></p>	<p>Inspector liberates Sheila through the introduction of socialist ideologies.</p> <p>She indicts her fathers exploitative and dehumanising behaviour. "girl" connotes vulnerability and innocence; she has recognised upper class capitalists exploit the vulnerable lower lass for their own gain.</p>

Act 2

POINT	EVIDENCE	ANALYSIS
Understanding for the omniscience of the inspector	<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>Goes from being ridiculed, to ridiculing her families ignorance to the Inspector's omniscience.</p> <p>The metaphorical phrase of a "wall" is symbolic for the wall and barrier the Birling's have created from the real world- they live in their [pink and intimate] away from real world.</p> <p>Propagating (spreading) message of socialism.</p>
Her realisation of the larger impact of capitalism	<u>"[rather wildly, with laugh] No, he's giving us the rope- so that we'll hang ourselves."</u> <u>"died a horrible death".</u>	<p>Foil to her irresponsible parents</p> <p>Disillusioned with the ideas of capitalism</p> <p>"rope" has fibres that are all intertwined- Sheila has recognised that everybody in society is intertwined with their responsibilities.</p> <p>Motif of death throughout play; capitalism leads to destruction.</p>

Act 3

POINT	EVIDENCE	ANALYSIS
Acts as the inspector's proxy	<p><u>"What he made me feel. Fire and blood and anguish".</u></p> <p><u>urging them to stop 'pretend all over again'</u></p>	<p>Emulates Inspector's final speech.</p> <p>Polysyndeton on "and", makes sentence seem ongoing- Sheila is warning her family of the ongoing belligerent consequences of having no social conscience.</p> <p>Sheila is Priestley's mouthpiece and is also used as a dramatic vehicle.</p>
Rejection of Patriarchy	<p><u>Beginning of Act 1: calls her ring "perfect", which makes her feel "really engaged"</u></p> <p><u>End of Act 3: Gerald [holds up the ring] to which Sheila replies "No, not yet. It's too soon. I must think."</u></p>	<p>Cyclical presentation of their engagement.</p> <p>Atypical for Sheila to be hesitant, even in the case of infidelity.</p> <p>Hesitation shows she's freeing herself from the societal concepts that constrained her- patriarchy and capitalism.</p>
Liberation through stage directions	<p><u>Act 1, lighting [pink and intimate], becomes [hard and bright]</u></p> <p><u>Act 1 [trying to be light and easy] to Act 3 [scornfully] speaking to her father</u></p>	<p>Sheila has gone from her rose-tinted view on the world, to realising the [hard] reality.</p> <p>Act 1, tries to act the way expected of her. Act 3, openly criticises the inhumane exploitative ways of her father- not afraid to go against what is expected of her.</p>