

## I. Intersection of Class and Gender in

### Priestley's *An Inspector Calls*

This research critically analyzes J.B Priestley's drama *An Inspector Calls* in the light of how working class people and females are compelled to accept the domination of the capitalists and patriarchs. The capitalist mentality with patriarchal ideologies of the character from the bourgeoisie society dominating proletariat and females is the prime focus of the study. This research will be based on critical analysis of Bryson's view on capitalism to show how in a patriarchal- capitalist society, the proletariat or working class group and females are dominated or victimized by the bourgeoisie or capitalist people through the presentation of protagonist Eva Smith and her sufferings as well as by portraying the domination of patriarchy cum capitalistic over female character Sheila. This drama dismantles the ideological world of the capitalist and patriarchal reality. It starts in a dining room of a fairly large sub urban house, belonging to a prosperous manufacturer, representative entity of the capitalist cum patriarchal world.

The protagonist suffers mentally, emotionally and economically and all the characters those are responsible for her sufferings belong to the capitalist society rooted in patriarchal belief. Eva Smith is victimized and exploited by the capitalist people like the members of Birling's family and Gerald Croft. The pain and sufferings of working class people makes no change in the feeling and daily life of the patriarch cum capitalists. They are always engaged in their luxurious lifestyle as Birling's family in the drama.

The simple line of the plot can be interpreted in two different levels: on the surface, the play is about the highly individualistic character, Eva Smith who becomes the ideal of resistance to reification of female. In the deeper level, the play dramatizes

the bitter reality of the people with patriarchal-capitalist mentality such as Birling's family members and Gerald Croft, who treat the working class people, especially females, just as objects that do not have any feelings and emotions, who are in fact the characters to be sympathized with. But instead of showing pity and sympathy, the bourgeoisie groups of people use the power of money and status to victimize the working class people, play with their emotions and also sexually exploit working class females. The current research will integrate Marxist Feminists ideas put forward by several theorists such as Valerie Bryson, Kate Millett, Heidi Hartmann, Zillah R. Eisenstein, Wendy Lesser, Jean Gardiner and others.

J(ohn) B(oynton) Priestley was born in Bradford, a city in the north of England, for which he famously described as an 'ultra respectable' suburb, perhaps not too dissimilar from Brumley, the aspiring middle-class town in which the Birlings of *An Inspector Calls* reside. He studied at a grammar school, after which he spent some time working as a junior clerk in a wool office. In 1914 he joined the army and served during the World War I in Duke of Wellington's Regiment, 10th Battalion and then in 1916 he was wounded by mortar fire. In his volume of reminiscence, *Margin Released* (1962), he reflects on his early life and war service, and he is aggressively critical of the army, particularly the officer class.

Priestley's social conscience was awakened by growing social inequalities in the 1930s. His plays are impeccably crafted, sometimes experimental and are characterized by pre-war settings and tricks with time. He has made significant position in the field of literature where he writes more than half-century of professional writings as Ladislaus Löb writes in his review:

In more than a half-century of professional writings, J. B. Priestley has produced over 150 volumes of distinguished literature ranging through

literary criticism, the novel, the drama, the critical and discursive essay, the travel account, to radio broadcasts of the most persuasive nature, as well as several compelling books of autobiography and reminiscence ... If they had restricted their relatively short study to Priestley's major works they might have lost sight of the breadth and vitality that make him a more important writer than the champions of rarefied aesthetic standards would admit; but while they avoided that pitfall by compiling a survey of 'some eighty novels and plays' and citing Priestley's other writings 'to support an argument or add to an interpretation' they have exposed themselves to the alternative risk of repetitiveness and superficiality. (349)

Laub's review claims that J.B. Priestley is a prominent writer who has made great contribution to the literary genres like plays, novel, radio broadcasting and so on.

Priestley's *Time and Conways* (1937) depicts a universal human tragedy and a powerful portrait of the history of Britain between the world wars. He shows how through a process of complacency and class arrogance Britain allowed itself to decline and collapse between 1919 and 1937 instead of realizing the immense creative and humanistic potential of the post - war generation. Priestley could clearly see the tide of history leading towards another major European conflict as he has his character Ernest comment in 1937 that they are coming to 'the next war'. *Time and Conways* operates on many different levels- a political history of Britain between the wars, a universal tragedy, a family romance and a metaphysical examination of time. On the surface *Time and the Conways* appears to tell the story of a group of young people whose hopes of happiness are frustrated - by their own mistakes or by the interference of others. In a deeper level, the play explores the idea whether happiness is possible,

and whether we can change the course of our lives. The play is concerned very much with the author's ideas about time, but the structure of the play shows the relation between different periods in the characters' lives, by presenting these in an odd time-sequence: the first and last acts take place in a short continuous period on the same day, while the second act occurs nineteen years later to Kay's birthday.

*The Glass Cage* is another play by J.B Priestley that is set in one of that city's more rigidly religious households in 1906. The McBanes are a pious, Bible-thumping lot, dominated by the bullying John and his bachelor brother, Robert. Into their midst comes a strange trio of siblings, the fruits of a marriage between a third, wild McBane brot and a Native American woman. As the three disrupt the puritanical household with their boozing and sexual seduction, we are kept in the dark as to their ultimate purpose. Finally, Priestley makes it clear that they are hell-bent on revenge for the way their late dad was cheated of his rightful inheritance. Priestley, as we know from his earlier work, is an expert at undermining bourgeois hypocrisy. We watch with mounting pleasure as he skillfully unpicks the dark and dirty secrets of the Presbyterian McBanes. Priestley created the play at a time when he had become disenchanted with transatlantic materialism and his wife was busy exploring the life of Native American tribes, so he writes well about the collision of two cultures. Yet there is something schematic about the way he shows the intruders releasing the Dionysiac instincts of their strait-laced female cousin and her theological boyfriend. In attacking a life-denying religious orthodoxy, Priestley shows himself to be the architect of an inflexible dramatic structure.

*I Have Been Here Before*, next play by J.B Priestley, was first produced by Lewis Casson at the Royalty Theatre, London, on 22 September 1937. Dr Gortler

believes that the past, the present and the future are all inter-linked in one spiral. He tells the guests, at the inn where he is staying, the story of a young married couple.

*Eden End* written in 1934 by Priestley was first produced by Irene Hentschel at the Duchess Theatre, London, on 13 September 1934. Priestley has a special tenderness for *Eden End* and for it he created some of his most fragile, gentle characters. The stoical Dr Kirby, his younger son Wilfred, desperate to prove himself a man of the world, and Lillian, the daughter who stayed at home, are a sharply observed and instantly recognizable family, with all its dreams and disappointments. Wilfred and Lillian talk about their sister Stella who left home some years ago to become an actress. Lillian has stayed at home to keep her widowed father company; Wilfred has been working in Nigeria. Stella unexpectedly arrives. Her father tells her that he is proud of her successes but there have actually been very few. Geoffrey Farrant, an old flame of Stella's, comes to call and something begins to re-ignite between them; much to the annoyance of Lillian who has noticed the mark of a ring on Stella's wedding finger. Stella tells her that she did marry the actor Charles Appleby but they are now separated. Lillian sends for Charles. Geoffrey is stunned to find that Stella is married and has not told him. Stella and Lillian have a confrontation and Lillian says that she blames Stella for their mother's death. Charles takes Wilfred out drinking; Stella is angry about this. When they return, she announces that she has been given a part in a West End play; she just wants to get away as she realizes she no longer fits in. She and Charles leave and try to patch things up.

*Music at Night*, another play by J.B Priestly was written in 1938 for the Malvern Drama festival and performed there on 2<sup>nd</sup> August, the outbreak of World War II, meant that its performance in London at the Westminster Theatre was delayed until 10 October, 1939: it was the first play to be performed in London after

restrictions were lifted. It was published in 1944. *Music at Night* centers on a group of people attending a musical evening to hear a new work. Each act follows a movement in the music, which inspires the listeners to react each in their own way, looking inside themselves for their true feelings and sometimes remembering significant moments from their past. As often in Priestley's work, the relations between the sexes play an important part.

Priestley's writing is mainly concerned with the effects of an individual's action over a passage of time and responsibility, for those actions and consequences. These were two of his major themes for his theatrical plays, which he has used in his drama *An Inspector Calls*. The action of the drama is set in 1912 before the outbreak of the First World War. As it was written at the end of the Second World War in 1944, it offers a clear comparison of the world at these two crucial moments in history.

Since its publication in 1945, *An Inspector Calls* has heralded much criticism and comments from scores of critics. *An Inspector Calls* can also be approached as a morality play. Priestley uses the character of inspector Goole to voice his criticism of the society and to deliver a moral lesson to the audience. He wants to influence the members of Birling's family to take the responsibility for their actions. In Tony Benn's article "The 45 Election" he describes the use of inspector Goole as a theatrical device. He also states that the inspector is: "Priestley's voice, a voice of social criticism and conscience" (qtd. in James 551).

It is only the inspector who tries to make the Birlings feel their responsibility towards Eva Smith. In the end of the play he tries to give a moral lesson to the audiences that we have a duty to other people, regardless of social status, wealth, class, or anything else. This theme is found in the final speech of the play spoken by

the inspector “We do not live alone; we are members of one body” (207). This scenario is also stated by critic Gregory James. Calling this play a morality play he comments:

*An Inspector Calls* is a medieval morality play which means its aim is to teach a lesson to someone who has done wrong. In this case, the Birlings have all contributed to the apparent suicide of a young woman called Eva Smith. As well as teaching morals, the play is also a mystery, a detective story which is entertaining and involves the audience as they too try to figure out what happened to the character of Eva Smith. (548)

So, according to Gregory the play gives the moralistic view point, which teaches the lesson to the audience or reader that sin always pays, that is exemplified by the Birlings’ all contribution to Eva’s suicide. He also claims the play as mystery and detective story which can be viewed by Eva’s unknown ending. He further interprets the play from the socialistic point of view. He writes:

Priestley's main concerns were in representing the lives of the working-class people and their exploitation by capitalists, like Birling. This is known as socialism. Back in 1912, when the play is set, most middle and upper class people, as in Mr Birling, profited from capitalist ideas, "see that our interests - and the interests of Capital - are properly protected." This economic interest was the opposite of socialism and aided the middle-class people in making money for themselves. Also, back then there was no welfare state and business owners could treat them like second-class-citizens and pay them as

little as they liked, knowing full-well there was little or no chance they would get caught. (552)

As, James describes, the play not only represent the medieval morality theme, it also clearly gives the socialistic theme which portrays the plight and problem faced by working class in the hand of corrupted and immoral member of the capitalistic system. James only talks about the theme of socialism in the play but *An Inspector Calls* also gives the glimpse of patriarchal exploitation along with capitalist domination

Another critics Wendy Lesser in his theatre review of Daldry's production of the play, not only views the play from the theme of capitalistic and socialistic point of view, he also defines it in the questions of relationship between the world of audience and the world of stage:

In Daldry's hands, *An Inspector Calls* becomes not only a play about poverty and wealth, chance and responsibility, isolation and community; it also becomes a play about how our world overlaps with and differs from the world of theatrical characters. Do they inhabit a separate time and space, or is their dimension somehow connected to ours? How real are they to us and (a very different question) how real are the feelings they produce in us? ... How is our connection to a theatrical character like but also different from our connection to other people, including the living and the dead and the not- yet-born, those we know and those we don't know? And what bearing do these questions about empathy and perception, overlap and separation, existence and imagination, have on our social and political relations in the world?. (31)



So, according to Lesser, the play performed in Daldry's production attempts to show how the world of theatrical character overlaps the world of ours and the gap and difference between these two worlds. He questions about the relationship between these worlds. Though Lesser writes about the relationship between these two worlds, world of audience and world of character *An Inspector Calls* is a true example of Marxist feminist text that depicts the exploitation of capitalists and patriarchy over working class females.

Jeffery S Miller in his review published in the *Theatre Journal* describes the play relating with the historicity:

And therein lies Daldry's major conceptual notion—we are luminously enjoined to judge the social anomie of the frequently sentimentalized Edwardian Age. Along with the increasingly intrusive and solemn, non-speaking 1945 chorus of folk, we of the observing present condemn the moral vacuum, the misplaced values and the deplorable lack of human feeling lurking just beneath the rigid mask of propriety. While the average American viewer may not grasp the full political impact of these ideas upon the average British audience, the call to personal compassion as a means toward rectifying greater social ills is lost on no one. That "charity begins at home" could not be more clearly represented. (404-05)

Miller remarks that the play represents the historic time of Edwardian Age which is the time "span between the death of Victoria (1901) and the beginning of World War I(1914)"(Abrams 225). It can be exemplified by the setting of the play which is in the time 1912 though it was written in 1945. Although the play can be studied from the historicist point of view as explained by Miller, it also gives the

glimpse of the capitalistic system which was inherent in the society when the play was set.

Many critics have tried their best to unfold the various aspects of this text. The play has been viewed on the theme of morality, socialism, historicism and character-audience relationship by different critics. Mostly the play has been researched for the socialist theme. But the prime concern of this research is different from the issue of other critics. It explores the sufferings of the female protagonist in the hand of capitalist and patriarch within and silent resistance to domination oppressed by this system.

Marxist feminism is a sub-type of feminist theory which focuses on the dismantling of capitalism as a way to liberate women. Marxist feminism states that capitalism, which gives rise to economic inequality, dependency, political confusion and ultimately unhealthy social relation between men and women, is the root of women's oppression. In this regard capitalism can be regarded as synonymous to patriarchy which is also a root of women's oppression. Marxism helps us understand "how economic forces have been manipulated by patriarchal law and customs to keep women economically, politically, and socially oppressed as an underclass" (Tyson 94).

Marxism, which is used to understand the feminist economical, political, and social issue in relation to male domination over female and her resistance to it is called Marxist Feminism. Gender inequality is reinforced by capitalistic mode of production. Capitalist social system is the main cause of women's oppression in society and its way out is to dismantle this capitalistic patriarchal social system. Along with capitalism, the prominent ideology of women's domination is patriarchy. Tyson defines patriarchy as:

Patriarchy is thus, by definition, sexist, which means it promotes the belief that women are innately inferior to men. This belief is the inborn inferiority of women is a form of what is called biological essentialism because it is based on biological differences between the sexes that are considered part of our unchanging essence as men and women.(85)

Patriarchy as defined by Tyson is always sexist which makes difference between men and women. This discrimination is inherent by birth in the patriarchal families.

According to Marxist theory, in capitalist societies the individual is shaped by class relations; that is, people's capacities, needs and interests are seen to be determined by the mode of production that characterizes the society they inhabit. Marxist feminists see gender inequality as determined ultimately by the capitalist mode of production and patriarchal ideologies. Gender oppression is class oppression and women's subordination is seen as a form of class oppression which is maintained because it serves capitalistic and the patriarchal values. Valerie Bryson links socialism with feminism as she writes:

Socialism was based on humanitarian ideals or a pragmatic response to poverty and the conditions of working-class life, and owed little to Marxist ideology. As such, it favoured gradual and piecemeal reform rather than revolution, and it could seem readily compatible with a feminism based on ideas of social justice rather than on an analysis of patriarchy; from this perspective, socialism and feminism could be seen as complementary, promising equality and an end to exploitation for all. (94)

Socialism, along with looking the issue of poverty, working class people, studies the plight and miseries of female as feminism did. Thus, socialism can be compared with feminism for studying about the females and their problems.

The central aspect of Marxist feminism is the belief that women's cannot be understood in isolation from its socio-economic context and under the patriarchal ideologies, and that any meaningful improvement in the lives of women requires that this context be changed. Zillah Eisenstein differentiates between the terms exploitation and oppression:

Exploitation speaks to the economic reality of capitalist class relations for men and women, whereas oppression refers to women and minorities \_\_, defined within patriarchal, racist, and capitalist relations. Exploitation is what happens to men and women workers in the labor force; woman's oppression occurs from her exploitation as a wage-laborer but also occurs from the relations that define her existence in the patriarchal sexual hierarchy-as mother, domestic laborer, and consumer. (22)

Exploitation is a term nearly related with the working class in capitalistic system, whereas oppression refers to domination over the female and minorities. But both are the terms that express the suffering from the proletariat class. In this research, both words have equal dimension because, the protagonist who suffers a lot is a female and also from working class Marxists see the alienation of labor from work, self from human beings and from whole surroundings. In capitalism, labor is treated as a commodity which can be sold and bought.

Capitalism intensifies alienation and generalizes it throughout all levels of society. The end of alienation requires communism. So, in the society, the end of

patriarchal domination requires communism. As the classless society emerges the class discrimination and gender discrimination will be diminished. Women are always considered to be inferior in all the systems of world from eras. Heidi Hartmann, with historical references, questions women's position in her essay "Capitalism, Patriarchy, And Job Segregation by Sex":

The emergence of capitalism in the fifteenth to eighteenth centuries threatened patriarchal control based on institutional authority as it destroyed many old institutions and created new ones, such as a "free" market in labor. It threatened to bring all women and children into the labor force and hence to destroy the family and the basis of the power of men over women (i. e., the control over their labor power in the family). If the theoretical tendency of pure capitalism would have been to eradicate all arbitrary differences of status among laborers, to make all laborers equal in the marketplace, why are women still in an inferior position to men in the labor market? (207)

Many ideologies came and diminished; they worked for and against many institutions in society but none of them favor and upgrade feministic value. Women were treated as inferior beings in the past and are behaved accordingly in the present too. They never get their position in society; they just live under the shadow of male ideology which in turn always exploits females. Thus, females are time and again exploited and dominated by capitalistic value and patriarchal norms and female are sometimes forced to commit suicide also.

Therefore this research will explore all the elements of exploitation and domination over females by patriarchal and capitalistic values. So to explore all the issue of female sufferings and the way they use for resistance, this research

incorporates the theory of Marxist feminism. The first chapter is the introduction that gives the whole summary and introduction of the entire project. The second chapter is the textual analysis that analyzes the textual elements along with the theory of Marxist feminism related with patriarchy and capitalism inherent in the text. And the final chapter is the conclusion of the entire thesis.

## II. Critique of Patriarchal and Capitalist Ideologies in

### Priestley's *An Inspector Calls*

This research focuses on *An Inspector Calls* as a play which depicts the domination and exploitation of capitalistic system over a female character. It depicts the real picture of the capitalistic society in which the feelings, emotions and even livelihood of the common citizens are controlled and suppressed by the means of power of status and money. Domination, exploitation and victimization of the working class women by the higher class people and struggle of the victim women for their existence and right is clearly dramatized in this famous play by Priestley which makes it appropriate to be called a resistance to capitalist and patriarchal ideologies.

*An Inspector Calls* depicts the dissatisfaction towards the capitalist and patriarchal approach of guiding and ruling society. Priestley attacks the patriarchal capitalistic, conformist society which does not provide space for free expressions of individual's thoughts and feelings. Capitalism tries to restrict the man by making rules and restrictions, standing many machines to control the desire of man. The working class people have to face and tolerate all those restrictions and dominations of the capitalists unwillingly. Even if they try to make any new rules or go against the existing rules executed by the capitalist society, they have to face punishment. They are so much suppressed by the so bourgeoisie that their raised voice cannot make any change in the torturing rules made by those people. And mostly dominated and exploited in the era are females especially from capitalist and men are claimed to be the dominators in whose control the capitalist system resides. In this regard Morgan gives the views which are epitomized by the *New York Redstockings manifesto of 1969*:

Women are an oppressed class. Our oppression is total, affecting every facet of our lives. We are exploited as sex objects, breeders, domestic servants, and cheap labor. We are considered inferior beings whose only purpose is to enhance men's lives...we have been kept from seeing our personal suffering as a political condition... the conflicts between individual men and women are political conflicts that can only be solved collectively...We identify the agents of our oppression as men. Male supremacy is the oldest, most basic form of domination...*All men* receive economic, sexual, and psychological benefits from male supremacy. *All men* have oppressed women. (qtd. in Bryson 165)

The views given by Morgan show male as the prominent figure of exploiter of female. Male supremacy makes female live inside the four walls of house; because of this they get backwarded in the society. Along with the capitalist system patriarchy is also responsible for male exploitation and domination over female. The early twentieth century saw the beginning of a movement away from an elite few controlling everything towards a situation where society tried to be more equal. There was anarchy during this period the play is set. Women were also becoming more insistent in their demands for equality: the suffragette movement becomes particularly militant at this time in history.

In *An Inspector Calls*, Eva Smith, the central character, is sacked from her job by Mr. Birling when Eva Smith with along the other girls goes on strike with their demand to raise their wage. The setting of the play is the early twentieth century which is the time of extreme rise of feminist suffrage movement. Female workers were paid low wages which was insufficient for their daily living and were compelled



to protest against these capitalist norms of low wages for females. In this aspect Bryson writes:

The analysis of the economic importance of women's domestic and caring work both that these should not be seen as simply private responsibilities and that collective solutions will have to be fought for against powerful economic interests. It is also increasingly clear that the gender division of labour occurs on a world scale, and that 'women are central to the compliant, low-paid workforce essential for contemporary capital accumulation'. (221-22)

Bryson, in above lines shows the condition of payment for women in the capitalist system. They are treated to be as inferior workers and are given low wages. The same thing happens to the central character Eva who also demands wages as per her work but not as per her sex. Instead of fulfilling the poor laborers' demand, Mr. Birling dismisses them from their job. During the interrogation, when the inspector asks the reason behind not increasing the wage rate of the laborers, Mr. Birling answers in a very capitalistic tone:

Well, it's my duty to keep the labor costs down, and if I'd agreed to this demand for a new rate we'd have added about twelve per cent to our labor costs. Does that satisfy you? So I refused. Said I consider it. We were paying the usual rates and if they didn't like those rates, they could go and work somewhere else. It's free country, I told them. (173)

Mr. Birlings' reply to the inspector makes us aware that like a person with a pure capitalist mentality, "capitalism developed out of feudalism through workers becoming dependent on the wage system, but has never provided totally for workers' needs through commodity production, instead retaining domestic labor to carry out an

important part of the reproduction and maintenance of labor power” (Gardiner 181). Low wages has been provided to females in the patriarchal society in both feudalism and capitalist system. This practice has also been made by Mr. Birling. He is concerned only with lowering the wage of the poor laborers, especially of females only for increasing his profit rate. His first priority is to make money and he is a hard-headed business man who thinks that increase in profit is only possible through the hard labor of the workers in low wage. But the hard labor is only possible if the workers are satisfied but low wages never make them satisfied which can lead to the ruin of the industries. This fact makes no difference in Mr. Birling’s thought.

Mr. Birling is concerned with his profit only but not with the sacrifices and needs of the laborers. Even the death of a person makes no difference in his feelings. Thus, Mr. Birling can be regarded as a loyal member of bourgeoisie group and bourgeoisie always want to maintain their superiority and use their power of status and money and always suppress the working class people. They simply use their power to victimize the working class people. In this regard, Zillah Eisenstein writes:

The critique of power rooted in the male/female distinction focuses most often on patriarchy. The critique of power rooted in the bourgeoisie/ proletariat distinction focuses on capitalism. One either sees the social relations of production or the social relations of reproduction, ' domestic or wage labor, the private or public realms, the family or the economy, ideology or material conditions , the sexual division of labor or capitalist class relations as oppressive. Even though most women are implicated on both sides of these dichotomies, woman is dealt with as though she were not. (6)

As a capitalist patriarch, Mr. Birling uses his power and dismisses Eva Smith from job not because she is not good at work but because she demands increase in the wages of workers especially female workers. Females are given low wages; they are exploited in the hands of rude capitalists cum patriarchs like Mr. Birling. When he hears about Eva Smith's suicide from the inspector he speaks impatiently: "Yes, yes. Horrible business" (170). This type of intentionality and nature can be seen in the corrupted thought of capitalist member, who only exploits workers in order to gain more and more profit even at the cost of the life of workers. It shows that for Mr. Birling death of a person matters least. He calls the death a "horrible business". This shows the careless attitude of a capitalist towards the common people.

Patriarchy in the capitalistic system gets so much corrupted that, they value everything in profits and loss. Relationship, emotion, feeling and love are nothing for them; these all are also related with the business deal. Marriage in capitalist society is also a form of domination for female, which is disguised by materialistic greed. In this context Shulamith Firestone argues, "Love, perhaps even more than childbearing, is the pivot of women's oppression today and that love in a patriarchal society cannot be based upon equality, but reflects women's economic and social dependency and ensures that they will not challenge their subordinate position"(qtd. on Bryson178). Marriage in patriarchal cum capitalist system is always related to economic gain rather than unity of two souls. Marriage is determined by economic dependency either of female or of families. Mr. Birling, a representative capitalist patriarch takes marriage of his daughter Sheila Birling as an opportunity for improving his business relation with his competitor. This can be clarified by Birling's conversation with Gerald Croft, his would be son-in law. He says:

Birling: Gerald, I'm going to tell you frankly, without any pretences, that your engagement to Sheila means a tremendous lot to me. She'll make you happy, and I'm sure you'll make her happy. You're just the kind of son-in-law I always wanted. Your father and I have been friendly rivals in business for some time now – though Crofts Limited are both older and bigger than Birling and Company – and now you've brought us together, and perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices. (163-64)

Mr. Birling is only concerned with accumulating profit. It shows that he has arranged his daughter's marriage with Gerald Croft only with profit motive. He has chosen Gerald Croft as his son-in-law in order to uplift his business standard. The Crofts were in upper position in business in comparison to the Birlings. Merging of the Crofts and the Birlings business would bring a huge amount of profit to him. His capitalistic intention of accumulating money becomes clear in his dialogues mentioned above. As the nature of Capitalist male, he is loyal to capitalist society but he forgets to be a loyal father. This makes him a true representative of capitalist patriarch. He commodifies his own daughter for fulfilling his business motive. Let alone his reification of his female worker like Eva Smith.

In the play, Birling represents a capitalist and patriarchal society. This is an economic system that is based on the private ownership of industry. The problem with capitalism is that it often leads to the few exploiting many and creates a situation where those who have money have the power to stop others from sharing the wealth. Capitalism is often part of conservatism. Conservatives believe that people should take greater responsibility for themselves. Traditionally conservatives have the belief

that people enjoy the benefits of hard work and success. Opponents of conservatism believe that it reduces social mobility and that it benefits the rich over the poor: "... [A] man has to make his own way – has to look after himself – and his family too, of course ... [A] man has to mind his own business and look after himself and his own"(168). These words by Mr. Birling show that he is a pure economic man in a capitalist society as well as pure patriarch. He, in above lines, is giving moral to his children that every individual should look their own life; they should only mind their own business. This type of teaching is depiction of patriarchal capitalist system, where children will also learn to be mean and individualistic. The primary source of any education is family where child learns the way of life. The ideology of patriarchy also start from this institution, in the same context Kate Millett writes in her *Sexual Politics*. According to her:

‘Patriarchy’s chief institution is the family’, and many other radical feminists have agreed that, contrary to the assumptions of conventional political theory, the family is indeed a central part of society’s power structure; as such it both sustains patriarchal power in the ‘public’ world and is itself a source of women’s oppression. Far from being a ‘natural’ arrangement or individual choice based on mutual love and respect in which the emotional, sexual and domestic needs of adult partners are met and their children cared for, it is a social institution in which women’s labour is exploited, male sexual power may be violently expressed and oppressive gender identities and modes of behaviour are learned. (qtd. in Bryson 175-76)

As defined by Millett, patriarchy is inherited in the family from the parents. Family is the chief institution in society, which is also taken as secure place where emotions are

shared among members. But it is opposite in the families of capitalist society; the supposed to be place with love and emotion turns to be main place for exploitation and school for exploitation education. Females in the capitalist society also become victim inside their families in different manner, either as unpaid housewives or as producers of children and means of their husband's sexual pleasure. Female exploitation and domination starts from their own family and family members and what they learn in their family they practise it with others in the society.

This type of corrupted and immoral lesson has also given been in Birling's family too. In this drama, we can see that Sheila Birling (daughter of Arthur Birling) is one of the members of capitalist society whose power of status and money has victimized the protagonist, Eva. After the loss of job in Mr. Birling's factory she has joined a new job in a fashion store. But because of the lesson got from her father, Sheila exploits the life of a working girl who has nothing to do with her. Just because of jealousy she sacks Eva from her job, which also becomes a reason behind the ruin of Eva's life. Sheila tells this event to Inspector Goole in the time of interrogation:

Sheila [distressed]: "I went to the manager at Milwards and I told him that if they didn't get rid of that girl, I'd never go near the place again and I'd persuade mother to close our account with them"

Inspector: And why did you do that?

Sheila: Because I was in a furious temper.

Inspector: And what had this girl done to make you lose your temper?

Sheila: When I was looking myself in the mirror I caught sight of her smiling at the assistant, which I was furious with her. I'd been in bad temper anyhow. (180)

Sheila's such useless action pushes Eva's life in trouble. Her action has created a lot of problems in Eva's life. Sheila uses the power of her father's status and money to dismiss Eva from her job in Milwards. This type of rude and meaningless attitude of Sheila is the product of her upbringing in corrupted capitalist patriarch system.

As Birling does not fall behind in firing the girls who have led the strike for more wages, Sheila also does not think twice about causing the shop assistant (Eva) to get in trouble. Though this type of economic exploitation is outcome of capitalist ideology inherent in the families, some people especially women sometimes realize their guilt for exploiting working group. In this regard Millet says:

Patriarchy is primarily maintained by a process of conditioning which starts with childhood socialisation within the family and is reinforced by education, literature and religion to such an extent that its values are internalised by men and women alike; for some women this leads to self-hatred, self-rejection and an acceptance of inferiority. Despite the success of this 'interior colonisation', patriarchy also rests upon economic exploitation and the use or threat of force. This means that its history is a record of man's inhumanity to woman. (qtd. in Bryson 166 )

Sheila admits her mistake distressfully. She blames herself for the death of Eva and feels guilty.

She regrets for being furious with Eva in a very small and ruthless matter and explains the reason why and how she made Eva leave the job in Milwards:

Sheila: I'd gone in to try something on. It was an idea of my own mother had been against it, and so had the assistant- but I insisted. As soon as I tried it on, I knew they had been right. It just didn't suit me at

all. I looked silly in the thing. Well, this girl had brought the dress up from the workroom, and when the assistant- Miss Francis- had asked something about it, this girl, to show us what she meant had held the dress up, as if she was wearing it. And it just suited her. She was the right type for it, just as I was the wrong type. She was a very pretty girl too- with big dark eyes- and that didn't make it any better. Well, when I tried the thing on and looked at myself and knew that it was all wrong, I caught the sight of this girl smiling at Miss Francis- as if to say: 'Doesn't she look awful'- and I was absolutely furious. I was very rude to both of them, and then I went to the manager and told him that this girl had been very impertinent. (180)

From these words by Sheila, it becomes clear how rudely Sheila had behaved with Eva. From her action of using power of status and money to get Eva dismissed from her job at Milwards, it becomes clear that bourgeoisie are always ready to victimize and dominate the working class proletariats. Though she regrets now, her misuse of father's status and their family's goodwill as customer becomes one of the rising actions which leads Eva to commit suicide.

Eva is once again exploited by the capitalist member who uses the patriarchal ideology. Sheila becomes jealous of Eva because she herself is a female and one female cannot tolerate the beauty of another female. Had the salesman been male, Sheila would not have become jealous. Thus, females are also suffering from the hand of females. Because of being a girl and also a worker, Eva has suffered a lot which proves that capitalistic nature is synonymous to patriarchy. Both take exploitation as their inherent characteristics. About the relation between patriarchy and capitalism, Zillah Eisenstein says:



Capitalism uses patriarchy and patriarchy is defined by the needs of Capital. This statement does not undermine the above claim \_ that at the same time one system uses the other, it must organize around the needs of the other in order to protect the specific quality of the other. Otherwise, the other system will lose its specific character and with it its unique value. To state this as simply as possible one could say that: patriarchy (as male supremacy) provides the sexual hierarchical ordering of society for political control and as a political system cannot be reduced to its economic structure; while capitalism as an economic class system driven by the pursuit of profit feeds off the patriarchal ordering. Together they form the political economy of the society, not merely one or another, but a particular blend of the two. (28)

Both patriarchy and capitalism, according to Eisenstein, are in mutual relationship. Both aspects are based on each other. Both patriarchy and capitalistic system make the hierarchical order of class inside society to make stand in politics. Rudeness and jealousy by Sheila is because of patriarchal value that she has internalized from her family and the power she uses of her wealth is immoral feature given by capitalist system where she grows up. But she is also the character of self-realization.

However, through the presence of Sheila in the play, it can be known that in the capitalist society there are some people who are caring, sensitive and soft-hearted. Though Sheila is also a little bit responsible for Eva's demise, it is not her intentional activity. It is her mistake conducted in furious mood but in fact, she is a sensitive lady. We come to know the real attitude of Sheila when she says: "No. not really. It was my own fault"(180). Sheila's changed attitude is revealed when she speaks to Eric:

Sheila: Oh shut up, Eric. I know, I know. It's the only time I've ever done anything like that, and I'll never do it again to anybody. I've noticed them giving a sort of look sometimes at Milwards- I noticed it even this afternoon- and I suppose some of them remember. I feel now I can never go there again. Oh- why had this to happen? (181)

After the acknowledgement of Eva's death, and finding herself also responsible for Eva's death, she realizes her regret and confesses her guilt as well as promises never to hurt anyone like she had done to Eva. Sheila becomes the reversal character in the course of play by realizing her mistake and avoiding patriarchal teaching of immorality and showiness value of capitalism. Sheila in one sense resists to the patriarchal value. Helene Cixous says in this regard:

Women will not learn to resist patriarchal thinking by becoming part of the patriarchal power structure, that is, by obtaining equal status and equal opportunity in current patriarchal society. For women's acquisition of power within the existing sociopolitical system would not adequately change the system. Indeed, the result would be that women would become more like patriarchal men because they would learn to think. Instead, as the source of life, women are themselves the source of power, of energy. We therefore need a new, feminine language that undermines or eliminates the patriarchal binary thinking that oppresses and silences women. (qtd. in Tyson 100)

Until female does not become bold and open to her mistake, she cannot leave the patriarchal thought inherent in her. Realizing guilt is also a task of courage, as Sheila realizes her mistake; makes silent resistance to patriarchal norms of the capitalist society. Her resistance is within the inter-class.

Gerald Croft, another member of bourgeoisie society who is also responsible for pushing Eva's life into problems is not as willing as Sheila to admit his part in the girl's death to the Inspector and initially pretends that he never knew her. He is a bit like Mr. Birling who only desires to protect his own interest. He is not changed even at the end of the play. He has not gained new sense of social responsibility. He is the one who lacks insight. Actually Gerald met Eva at music hall in Brumley. Eva introduced herself with the name "Daisy Renton". She was hungry and had no money to buy food for herself. Gerald Croft admits that he bought her some dinner and also gave her the keys to some rooms he was keeping an eye for a friend, and he gave her some money. Gerald explains how he started conversation with Eva / Daisy Renton and how he tried to help her with food and rental room:

Gerald: Yes. I asked her questions about herself. She told me her name was Daisy Renton, that she'd lost both parents, that she came originally from somewhere outside Brumley. She also told me she'd a job in one of the works here and had to leave after a strike. She said something about the shop too, but wouldn't say which it was, and she was deliberately vague about what happened. I couldn't get any exact details from her about her past life. She wanted to talk about herself- just because she felt I was interested and friendly- but at the same time she wanted to be Daisy Renton- and not Eva Smith. In fact, I heard that name for the first time tonight. What she did let slip- though she didn't mean to- was desperately hard up and at that moment was actually hungry. I made the people at the county find some food for her.(190-91)

After the long denial for recognizing Eva, finally Gerald recognizes her but by the name Daisy Renton. According to his statement to Inspector, it is cleared that Eva after the dismissal for her job twice, because of Sheila, wanders here and there in search of food and support. She comes in the contact of Gerald who claims that he helped her because of humanity, otherwise nothing else. It seems that he wants to prove himself great in the eyes of Sheila and other family members. But the reality is different which is revealed when he says:

Gerald (steadily): I discovered, not that night but two nights later, when we met again- not accidentally this time of course- that in fact she hadn't a penny and was going to be turned out of the miserable back room she had. It happened that a friend of mine, Charlie Brunswick, had gone off to Canada for six months and had let me have the key of a nice little set of rooms he had- in Morgan Terrace- and had asked me to keep an eye on them for him and use them if I wanted to. So I insisted on daisy moving into those rooms and I made her take some money to keep her going there. [Carefully to the inspector] I want you to understand that I didn't install her there so that I could make love to her. I made her go to Morgan Terrace because I was sorry for her, and didn't like the idea of her going back to Palace Bar. I didn't ask for anything in return. (191)

Gerald's intention can be seen clearly in his dialogue. He can be easily represented as a capitalist person with ruthless patriarchal morality. He uses girls for his pleasure. Although he was engaged in affair with Sheila he gets close to Eva. He tries to take advantage of the helpless condition of Eva and gets close to her appearing to be a helpful person. He goes close with Eva, shares moments with her but at the end he

pretends to Sheila as if he had not any attachment with Eva. He says, "I didn't feel about her as she felt about me" (192). His intention of living with Eva is neither for love nor for humanity; he comes near to Eva only for sexual pleasure.

He even ignores Sheila and hardly comes near to her during the time when he is close to Eva. He tells a lie to Sheila that he is busy in business affairs but actually he is busy in an affair with Eva. Even after being so close to Eva, he breaks off the affair with her. He gives her some amount of money before he leaves her:

Inspector: Yes. When did the affair end?

Gerald: I can tell u exactly. In the first week of September. I had to go away for several weeks then- on business- and by that time Daisy knew it was coming to an end. So I broke it off definitely before I went

Inspector: how did she take it?

Gerald: better than I'd hoped. She was- very gallant- about it...

Inspector: She had to move out of those rooms?

Gerald: Yes, we'd agreed about that. She'd saved a little money during the summer-she'd lived very economically on what I'd allowed her- and didn't want to take any more from me, but I insisted on a parting gift of enough money- though it wasn't so very much- to see her through to the end of the year.(193)

Gerald meets Eva, gets close with her, has an affair with her, even ignores Sheila at the time when he is with Eva and finally leaves Eva. All these attitudes prove that he uses Eva for his pleasure; he has emotional attachment neither with Eva nor with Sheila. Had he truly loved Sheila, he would not have been close to Eva and had he really loved Eva, he would not have left her. It means feelings and emotions carry zero value to Gerald. He plays with Eva's feelings and emotions and takes advantages

of poverty and loneliness of a working class girl by means of power of money, which is the characteristic of the corrupted member of patriarchal families in the capitalistic system. He, at the same time, betrays two female characters: one who is in problem and other with whom he has been engaged. Eva has been time and again exploited sexually and emotionally in the hand of capitalist and patriarchal tendencies. Though Sheila was from bourgeois class; because of being female she too is betrayed or in other sense exploited by the patriarchal norms of the same class.

Males with patriarchal values always see female body as an object to fulfill their sexual desire, they are no more than the pleasure giving puppets. Females are the toys for play in the patriarchal societies within the capitalist system where male thinks that they can do anything with the power of money; they even can exploit any woman sexually by taking benefit from their problems and sufferings. In this context Bryson writes:

Sexuality has been seen as symptom, product or cause of patriarchal society, part of a world in which men have authority, women are economically dependent, and male needs and desires set the agenda in all spheres. From this perspective, sexual behaviour today is neither 'natural' nor freely chosen, but is bound up with ideas of ownership, domination and submission; many have also argued that it is conditioned by a manmade culture in which pornography is all-pervasive, sexual violence is tolerated, women are treated as sex objects and different moral codes exist for men and women. (188)

Bryson blames patriarchy for being cause behind the exploitation of women. Male always creates stereotypes of females as inferior, passive, docile, submissive and so on. Sexual behavior nowadays not remains natural and intentional; they become the

conducts of exploitation, upgrading business and game for the males in the patriarchy. Sex inside marriage is also a type of exploitation: “Although not all men actually rape, all men benefit from the sexual violence that curtails women’s lives and leads them to seek the protection of one man against all others” (Bryson 192). According to Bryson, marriage is intentional sexual exploitation of male over female which is only secure from many male hands. Therefore, female in all contexts is sexually exploited by males.

In the play too, two female characters are victimized by capitalist and patriarchal ideologies; one from the proletariat class and other within the same class of victimizers. In patriarchy female of all class are oppressed in the hand of male. Regarding this Mary Inman says, “All women are oppressed in these areas of life (home, in education, in the media, in the manufacture of femininity and in the sexual double standard) and insisted that the working-class man could himself be an oppressor of his wife – she called this ‘male domination under class rule’” (qtd. in Bryson 103). Eva is oppressed as being from working class and female, whereas Sheila is oppressed within the same class. Sheila, though herself is victimizer in the beginning, latter herself is victimized by the same system from where she learnt to victimize others. She is neither really loved by Gerald nor she is treated as a lovely daughter by her father. Her engagement with Gerald was only to clear the business conflict that was between the Crofts and the Birlings. The protagonist, Eva also suffers a lot, even more than Sheila, from the upper class males and even from upper class females. She has to leave her job and has to be compelled to make undesirable sexual relationship only for joining her food and mouth. She is sexually exploited firstly by Gerald and again by the Eric, another member of patriarch-capitalist society which forces her to commit suicide.

Eric Birling, the son of Arthur Birling is represented as ignorant, immature and careless figure at the starting, but later he gains insight and is presented as a remorseful character. He is a heavy drinker and is in bad relationship with father. Actually, it was Eric Birling who made Eva pregnant. Eric reveals the fact to inspector that he first met Eva Smith in the palace bar in November. He bought her a few drinks, took her back to his lodging, made a ruckus and made her let him in. After the bunch of domination suffered by Eva in the corrupted patriarchal and capitalist society she starts drinking and wanders here and there as a street girl. Many females to avoid the frustration of social domination take the help of drinks for which they once have to be exploited. Because of frustration, there comes change in their behavior: "Women's behaviour began to change. Women could now be seen smoking and drinking (despite Prohibition), often in the company of men and without chaperones. They could be seen enjoying the sometimes raucous nightlife offered at nightclubs and private parties" (Tyson 121). As Tyson defines, many females become the addicted smoking, drinking, bar dance and so on for forgetting their suffering. For this habit of addiction also males are responsible. Males, even in this state of women also, take the benefit of their suffering; they make them drunk and intoxicated and exploit sexually, which leads to the unwilling pregnancy of females. The same thing also happens to Eva.

According to Eric, he met her next time at the same bar. He bought her more drinks and took her home again and two made love again which made Eva Pregnant. Though Eric kept secret relationship with Eva he admits that he was not in love with her as he says: "I wasn't in love with her or anything- but I liked her – she was pretty and a good sport"(204). When Eric got to know that Eva was pregnant, he instead of



insisting on her for marriage, gives her some money to help her which is clarified in the conversation with Inspector Goole:

Inspector: Did she suggest that you ought to marry her?

Eric: No. she didn't want me to marry her. Said I didn't love her- and all that. In a way, she treated me- as if t were a kid. Though I was nearly as old as she was.

Inspector: so what did you propose to do?

Eric: Well, she hadn't a job- and she'd no money left- so I insisted on giving her enough money to keep her going- until she refused to take any more-

Inspector: How much did you give her altogether?

Eric: I suppose- about fifty pounds all told. (204)

From this conversation between inspector and Eric it is clear that Eric tried to clean his mistake with the help of money. This is what almost all the bourgeois with patriarchal ideologies try to do. In this drama both Gerald Croft and Eric Birling have tried to cleanse their mistake with money. They were either unknown or they did not care of the fact that the sore in heart and infection in feelings and emotions can never be healed with money. It needs love care and protection. But Eva was very unlucky that she never got love and care from any of her partner. She was victimized again and again by the capitalistic mentality of people of patriarchal society like Gerald and Eric for whom money is everything and it can heal all the wounds. These all characteristics and motives of both characters depict the vulgarity which was omnipotent in the nature of corrupted capitalistic members.

Sexual and professional exploitation becomes the reality of Eva's life. Her life becomes the house of miseries and exploitation by the male ideology; even Sheila's

dominance is the outcome of male ideological teaching: “Male domination of the female body is the basic material reality of women’s lives; and all struggle for dignity and self-determination is rooted in the struggle for actual control of one’s body” (Bryson 189). Male always try to control over female body. Female’s body has always been colonized by males, either in the form of marriage or with the power of money. This type of view has been well illustrated in a pamphlet issued by the Leeds Revolutionary Feminist Group in 1979:

Only in the system of oppression that is male supremacy does the oppressor actually invade and colonise the interior of the body of the oppressed ... Penetration is an act of great symbolic significance by which the oppressor enters the body of the oppressed ... its function and effect is the punishment and control of women ... every act of penetration for a woman is an invasion which undermines her confidence and saps her strength. (qtd. in Bryson 189)

As illustrated by Leeds Revolutionary Feminist Group, sex is a process of colonizing female body and penetration is act that symbolizes the oppressor’s entrance into the female body, which makes female suffer a lot. A clear example of this type of suffering is seen in the case of Eva. Penetration by Eric makes Eva suffer a lot, which leads to her destruction. After this act of Eric, Eva was pregnant and she went to a social organization lead by Mrs. Birling, also known as Sybil Birling, for justice and her unborn child but as Mrs. Birling is also rooted in the patriarchal and capitalist ideologies, she refuses to help her which finally pushes her to commit suicide.

In 1912 there was no welfare state in Britain. Poor people often depended on charity. But the wealthy people such as Mrs. Birling in the play usually controlled the charity. But such controllers of the charity usually fail to fulfill their responsibility

and give justice to the poor people of the state. Mrs. Birling was a prominent member of the Brumley women's charity organization. It was an organization to which women in distress can appeal for help in various forms. Mrs. Birling accepts with dignity that her charity organization has done a lot to help the helpless women who are in the need of help and support: "We've done a great deal of useful work in helping deserving cases"(195). She proudly accepts that she and her organization have done a great deal of works in order to help the women in need. But in reality the truth is just opposite in case of Eva Smith. After getting pregnant Eva comes to the charity organization of Mrs. Birling seeking some help from her and her organization. But Mrs. Birling refuses to help her because the girl assumes the name "Mrs. Birling" at the meeting with Sybil Birling:

Mrs Birling: Yes.it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told me at first- about a husband who'd deserted her- was quite false. It didn't take me long to get the truth- or some of the truth- out of her. (197)

But Mrs. Birling refuses to accept her mistake. She says proudly, "Simply because I've done nothing wrong- and you know it" (198). Mrs. Birling is a cold woman who tries to deny things that she does not want to believe: Eric's drinking, Gerald's affair with Eva, and the fact that a working class girl would refuse money even if it was stolen. "Oh- she had some fancy reason. As if a girl of that class would ever refuse money" (199). The use of words "girl of that class" shows Mrs. Birling's thought that she is socially and morally superior, almost as though the poor are by definition

squalid and worthless. Emphasis on “that” shows her disgust in the working class. It also shows Mrs. Birling’s domination of the working class people. She admits that she was prejudiced against the girl who applied to her committee for help and saw it as her duty to refuse to help her. Her narrow sense of morality dictates that the father of a child should be responsible for its welfare, regardless of circumstances: “I’ll tell you what I told her. Go and look for the father of the child. It’s his responsibility” (198). This type of dominating statement spoken by a woman in a high position of charity organization to the girl who is in need of help, who is alone, friendless, almost penniless, desperate, and the one who needed not only money but also advice, sympathy, and friendliness also represent degraded and immoral intent of Mrs. Birling in the capitalistic society rooted in patriarchal ideologies. Instead of helping, she slams the door in Eva’s face which is also the slamming on the face of working class people by the money-minded and profit-headed higher class people. These all incidents concerned with Mrs. Birling depict her as true female representative of capitalist and patriarchal ideologies. Because of this, she also denies hearing case which is related to Birling’s family; instead she ignores Eva’s problems and suffering. It is because Mrs Birling is an agent of patriarchy and capitalism.

Most females, especially of higher class, living in male ideological society themselves turns to be the supporters of male ideology, full of exploitation and domination. These types of females internalize the patriarchal aspects. In this regard, Bryson says:

Although the ‘bourgeois feminists’ (or ‘women’s righters’ as they were often called) were sometimes more able to identify instances of sex oppression, their liberal individualist perspective did not allow for the possibility of the systematic domination of women by men, or for the

ways in which such oppression might serve the needs of capitalism. Some of course did criticise social inequality, but many were in most respects highly conservative, and few were prepared to work with or join a party which was still formally committed to class war and revolution and which refused to allow the reality of any cross-class gender interests. (109)

Mrs. Birling because of the influence of patriarchy and capitalism, ignores Eva to help, which is the final way to get her rights and this ignorance towards her problem is also the final push for committing suicide. Although being a female, Mrs. Birling does not feel and realize Eva's problem only because Eva is not of her class. This shows the class exploitation of female of proletariat class by female of bourgeois class. She cannot be out from the capitalistic and patriarchal influence. In this context Bryson says:

Experience, however, was to show that the sexual division of labour could flourish in communes as well as in the nuclear family; 'progressive' men might pay lip-service to feminist principles, but in practice they too benefited from patriarchy and could dismiss women's complaints as petty and trivial; many feminist women also found that years of training in domestic skills and expectation could be hard to put aside.(176)

Because of long living and learning in patriarchal society, many females make male ideologies their habits and practise them to others especially to inferior group. In the course of time, female supporters of male ideologies even forget the feminist principles and the personal female life and blindly support and also walk along the

way created by males. These females also forget the duty of one female towards other female; the only thing they remember is the way of the world made by males.

Mrs. Birling's support of the male ideology can be seen in the starting of the play, where she is teaching morality to her daughter about male's business and the duty of female is to understand and support it. It is clear in her reply to Sheila when she questions Gerald about not meeting her for long time: "Now, Sheila, don't tease him. When you're married you'll realize that men with important works to do sometimes have to spend nearly all their time and energy on their business. You will have to get used to that, just as I had" (163). This type of thoughts of females makes male cheat them and exploit them, even in the bourgeois class. Gerald, to whom Mrs. Birling thinks to be busy in business work but in reality he is busy in exploiting a working class girl as well as also betraying Sheila, an upper class girl; i.e. females in any context and in any class are exploited by males and some time females like Mrs. Birling also helped these males knowingly or unknowingly. This type of support towards male ideologies and indifference towards the lower class victims makes Mrs. Birling a true supporter of capitalist and patriarchal system, an agent of capitalist patriarchy.

But at the end of the play, she has had to come to terms that her son is a heavy drinker who got a girl pregnant and stole money to support her; her daughter will not marry a good social 'catch' and that her own reputation within the town will be sullied. And, like her husband, she refuses to believe that she did anything wrong and does not accept responsibility for her part in Eva's death. Her refusal to accept the responsibility for her part in Eva's death shows that she is a heartless member of the capitalist society inherent with patriarchal ideology that never hesitate to dominate the working class people, especially females and who can turn insensitive towards the

pain of the working class girl. The pain and sufferings of the working class people can bring no change in the emotions of such rigid bourgeois woman rooted in patriarchal belief.

Except Sheila Birling and Eric Birling, from the Birling family no other member is ready to accept the responsibility for their part in Eva's suicide. Even from the death of the girl, no one learns the lesson and no one is ashamed of what they have done. The conversation between the Birling family members after the departure of the inspector shows that no one understands that their irresponsibility has forced Eva to end her life.

Eric: Well, I don't blame you. But don't forget I'm ashamed of you as well- yes, both of you.

Birling(angrily): Drop that. There's every excuse for what both your mother and I did- it turned out unfortunately, that's all. ...

Sheila: I don't know where to begin.

Birling: Then don't begin. Nobody wants you to.

Sheila: I behaved badly too. I know I did. I'm ashamed of it. But now you're beginning all over again to pretend that nothing much has happened-

Birling: nothing much has happened! Haven't I already said there'll be a public scandal- unless we're lucky- and who here will suffer more than I will?

Sheila: But that's not what I'm talking about. I don't care about that.

The point is, you don't seem to have learnt anything. (208)

The Birlings lack any sense of moral because they believe that they are at a higher position and are superior to everyone else. It is Arthur Birling who is affected

most from not having morals. Priestley in this drama shows the criticism of deceitfulness and hypocrisy of the capitalist and patriarch through the use of Mr. Birling and Mrs. Birling. He presents a moral lesson through the character of inspector Goole. The inspector is there to teach the family a lesson of responsibility for one's action. Inspector as the spokesperson of the playwright says:

Inspector: But just remember this. One Eva Smith has gone- but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering, and chance of happiness, all intertwined with our lives, with what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night.(207)

The speech is not only referring to the Birlings but to the capitalist cum patriarchal society. This speech by the inspector is a clear warning about what could happen if one is to ignore his responsibility. Running away from one's responsibility may cause the destruction of oneself. This sudden revelation is very effective because it makes the audience themselves aware that even they could have brought about similar tragedies without even knowing it, or at least become aware that there are "millions and millions and millions of Eva Smiths and John Smiths still left" (207), meaning that there are a multitude of people in the world to whom similar circumstances have transpire; people who are so often forgotten in modern capitalistic patriarchal society, the audience suddenly become aware of these people, a revelation no doubt infinitely given weight and significance by the sudden manner that the Birlings' involvement with Eva Smith is made clear.



Priestley communicates his message very well by setting the play in 1912 because two years later, The Great War, or World War First, occurred, and in 1939 the Second World War occurred. The “fire and blood and anguish” (207) almost certainly refers to these wars, in which millions of lives were lost because, arguably, nations were acting like Mr. Birling, with greed, and ignorance to “Eva and John Smiths” of the world. The suicide of Eva Smith can be taken as the starting phase of revolution against the patriarchy and capitalism which will surely one day destroy the bourgeoisie and the male ideologies: “Male supremacy and capitalism are defined as the core relations determining the oppression of women today” (Eisenstein 1).

In this way, the behavior and treatment towards Eva by the Birlings and Gerald Croft, give the true picture of domination and exploitation which is the basic feature of capitalism and patriarchy. Moreover, Sheila’s engagement with Gerald only for the purpose of business motive also depicts female exploitation within same class. Gerald and Eric’s sexual exploitation of Eva and Mrs. Birling’s refusal to help her also delineates the beliefs of patriarchy and capitalism. These incidents are guided by male ideologies within capitalist system which make the play *An Inspector Calls* a mirror of capitalistic and patriarchal exploitation of females and working class. By being fed up of Birlings’ torture and exploitation, Eva’s committing suicide and Sheila’s realizing guilt as well as breaking engagement to Gerald too make this play a silent or initial resistance to patriarchal and capitalist ideologies. The fictional world described in this play is true depiction of the practice of capitalistic and patriarchal exploitation which is experienced by the main character Eva and to some extent by Sheila that makes the play an interesting and thrilling example of domination under capitalism and patriarchy.

### III. Conclusion: Resistance to Reification of female in Priestley's *An Inspector Calls*

After a thorough analysis and research on the Priestley's *An Inspector Calls*, the researcher comes to the conclusion that the drama depicts the evils of capitalism and patriarchy in fascinating and effective manner. It not only dismantles the illusion of capitalist and patriarchal norms and values, but also invokes the feeling of rebellion to its audience and readers.

The drama portrays the corrupted nature of the hypocritic and self-centered members of the patriarchal families in capitalistic system from whose hand the central character Eva Smith suffered a lot. The play with the purview of capitalistic eye depicts the exploitation of working class by the capitalist classes, it is accomplished by portraying the capitalist family, while Eva Smith to represents the working class female. She has to pass from very pathetic and pitiful condition which leads her to commit suicide. And this suicide is a form of silent resistance which is the outcome of dissatisfaction of domination inherent in the capitalistic-patriarchal system. Eva suffers mainly because of being a female from working class. And another female character Sheila from bourgeois class is also used in the hand of patriarch and capitalism. Relationship in capitalist class is only meant for business motives as Sheila is going to be married with Gerald only because to clear business conflict between two families and after engagement too she is betrayed by Gerald who makes relationship with Eva.

As all the systems and institutions in the society are under the control of bourgeois then and are rooted with male ideologies, they have created monopoly in the whole system. The social class system is based upon hypocrisy, lies and selfishness. They are motivated by business motive for which they can go beyond any

limit. In the name of money making they always exploit the lower class and make them hard work in low wages. The distribution of economy is fully imbalanced; one is with the full hand other with empty hand. The full hand is always in the position of power which voids the empty hand even from their fundamental right and which also compel them to empty their life from this world. Domination is fundamental characteristic of such degenerated capitalistic and patriarchal society and this fundamental characteristic also can be seen in the play in the context of central character Eva's life resulted into death because the domination of the degenerated capitalistic society, full of male ideologies. As in the play, the bourgeoisie characters Arthur Birling, Gerald Croft, Sybil Birling and others to protect themselves from the public scandal deny to accept their responsibility in part of Eva's suicide and instead make Eva's scandal. They do not realize or accept that their actions have consequences for which they are responsible. This shows that how the degenerated member of capitalist society dominates the workers even after their death also only to maintain their status-quo in the capitalistic and patriarchal norms and values. It uses and abuses those in the working class, then 'throw them away' if they become inconvenient and no longer useful, such as, the use of Eva Smith by each family member of the Birlings. Once she was used they did not want to know her, showing their selfishness and irresponsibility.

These all incidents and the actions in the play give the glimpse of capitalistic system and its immoralist value of its member which makes the play a critique of capitalism and patriarchy which go hand in hand. This research has tried to explore negative sides of the capitalist and patriarchal ideologies, of the play by analyzing the characteristics of the capitalist patriarchy. In short, Priestley in *An Inspector's Calls*

critiques capitalist and patriarchal ideologies because of their reification of females and especially working class females.

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