

Abstract

The thesis, “The Three Female Protagonists’ Subjectivity in George Bernard Shaw’s *Saint Joan*, *Major Barbara* and *Pygmalion*”, explores how women can find self-identity in male-dominated societies. Using the three female protagonists in *Pygmalion*, *Major Barbara* and *Saint Joan*, Shaw demonstrates the idea that women are committed to spreading spiritual awakening, preserving personal identity, and achieving autonomy and self-growth.

The Introduction reveals Shaw’s background, which is deeply reflected in discussing the female characters through his three plays, *Saint Joan*, *Major Barbara* and *Pygmalion*. His works endeavor to talk about the current morals and manners, and the heresy of male-dominated beliefs that he wishes to challenge. He takes a pragmatic view of women’s search for self-identity.

In Chapter One, I have examined women from the perspective of history, literature and society, to demonstrate woman’s influence in the past. For centuries, woman struggled against those who tried to restrict them to the home as unpaid and under-valued domestic workers. Hence, to study the past is vital to understand the role and the condition of woman. In the society, women have received scant attention, unless they talk about men’s issues. In Shaw’s three plays, the women begin as rebellious young girls.

In Chapter Two, the transformation of women’s status through knowledge, dominates the three female protagonists’ search for independence under patriarchal regimes. Through education, Eliza changes from a flower girl to a fair lady. Through her experiences, Barbara changes from a moralistic Salvationist to an open-minded woman. Through spiritual enlightenment, Joan metamorphoses from a peasant girl to a leader of armies. In short, only by being intellectually and

economically independent can a woman have the freedom to do what she chooses.

In Chapter Three, Michael Foucault's power theory and Simone de Beauvoir's feminism are separately employed to explore power relations in women's roles. Through male-female interactions in Shaw's three plays, I discuss relations between men and women from a power perspective. I examine the development of women's freedom and independence, which is directly related to their economic independence. Therefore, I apply Simone de Beauvoir's feminism to explore the situation of women in an unequal economic environment. I analyze how the women protagonists in Shaw's three plays, establish their identities and gain their self-realization.

Finally, to conclude the discussion about Bernard Shaw's three plays, I have found inspiration from the three female protagonists' struggle against stereotype female identities in their respective patriarchies which provide them with spiritual renewal, and allow them to achieve their new found independence.



摘要

這篇論文「蕭伯納《聖女貞德》、《芭芭拉少校》及《賣花女》中三位女主角之主體性」探討女性如何在男性社會中能自我定位。在這三部作品中，蕭伯納呈現出其三位女主角如何提升心靈成長，建立自我，進而達到自我成長的過程。

在序言中我提到蕭伯納成長背景如何深深影響他創作三部劇本中之女性角色。同時在他作品中，他探討他們道德和規範以及如何挑戰父權觀念無法接受的異教徒觀念。他以務實角度來描述女性追求自我定位的進展。

第一章節，我的觀察是從歷史上，社會上，以及文學中，女性在過去的發展。幾世紀來，女性一直設法跳脫出只能在家被視為低收入和沒價值的女工，因此了解過去對現代女性的角色和處境是很重要的。社會上，女性長期處於被忽略狀態直到他們談論到男性議題才會被重視。文學中，年輕的女性在蕭伯納的作品中是個充滿反抗性的角色。

第二章節，在父權控制下，劇本中三位女主角的女性地位由於知識的增進而追求他們的獨立。在《賣花女》中，Eliza 經由教育，她從一個賣花女轉變成一位真正的淑女。在《芭芭拉少校》中，Barbara 經由經驗成長，從一位篤信基督教的救世軍變成一位更能接受不同思想的女性。在《聖女貞德》中，Joan 經由靈性啟發，從一位鄉下姑娘轉變成一位將官，後來追封為聖女。因此，惟有思想和經濟上的獨立，女性方可擁有自由選取她所想要的東西。

第三章節我應用傅柯(Michael Foucault)的權利理論和西蒙·波娃(Simone de Beauvoir)的女性主義理論來分析女性角色和權力關係。經由男女之間的相互關係，我將根據傅柯的權利學說探討蕭伯納這三部劇本男女權力關係的呈現。我將檢視女性的經濟獨立所帶來的自由和獨立。同時我將應用西蒙·波娃的女性主

義來探討這三部劇本中女性如何在不平等地經濟條件中如何認識自己，並在社會中找到自己的定位和自己應扮演的角色。

最後，經由探討蕭伯納的三部作品，我從三位女主角身上獲得啓發，因為他們能在不同的父權社會中，奮而跳脫傳統女性意識而獲得心靈成長，也讓他們達到獨立新境界。

