EVA SMITH / DAISY RENTON

Key features · development · paired evidence

THE BIG IDEA

Eva never speaks on stage. The audience must examine how powerful people describe her while recognising the material harm their own accounts disclose.

FOLLOW THE CHARACTER

1 Works for wages › **2** Loses employment › **3** Faces unequal relationships › **4** Is reconstructed through testimony

FROM ECONOMIC CATEGORY TO A WIDER HUMAN CLAIM

“cheap labour”

Sheila, Act 1: rejecting the reduction of workers to costs

PAIRED WITH

“millions and millions”

Inspector Goole, Act 3 final speech: widening the story to many vulnerable people

METHOD → MEANING

Sheila's phrase exposes a business view she rejects; it is not Eva speaking. The Inspector's repetition expands the moral demand beyond one case. Because Eva never appears and others control the accounts, the audience must distinguish the play's social challenge from certainty that every reported encounter concerns the same woman. The names and identity remain part of the investigation's uncertainty.

TRACE THE CHARACTER THROUGH THE DRAMA

An absent centre

She has no onstage speech. Every account passes through someone with their own motives, status and relationship to the investigation.

Repeated vulnerability

The disclosures move across work, retail, relationships and charity. The structure exposes different ways privilege can affect a person with limited protection.

An unresolved identity

Late doubts about the photograph and name complicate the biography. They do not erase the conduct each person has admitted or the play’s wider social challenge.

PUSH THE ARGUMENT

Late doubts about whether everyone saw the same woman remain unresolved. Do not claim that uncertainty proves no one harmed anyone, or treat all testimony as independently verified.

COVER THE SHEET. CAN YOU EXPLAIN…?

What is gained and lost by never allowing Eva to tell her own story on stage?