

Goole: A Supernatural Inspector and a Social Reformer of the Class Conflict in J. B. Priestley's *An Inspector Calls*

Lect.Dr. Tajaddin Salahaddin Noori
Department of English / College of Education for Humanities/
University of Kirkuk

Abstract

This article discusses that John B. Priestley's play *An Inspector Calls* is featured with a supernatural inspector. It will be divided into two parts. The first part will focus on giving a synchronic or a textual analysis of *An Inspector Calls*. It will show that Goole has apparition looks, mysterious strategies in investigations, a pre-knowledge of local and global events before they take place, and a prophetic prophecy of the Birlings' mistreatment of their servant, Eva Smith, and its future consequences. For this reason, Goole will be introduced as an unworldly investigator. The same part of this article will also display Goole as a social reformer between the working class and the bourgeoisie and how Goole does not want to punish the Birlings physically but to awaken their conscience and lead them to self-discovery.

Keywords : J.B. Priestley, *An Inspector Calls*, Marxism, Edwardian Era, British Modern Drama

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غوول: مفتش خارق للطبيعة ومصلح اجتماعي للصراع الطبقي في زيارة مفتش بريستلي. ب. مسرحية ج

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المستخلص

يتناول البحث الموسوم شخصية المفتش غوول في مسرحية جون ب. بريستلي زيارة مفتش كشخصية خارقة للطبيعة. ينقسم هذا البحث الى قسمين: القسم الأول سيركز على إعطاء تحليل متزامن أو نصي للمسرحية. سيقدم شخصية غوول في هذا الجزء على انها شخصية خارقة للطبيعة لأنها تمتلك مظهر غريب الاطوار الى حد ما، وتستخدم استراتيجيات غامضة في التحقيق بانتحار الخادمة ايضا سميث، وتقدم نبوءة مسبقة عن سوء معاملة عائلة برلينغتن لخادمتهم ، ايضا سميث ، وعواقبها المستقبلية وكذلك ادراك غوول بالأحداث المحلية والعالمية الغيبية قبل حدوثها.

كلمات مفتاحية: ج ب بريستلي، زيارة مفتش، النظرية الماركسية، المسرح البريطاني

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Introduction:-

J. B. Priestley's *An Inspector Calls* is a masterpiece in supernaturalism and the class conflict. Priestley adapts a supernatural element as a new technique to display socio-economic issues related to the class conflict. The play is a three-act drama that centers on an inspector with supernatural abilities visiting an Edwardian middle capitalistic family, the Birlings, to accuse them of their servant's suicide, Eva Smith. Interestingly, *An Inspector Calls* combines hybrid dramatic genres and their different aspects together. Samantrai (2017) indicates that the play has some aspects of detective genres, an inspector investigating the reasons behind Eva's suicide. At the same time, the play also has some aspects of medieval mystery or morality plays. Like Christ, the inspector makes other characters see and realize the sins in their mistreatment of Eva Smith and forces them to confess their sins reaching to a state similar to Salvation (p. 215). The play also embodies some characteristics of Greek drama. Moosa and Noori (2008) explain that there are many aspects in Greek drama such as, the entire society gets involved through the play as the play depicts the society, the play's structure is composed of three acts, and the play has supernatural elements (p. 2). Similarly, all characters in *An Inspector Calls* get involved with Eva Smith's suicide directly or indirectly and the play embodies different classes in Edwardian society. The play also has three acts and a supernatural character. Significantly, *An Inspector Calls* was performed on different Western and Eastern stages for many years. According to Tom Priestley (2016), his father wrote *An Inspector Calls* by the end of World War II, specifically in the autumn of 1944. Priestley could not find a theatre stage in London to perform the play. For this reason, Priestley sent his script to his Russian translator. So then, the play was performed separately in Tairov Kamerny Theatre and Leningrad Theatre in Moscow. Priestley and his family members were invited to attend the play's performance by SOV which is the Soviet Society for Cultural Relations with Foreign Countries. The play was performed on the 11th of September, Priestley's birthday, 1945. A year later, it was performed in the New Theatre in London (p.302). At the same time, the play also had the longest running performance in the history of English drama. It was seen by more than five million people around the globe. (Samantrai, 2017, p. 228). In other words, *An Inspector Calls* became a timeless masterpiece as it attempts to identify the class conflict which can be found in every

corner in this globe. At a national level, Barnett (2022) declares that "*An Inspector Calls* is undoubtedly a popular play: it is a much-translated staple of the international repertoire and a frequently set text on British school examination syllabi." (p.382). Thus, *An Inspector Calls* became an important piece of art in the world drama. However, this article focuses on the written text of the play. Firstly, it represents Goole in *An Inspector Calls* as a supernatural being who transcends the traditions of investigation with a ghostly likeness. Secondly, it explains that the play opens a new horizon for supernaturalism in drama and gives it not only an investigational role but also a reformative one. Besides, this article will highlight Goole's success in exposing the upper classes' sexual exploitation of their workers. It will also emphasize the inspector's ability to challenge the class bias of the characters in the play and his attempt to change their perspectives towards other classes. The literary theory of Marxism is adapted here to explain these issues in this article. The literary theory of Marxism is mainly related to Karl Marx and his ideas about the class conflict in capitalist societies. Marx categorized Western societies as capitalist societies mostly composed of the upper level or the ruling class and lower or working (proletariat) class. Marx developed a pyramid shape of base/structure level to explain the role and the place of these social classes. The 'base' includes both the 'forces of production' and the 'relations of production'. The forces of production include raw materials, such as the land, machinery tools, technology, and above all the workers and their skills, to mention a few. The mode of production refers to the class relations among all those who are involved in the production. For example, the slave mode would produce master/slave relations while the capitalist mode produces bourgeois/proletariat relations. Equally important, the 'superstructure' refers to many legal, cultural, political, and educational institutions dominated by the bourgeoisie. For this reason, Marx and Engels report that, "the ideas of the ruling class are in every epoch the ruling ideas, i.e. the class which is the ruling *material* force in society, is at the same time its ruling *intellectual* force" (cited in Storey, 2009, pp. 60-61). In capitalist societies, there will always be a class conflict in order for one class to dominate all aspects of life and the dominant class will exploit the institutions of superstructure to impose its dominant ideology. Hence, exploitation of workers, unfair distribution of wealth, low payment, and alienation of the workers would usually be the main reasons behind the class conflict and proletariat revolution

to achieve socialism. The exploitation of Eva Smith by the Birlings, the Birlings' refuse to increase her wages a few shillings, and Eva Smith's suicide are the main reasons behind the class conflict in *An Inspector Calls*. Thus, this article attempts to explain the role of Goole both as a supernatural inspector and a social reformer in the synchronic (textual) analysis. Then, in the diachronic (contextual) analysis, this article will discuss how the class conflict in Edwardian England is reflected in the play.

2- AN INSPECTOR CALLS: A SYNCHRONIC (TEXTUAL) ANALYSIS

2-1 GOOLE: A SUPERNATURAL CHARACTER

Goole is a supernatural being in name and appearance in *An Inspector Calls*. In other words, Goole's name and manners expose certain aspects of supernaturalism. Abbotsson (2003) states that Goole's name contains a clue to a ghoul or ghoulie which means a ghost (p. 186). Priestley places Goole at the end of the characters' list and refers to him as "Inspector Goole" (Act I, p. 266). Goole is both the first and the last name of this character. To create a dramatic atmosphere for Goole's appearance, Priestley instructs that "the lighting should be pink and intimate until the INSPECTOR arrives, and then it should be brighter and harder" (Act I, p.267). He motivates the readers and the audience to be more careful and awake in watching Goole and his looks than in watching other characters. To give readers and the audience members an access to Goole's supernatural role, Priestley explains that: He [Goole] creates at once an impression of massiveness, solidity, and purposefulness. He is a man in his fifties, dressed in a plain darkish suit of the period. He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking. (Act I, p.274). In this way, Priestley gives Goole a distinguished and ghostly appearance and intriguing looks. He gets him dressed in a darkish suit like a ghost. He frightens, confuses, and buffets other characters. Moreover, Cousin (2013) states that the inspector Goole is not a regular detective. Although his intentions become clear, his origin will remain unknown. He is Priestley's omniscient inspector and similar to T. C. Trewin's idea of an angel with the flaming sword (p.13). Goole's ghostliness reinforces his function as an inspector and makes him unpredictable. He refuses to get involved in any conversations beyond Eva's suicide. He refuses to have any drink and connects the drink with

immorality. He believes that the drinking can lead to immoral performance or immoral conclusion about Eva Smith's death. This is why he refuses the Birlings' drinking stating that "I am on duty"

(Act I, p.275). At the same time, Handley (1994) believes that Goole is the spirit representation of the Birlings' servant, Eva Smith. It returns to earth in the form of an inspector in order to shatter and awaken the conscience of the Birlings who are directly involved in her suicide (p.32). Even though Goole did not know Eva and never met her previously, he gives an account of her life better than the Birlings. Furthermore, Goole exceeds other investigators' abilities in expecting and foreseeing. The supernatural characters belong to the future more than to the present or past. They have elusive and maneuverable performances; they do not have any identity and belong to nowhere. However, they can exist in any place or any time and disorganize them (Cousin, 2013, p. 30). Goole has been able to see into the future and its events. For example, he could expect the sinking of the Titanic and the occurrence of World War I before they happened. He could also expect the future results of the Birlings' previous mistreatment of Eva Smith. In other words, he could expect the suicide of Eva and blame the Birlings for that before she actually commits suicide. Handley asserts that: The inspector's knowledge of the girl's death can only be attributed to precognition on his part, i.e. he knows about this event before it has taken place. This point is explicitly made at the end of the play: when Gerald telephones the Infirmary he finds out that they have not had a suicide case; moments later Birling receives the call which says 'a girl has just died-on her way to the Infirmary.... Goole's awareness of Smith's death before it has occurred introduces a supernatural- or at least non-rational- note into the play's closing moment. This gives a collective 'thrill' to the audience and provides an appropriate moment for the curtain to drop; it also suggests that Goole has origins or resources which are beyond merely human. (1994, p. 48) Additionally, Goole's words and looks are extraordinarily particular. He could drive the Birlings to admit their own manipulation of Eva in detail and make them unconscious of Goole's strategies in investigation. Goole, in Priestley's words, speaks "carefully, [and] weightily" and his pauses are more expressive than his words. (Act I, p.274). He listens more than talks and this strategy gives him more information about Eva. John Scicluna believes that Goole's speeches are mostly composed of questions and directions. His words tone reflects a command and a threat at the same time. His language, especially at the

end of the play, transfers gradually from being a simple language to a prophetic language. This is why his speeches sound like a sermon rather a police man's report. Sometimes, Goole will use concise speeches composed of a few words or even one word and other times he will use long speeches. Notably, his long speeches will be broken up in order to give more emphasis and make Goole's intentions rational. (p. 63). For example, Goole tells the Birlings "Because what happened to her [Eva Smith] may have determined what happened to her afterwards, and what happened to her afterwards may have driven her to suicide." (Act I, p. 277) Goole will also shout angrily at the Birlings to blame them and awaken their conscious or whisper to calm down their souls. In fact, Goole's speeches could support his authority and supernaturalism. Having done that, Goole troubles the Birling and does not allow them to forget their offense in the past against Eva. His ghostliness improves his function as an inspector and makes the characters answer his questions without asking him anything about his own identity. The only thing he lets the characters know about him is that he has "only recently transferred" (Act I, p.275). That is to keep his identity hidden. Thus, Priestley displays Goole as a paranormal investigator more than an average investigator who will usually offer his identity before any process of investigation and report his findings in an official order. Goole gets the Birlings to confess their mistreatment of Eva by relying on an unprecedented method of investigation. He depends upon showing the Birlings Eva's picture individually and declares that this is "the way I like to go to work. One person and one line of enquiry at a time. Otherwise, there's a muddle" (Act I, p.276). Goole interrogates with every family member alone. In this way, his appearance and looks could drive everyone individually to confess his/her role in Eva's suicide. Scicluna states that: He [Goole] seems to know what each character has done, and his probing questions leave them to confess their own way. From the moment of his arrival he seems different. His sombre appearance and the news he brings are a contrast with the happy and elegant air of celebration...He controls the development of events: who will speak and when; who may or many not leave; who will or will not see the photograph. He even seems to control what people say...The inspector has Eva Smith's diary and a letter. From these he has built up a picture of her life and character. (2002, p.55)Notably, this method of investigation reveals Goole's intellectual method and expose his tactics. At the same time, Goole's reliance on this method in investigation instead of coercion

reflects his intention to clear the Birling's conscience rather than torturing them. With this in mind, Goole's abilities enable him to break the traditional approaches of investigation. Priestley succeeds in creating an inspector with supernatural capabilities enables him to conclude his investigation expeditiously. Significantly, these capabilities empower Goole to bring dishonesty to the Birlings due to their mistreatment of their workers. Handley indicates that:

Priestley intentionally leaves the provenance of the figure of the Inspector unexplained, his real identity a mystery. This is more effective than any clarification would have been. To reveal that Goole was, for instance, a practical joker (as the Birlings hope) or that he was some sort of 'avenging spirit' would sacrifice dramatic suggestiveness to precise explanation. As it is, Priestley is able to present on stage the conflict and disturbance that result when a figure of seemingly superhuman- or at any rate nonhuman- knowledge and power of judgement is introduced into the solid bourgeois reality of an Edwardian household. (1994, p.35) Goole's supernatural qualifications gave him the power to expose opportunism and sexism which are rooted inside the Birlings. Goole ascribes Eva's suicide to the Birling's sexually harassment of her. Gerald Croft and Eric Birling are two opportunist characters who molest Eva sexually. Despite Gerald's appearance as a gentle young man who is very willing to keep his name free from Eva's suicide, claiming that "I've never known an Eva Smith" (Act I, p.281), Goole succeeds in making him confess how he could take her to his friend's apartment and make love with her. After getting bored with Eva, Gerald left her to Eric who left her once she was pregnant. By bringing to the light this sexual exploitative behavior of the Birlings, Goole gives them a horrifying vision of their deeds in the past and puts them in a state of rupture and dismay. He weakens both their idealized parental relationship and the romantic tie between the newly engaged couple, Gerald and Sheila. When Gerald admits his guilt, Sheila discovers that her fiancé is fake and opportunistic, and she refuses to continue her engagement with him. As a result, she wants immediately to break her engagement, "I think you better take this [the ring] with you" (298). Likewise, Mr. Birling discovers that his son, Eric, is an opportunistic and a thief. He used to steal his money and give it to Eva after getting her pregnant. Dramatically, Goole makes these characters sympathize with Eva and take responsibility for her suicide. Gerald states "Sorry- I –

well, I've suddenly realised- taken it in properly -that she's dead-" (294) and Erik says "My God, I am not likely to forget" (310). After exposing these ill intentions, Goole convinces them that the female workers are neither their maids nor their prostitutes. In brief, Goole's skills in understanding and revealing the Birling's sexism urges him further to confront all of them steadfastly and bring out the atrocities committed by the Birlings' class. He left them in a pensive state of inner growth in mind and in manners. For this reason, Goole is seen not just a supernatural inspector but also a social reformer.

2- 2 GOOLE: A SOCIAL REFORMER OF THE CLASS CONFLICT

Being a Marxist playwright who was fully aware of the class conflict in Britain, Priestley could successfully represent this conflict through the conflict between Eva Smith and the Birlings in *An Inspector Calls*. Priestley does not trust the legal system which is controlled by the bourgeoisie. This is why his inspector is outside the bourgeoisie domination and could identify the major faults in this class. Goole attributes Eva's suicide to the Birling's capitalist background. Typically, Goole annoys the self-centered Birlings who are unconcerned about the suffering of their workers. The Birlings always refuse to share their profits with their workers. Mr. Birling boastfully states "a man has to mind his own business and look after himself and his own-" (Act I, p.274). Goole criticizes capitalism and weakens its ethics. He proves the cruelty of capitalism and confutes Mr. Birling's future prophecies and confidence in its values. Notably, Mr. Birling's "The absolutely unsinkable" Titanic sank, and World War I which he considers as "fiddlesticks!" and "Nobody wants" did happen eventually (Act I, p.271). Goole scorns the Birlings' capitalistic morals and wants them to see the consequences of their class prejudice. Instead of "lower costs and higher prices", Goole shows that the Birlings' belief in capitalism weakens their humanity and gave them a massive loss (Act I, p. 269). To promote the public interest, Goole proposes to establish a partnership between employers and their employees. He wants to show the arrogance of the people in the high class and raze the class boundaries. Goole's concerns about Eva's suicide stems from his awareness that Eva kills herself as a reaction to her being abused by the Birlings. He confronts them and leads them through a series of inquiring to a process of self-discovery. Despite these characters' refusal to respect Eva at the beginning of the play, Goole

makes them gradually confess their responsibility for her death. After threatening Mr. Birling's social position as Mayor, Goole obtains a lot of beneficial information concerning Mr. Birling's role in Eva's suicide. Consequently, he accuses Mr. Birling of misusing his position, "a public man Mr. Birling, has responsibilities as well as privileges" (Act II, p. 299). Likewise, Mrs. Birling refuses to confess her responsibility for Eva's suicide and refuses to submit herself to Goole's accusation.

She accuses Eva of telling "a pack of lies" (Act II, p. 303). However, Goole succeeds in involving Mrs. Birling in his investigation accusing her of lying when she pretends forgetting Eva. As he threatens Mr. Birling's position, Goole accuses Mrs. Birling of exploiting her social position as a chairwoman of a women's organization and threatens to take her to the "infirmary" (Act II, p.302). Fearing the punishment and the "public scandal", Ms. Birling starts to consider her duty and responsibility more seriously. She realizes her responsibility of Eva's suicide and states that they should think of "discussing this business quietly and sensibly" (Act III, p. 317). Similarly, Goole changes Sheila's attitudes toward Eva's suicide especially after showing her Eva's photograph. She immediately confirms her responsibility and becomes the first remorseful among the Birlings. As a result, she changes her position and asks her family to assist Goole instead of protesting against his methods. Interestingly, Goole makes these characters' sympathize with Eva. This is why they get changed from irresponsible villains to remorseful and repentant characters. He also addresses the characters and the audience together to emphasize the interconnectedness of all human beings. Miller (1994) refers to Goole as "a precise mirror" that interrogates the audience through the Birlings and gives all of them a test on self-betterment. Goole awakens the characters' responsibilities and makes them think seriously of giving priority to human improvement rather than their individual interests. As a result, Goole "ends the thriving selfishness of all characters regardless of their gender and gives them another chance to discover the social potential within themselves and their gender." (p.405) Hence, the play shows the hard-heartedness of the Birlings and celebrates Goole's success in awakening their conscience equally. It is worth mentioning that *An Inspector Calls* can be considered as Priestley's Marxist approach against capitalism. Priestley wishes through Goole to build a "classless society" based on equality and equity (Klein,1988, p.199). Therefore, Goole attacks

Mr. Birling when he discriminates between Eva and his daughter, telling Mr. Birling “your daughter is not living in the moon” (296). In this sense, Goole strives to resolve the class conflict. He insightfully attempts to change Eva from a mute victim to a striking witness against capitalism. He does not want the Birlings to see their workers as their possessions but their better halves and advises them to reconcile with other classes by declaring that “We don’t live alone. We are members of one body. We are responsible for each other.” (Act III, p. 311). In this sense, Goole underlines the inequality within capitalism and calls for the necessity of reforming its ethics. He refuses to allow the Birlings to use Eva Smith and other workers as a source to increase their financial advantages. At the same time, Goole attacks the Birlings’ isolation of Eva Smith before or even after dismissing her or using her and other workers as parts of a machine in their factories. After all, Goole relates the Birlings’ exploitation to their blind faith in capitalism and asks them to reconcile with others. Since no analysis of any literary text can be completed in a Marxist literary theory without referring to the socio-economic conditions of a text, a synchronic or contextual analysis will be important to highlight the context of *An Inspector Calls*.

3- AN INSPECTOR CALLS: A DIACHRONIC (CONTEXTUAL) ANALYSIS

Doubtless, the class conflict in *An Inspector Calls* is a reflection of the class conflict in England at the beginning of Edwardian Era. The conflict between Eva and the Birlings and the class they represent could successfully reflect the conflict between the rising classes in England at the beginning of 1900s at a socio-economic level. Roberts (2016) asserts that England witnessed the rise of Fabian Movement in 1884. This movement had a number of important writers and philosophers who considered themselves as the elite of Edwardian Movement, such as Leonard Woolf, Virginia Woolf, Sydney Webb, H. G. Wells, George Bernard Shaw, and many others. This movement supported the establishment of socialism more than capitalism and became later on the bases of Labor Party in England. (p. 9) That said, the inspector Goole reflects implicitly the conceptions of this rising movement rather the status quo of Edwardian society. Goole’s ideas and speeches can be considered as Priestley’s manifesto of Socialism. At same time, England witnessed a lot of conflicts between the miners and the supporters of the Edwardian upper class like the main characters of the Birlings in *An Inspector Calls*. The miners felt dissatisfied with their wages and the life conditions that they found themselves in just like Eva Smith. All of their

attempts to improve their living standards remained fruitless until the beginning of the 1900s. Even though they were around two million workers, the number of miners was doubled from 1900 to 1912 and they could have led a very well-organized revolution. Similar to the Birlings in the play, the real Birlings refused to increase the wages of workers but the increasing number of workers in the mines, railroads, and docks led to an unexpected change (Roberts, 2016, p.9). That said, Priestley could very clearly incorporate economic events in *An Inspector Calls*. He attacks the sources of socio-economic authority in the country through the character of Goole.

He believes that the social change is difficult but not impossible. Priestley shows that the possibility of getting the working class or the people at the bottom to lead the people at the top is coming soon, especially after showing the people at the top as sinners and irresponsible. The conflict in this era did not benefit miners only, but also opened the horizon for women to demand equal rights and opportunities. Eva Smith could successfully represent the conditions of millions of women and their rights at a larger context. In other words, Eva Smith's sufferings in the play were more than the suffering of a fictional character. Handley (1994) states that before World War I took place, the male workers could get £75 annually but the female workers in the same industries, as Eva Smith, got £60 annually. The annual stipend of the employers from the middle class were £300 and sometimes more. This earning made the real Birlings wealthy and unconcerned about the women. At the same time, the charity payment of social organizations would go to the wealthy women such as Mrs. Birling instead of women workers such as Eva Smith. The women were also left helpless and unprotected from economic exploitation and sexual abuses. (p.53) However, the miserable situations of women did not continue forever. At the end of the nineteenth and the beginning of the twentieth century, more than half million women were engaged in taking care of their family members and working in factories. They rejected the status quo and established what was called "universal suffrage" or "Suffragettes" which were Women's Social and Political Union. Even though women were repressed and hundreds of them jailed, they could achieve many advantages at social and political levels (Ralphs, 2016, p.1). Hence, this socio-economic context provides the backdrop of *An Inspector Calls*. Through Eva's suffering and suicide, Priestley could critique the bourgeoisie dominant

ideology and historicize the suffering of women in England and the long process of change that they sacrificed themselves for. The reference to the Titanic and World War I which took place between capitalist powers is not accidental in *An Inspector Calls*. At the beginning of the twentieth century, the English society was Edwardian in orientation. Like the Titanic whose deck which was divided into three levels, the English society was also divided into three levels: the upper class, the middle class, and the lower working class. Gerald Croft and his family represent the upper class in the play. The Birlings represent the middle class. Since the beginning of the play Mr. Birling looks for ways to rise to the upper class of the Crofts and he proudly gets his daughter engaged to Gerald Croft. The Birlings' servant, Eva Smith, could apparently represent

the lower and the working class., The Birlings were happy at the beginning of the play and celebrating the engagement between Sheila Birling and Gerald Croft. Mr. Birling has been happier than the engaged couples. He believes that this engagement will be his ticket to the first class. He looks at this engagement with unlimited hopes. However, the happiness and hopefulness of the Birlings soon expired because inspector Goole destroys the dreams and the desires of the Birlings, like the iceberg that hit the Titanic, and revealed the Birlings' harsh and inhuman treatment of Eva. Significantly, the sinking of Titanic and the drowning of almost every passenger could reflect the symbolic sinking of every family member in the Birlings due to their offense and having the sense of irresponsibility toward their servants. The Birlings were very proud of the Titanic and they never expect its sinking. However, Priestley expects the opposite and states that "the peculiar *hubris* that had created the fatal Titanic legend vanished from the scene. There was to be no more defiant bragging for a long, long time" (cited in Roberts,2026, p. 8). At the same time, the breakup of Sheila and Gerald and the quarrel between the Crofts and the Birlings represent misunderstanding between capitalist powers which could lead to World War I. After all and from a Marxist perspective, *An inspector Calls* is a cultural text grows out of economic realities of England and a reflection of its Edwardian Era. More importantly, it does not attempt to cover the basic facts and problems in England, such as the class conflict, the oppression of the workers, and the revolution for increasing the worker's wages. On the contrary, *An inspector Calls* can be considered, what some Marxist will call "a better art" because Priestley attempts to raise his readers and the audience members awareness of socio-economic

realities in England at the beginning of the 1900s. He shows how different classes in English society, such as the working class on one hand, and the middle class or the bourgeoisie on the other competed for all sources of wealth, such as factories, charity organizations, marriages, and money.

4- CONCLUSION

As noted, Priestley presents Goole as a supernatural inspector with extraordinary abilities in investigating the accuser's mistakes and trying to reform them. Goole displays the Birling's bias to capitalism and works on awakening the Birling's conscience and directing them to self-betterment. Additionally, Goole functions as a serious inspector surrounded by a group of irresponsible people who have corrupt intentions. Tenaciously, he defeats the Birling's

perspectives, not by coercion, but by his supernatural abilities and moral values. He forces the characters to confess their mistakes and leaves them in suspicion of his identity. He changes the sequence of the play's events from a wedding or an engagement celebration to an investigation. He could get the characters change their perspectives toward the working class dramatically. At the same time, Goole diverts the audience's attention from traditional dramatic techniques to his powerful tricks. Goole changes the play from a romantic piece and a class competition between the two families planning to get closer to each other to a thriller or a whodunnit. In deed and in manner, Goole leads the Birlings to realize their shortcomings, selfishness, and one-sidedness. He changes their senselessness to sensibility, and irresponsibility to responsibility. At the end, Goole shows the Birlings how to humanize people and stop dehumanizing them regardless their social class. Instead of being Eva's inspector alone, Goole is introduced as the kind inspector of "millions and millions and millions" of workers (Act III, p.311). In brief, Priestley could introduce Goole as a supernatural and philanthropic inspector who wants the Birlings and his audience to realize the fact that behind each inhumanity and irresponsibility there will definitely be an inspector's call.

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