



# AN INSPECTOR CALLS – TOP 24 QUOTATIONS



Quotation	Who?	When?	Methods + Analysis
The lighting should be pink and intimate, until the INSPECTOR arrives, and then it should be brighter and harder	Stage directions	Start	At the start, the lighting is pink, reflecting the happiness and 'rose-tinted' view of society that the Birlings have. The fact that the lighting is warm and intimate reflects their ignorance and blindness to the harsh realities of society, due to their class and capitalist views. The light brightening as the inspector arrives reflects how his arrival will expose the truth of the Birlings, and reveal their hidden sins and prejudices.
Giving us the port, Edna?	Mr Birling to Edna	Opening line (start)	<b>Interrogative sentence</b> – the fact that Birling questions Edna harshly highlights his expectation of Edna to serve the family. His use of this <b>blunt, commanding tone</b> reflects the commanding and dominant nature of the rich over the working class. The <b>prop of port</b> , a luxurious wine, reflects the upper class, luxurious nature of the rich. This would have been seen as <b>wasteful</b> by the audience watching in 1945, who had just lived through WW2, a time of rationing and bare basics.
The titanic – she sails next week – unsinkable, absolutely unsinkable	Mr Birling	Act 1	<b>Symbolism</b> – the Titanic was a symbol of modern technology, upper class values and luxury. The fact that it sank could mirror how the Birling's blindness, security, happiness and ignorance will be destroyed by the Inspector as he seeks justice for Eva Smith. <b>Dramatic irony</b> – the 1945 audience know that the Titanic sank, revealing Mr Birling's views to be instantly ridiculed by the audience. From this moment, we view him and his views as deeply flawed, and mock him.
As if we were all mixed up like bees in a hive – community and all that nonsense	Mr Birling	Act 1	<b>Simile</b> – Mr Birling mock the idea of socialism, seeing it as a ridiculous and foolish concept. His use of <b>animalistic language</b> , comparing the working class to little more than subhuman insects, reveals his class prejudice and victimisation of the rich. <b>Noun "nonsense"</b> – this highlights his prejudice against socialism, which the socialist 1945 audience would have found deeply wrong.
I don't accept any responsibility	Mr Birling	Act 1	<b>Simple sentence</b> – Mr Birling's confident and simple statement summarises Priestley's view that the rich and older generation lack responsibility. The audience view this attitude as deeply flawed and ignorant. Priestley's agenda in the play is to dispel these attitudes.
It's my duty to keep labour costs down	Mr Birling	Act 1	<b>Noun "duty"</b> highlights Mr Birling's firm belief in capitalism; he views his relationship with his staff as purely economical, based on making a profit Note that he does not see his "duty" to his fellow man.
When you're married you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business	Mrs Birling	Act 1	<b>Patriarchal language</b> – Mrs Birling's acceptance of traditional patriarchal views highlights her lack of openness to change and progress for young women, which was beginning to emerge at the time in which the play is set. Mrs Birling's views highlight her old-fashioned and outdated views, revealing her to be a woman who accepts her subservient nature in the hierarchy of her family unit. Priestley was strongly against the oppression of women, and thus uses her to criticise the subjugation of women at this time.
But these girls aren't cheap labour – they're people	Sheila	Act 1	<b>Noun "girls"</b> – Sheila, despite showing empathy for the poor, shows a lack of respect for the poor, using belittling language to describe them. This highlights her ignorance and class prejudice. <b>Noun "people"</b> – this demonstrates Sheila's hidden empathy, which will emerge later. From the outset, we realise that she juxtaposes her parents, symbolising Priestley's view that hope for change in society lies with the younger generation (those watching the play in 1945)
I was absolutely furious.. I was very rude to both of them	Sheila	Act 1	<b>Adjectives "furious" and "rude"</b> highlight Sheila's selfishness and entitlement in Millwards department store. She clearly lacks humanity at the start of the play, caring more about her pride and ego than the welfare of others.
Mummy Mother	Sheila	Act 1 Act 3	<b>Childish language</b> – highlights Sheila's immaturity and sheltered nature at the start of the play <b>Adult language</b> – highlights Sheila's character growth as she learns a lesson of socialism and breaks away from her family's control and views.
A chain of events	The Inspector	Act 1	<b>Symbolism</b> – Priestley's central message is that individual behaviour has an impact on others, and that people in society should consider the consequences of their actions on others. The image of a chain demonstrates Priestley's socialist idea that everyone in society is forged together, like a heavy chain, and cannot easily be separated.

Quotation	Who?	When?	Methods + Analysis
The young ones.. They're more impressionable	The Inspector	Act 2	<b>Adjective "impressionable"</b> - Priestley believed that hope for a better society lay in the younger generation of 1912, or those watching the play in 1945. By demonstrating how the Inspector (a symbol of socialism) has an impact on the young, Priestley is demonstrating how socialist ideologies can be easily adopted by the young, in order to create societal change.
She looked young and fresh and charming	Gerald	Act 2	<b>Predatory language</b> - highlights Gerald's objectification of Eva/Daisy. He views her almost as a piece of meat who he can use to satisfy his own pleasure, revealing the dark heart of upper class male attitudes in the Edwardian era.
"I was in that state when a chap easily gets nasty.. I threatened to make a row"	Eric	Act 3	<b>Aggressive language "nasty", "threatened"</b> - Eric's behaviour reveals the toxic masculinity at the heart of upper class Edwardian male society. The fact that he uses his physical presence and status to control and subjugate Eva Smith highlights his lack of care towards her as an individual, formed by his family upbringing and class status.
She was pretty and a good sport	Eric	Act 3	<b>Adjectives "pretty" and "good sport"</b> - Eric's behaviour towards Eva Smith is almost a game to him; he sees her less as an individual and more as an object that he can use for his own pleasure. The phrase "good sport" highlights how he sees his actions as mere child's play rather than something that can and does have an impact on an individual.
There are millions and millions of Eva Smiths and John Smiths still left with us, with their lives... intertwined with our lives	The Inspector	Act 3	<b>Hyperbole</b> - The Inspector's statement that there are 'millions' of Eva Smith and John Smiths, representing the working classes, exaggerates the suffering of the poor <b>Verb "intertwined"</b> - similar to the image of the 'chain of events,' society is seen as connected, with all people's lives influencing others. This underscores Priestley's desire for people to consider how their actions impact others more.
We don't live alone. We are members of one body	The Inspector	Act 3	<b>Body metaphor</b> - like a body, where all organs are connected to one another and rely on others to make the body function, people in society must rely on others and live in a more collective, connected manner. As the <b>mouthpiece of Priestley</b> , the Inspector's message teaches the audience the importance of collective responsibility and socialism.
(excitedly) By jingo! A fake!	Mr Birling	Act 3	<b>Exclamatory sentence</b> - Mr Birling's joy and relief as the Inspector is revealed to be a fake highlights his hypocrisy, and is used by Priestley to symbolise how the rich and older generations prevent progress, as they do not take responsibility and will not break free from their prejudice.
Girls of that class	Mrs Birling	Act 3	<b>"that"</b> - Mrs Birling's view that the poor are separate to her reveals the callousness and prejudice that Priestley believed pervaded the upper classes. Despite working for a charity, Mrs Birling views the poor almost as another race, which Priestley and the audience view as deeply ignorant and hypocritical.
"I accept no blame at all"; "I blame the young man who was the father of the child"	Mrs Birling	Act 3	<b>Verb "blame"</b> - these quotations highlight Mrs Birling's lack of genuine remorse at her actions, despite being responsible for the death of not only Eva Smith, but her unborn child. The repetition of the word "blame" depicts her closed-minded attitude, showing the old fashioned, capitalist mindset of the older generation and upper class.
Let's not start dodging and pretending now. Between us we drove that girl to suicide"	Sheila	Act 3	<b>Verbs "dodging and pretending"</b> - highlights Eric's move away from his parents' closed and selfish mindset towards socialism and responsibility. By the end of the play, Eric stands in stark contrast to the older generation, representing Priestley's view that the younger generation in 1912 (the 1945 audience) were the hope for the future.
"Everything's all right now, Sheila. What about this ring?"	Gerald	Act 3	<b>Adjectival phrase "all right"/ Cyclical structure</b> - the fact that Gerald states that everything is "all right" highlights how, despite being young, he has not learnt anything at all. Priestley uses Gerald as a symbol of the upper classes, and how they prevent progress due to their outdated and selfish views. The return to the ring as a symbol depicts Gerald's closedmindedness and lack of change; he, like the older generation, is a static character.
// Sheila moves towards the door//  I want to get out of this.	Sheila	Act 3	<b>Physical movement</b> - Sheila's physical movement towards the door signifies her character development, and her complete break away from her parents' capitalism and prejudiced ideology. As a symbol of the younger generation, Sheila's upward move could be seen to symbolise Priestley's desire for the young to break free from the mistakes of the past in order to build a more collective, caring society built on socialist principles.
You lot may be letting yourself out nicely, but I can't.... We did her in, all right.	Eric	Act 3	<b>Collective pronoun "we"</b> - Eric's acceptance of blame here, and his recognition that his entire family are collectively responsible for the death of Eva Smith, indicates his character development from the start of the play, where he was an immature, bourgeois member of the upper class. Through Eric, Priestley places hope in the younger generation, whom he believed were the hope for a fairer and more equal society.



# AN INSPECTOR CALLS – TOP 15 QUOTATIONS



Quotation	Who?	When?
The lighting should be _____ and _____, until the _____ arrives, and then it should be brighter and _____	Stage directions	Start
Giving us the _____, Edna?		Opening line (start)
The titanic - she sails next week - _____, absolutely _____		Act 1
As if we were all mixed up like _____ in a hive.. _____ and all that nonsense		Act 1
I don't accept any _____		Act 1
It's my _____ to keep _____ costs down		Act 1
When you're _____ you'll realise that _____ with important work to do sometimes have to spend nearly all their time and energy on their _____	Mrs Birling	Act 1
But these girls aren't _____ labour - they're _____	Sheila	Act 1
I was absolutely _____.. I was very _____ to both of them		Act 1
Mummy _____	Sheila	Act 1 Act 3
A _____ of events	The Inspector	Act 1

Quotation	Who?	When?
The _____ ones.. They're more _____	The Inspector	Act 2
She looked _____ and fresh and _____		Act 2
"I was in that state when a _____ easily gets _____.. I threatened to make a row"	Eric	Act 3
She was _____ and a good _____	Eric	Act 3
There are _____ and millions of Eva Smiths and John Smiths still left with us, with their lives... _____ with our lives		Act 3
We don't live _____. We are members of one _____	The Inspector	Act 3
(excitedly) By _____! A fake!		Act 3
Girls of that _____		Act 3
"I accept no _____ at all"; "I blame the young _____ who was the father of the child"	Mrs Birling	Act 3
Let's not start _____ and pretending now. Between us we drove that girl to _____		Act 3
"Everything's all _____ now, Sheila. What about this _____?"		Act 3
// Sheila moves towards the _____// I want to get out of this.	Sheila	Act 3
You lot may be letting yourself out _____, but I can't.... We _____ her in, all right.	Eric	Act 3