Chapter Two

The Transformation of Woman's Status

I. Through Education Eliza Changes from a Flower Girl to a Fair Lady

Education is an important tool for improving a personal moral, social and living standard. Karl Ittmann , an associate professor of history at the University of Houston, has pointed out that education can "moralize the working class" and "offer them a chance at self-improvement and upward mobility" (Ittmann 110). For advancement, most working students attend school regularly and work at the same time. Students want to get ahead but it is not easy. They face competition as early as their junior high school where they have to receive high grades on quizzes to hold up their status in a society where the stigma of class origin carry substantial influence to fill up all rising situations in the future (Ittmann 120). Especially for women, if without given the opportunity and the education, they are deprived of opportunities to advance in the society.

In *International Handbook of Women's Education*, the critic Gail P. Kelly points out:

> The debates of the 1920s and 1930s differed from those of the late nineteenth century: now the belief became current that women's education should not have a dual function but a divided function. That is, secondary education had previously stressed the necessity of providing women with a liberal education that would fit them for life as professionals or as mothers. Now educators considered whether there should be, as there already was in elementary schools, a special curriculum consisting of practical skills to prepare women for life as wives and mothers. (Kelly 287)

Hence, most educational organizations promoted the idea that woman had a proper role. The status of woman's education is chosen. Education may improve women's status in the society and bring them more money when they go outside to look for a good job.

Pygmalion, a play written by Bernard Shaw in 1912, emphasizes the importance of education in London during the beginning of 20th century. At that time, a poor girl in the slums did not get more than the minimum elementary education. Through the Education Act of 1870, attendance and duration of education for girls at elementary schools dropped due to the poverty of their families. There was such different situation between the poor and wealthy students that attended at school, as it existed when Shaw wrote *Pygmalion*, when Eliza Doolittle, a flower girl, accepts little education (Lorichs 109). When Eliza Doolittle, a flower girl, accepts little education, Professor Higgins regards her as a baby. Without education, Eliza looks like a child who cannot express herself properly, and she needs to receive speech education to make her better established in the society. Higgins, a phonetic expert, decides to accept her as a student. Eliza, an ambitious flower-girl, who learned the contemporary alphabet again and again, with speech training of Higgins's method, passes herself off as a fine lady at last. Hence Higgins wants to transform Eliza and declares the first of his "creation": "I have created this thing out of the squashed cabbage leaves of Covent Garden" (97). Deep down in Eliza's mind, she wants to infiltrate the upper-class not only for to earn money but also to be labeled higher status.

In Shaw's opinion, gender equality is important for a woman to enter into a better society. Shaw shows deep sympathy for the oppressed and ignorant women in the male-dominant society. In his plays, he tends to create a new type of woman

drastically different from the traditional women. Some of Shaw's female characters are strong enough to break down the traditional gender roles for women. They are not trapped like traditional women; rather, they are emancipated, unwomanly, and new.

In *Pygmalion*, it is obvious to understand that, through the establishment of education, from the nineteenth century to present day, educational opportunities for women in Great Britain have increased at a steady pace. However, throughout this history, prevailing ideologies and social practices have made women's education different from that of men regardless of ethnicity or class. From traditional roles to the present day, women always accept dual roles, mother and wife. Education changes their status in the society and enables them to work in and out of the home.

In Act 2, Shaw illustrates how Eliza makes decision to change herself through education in order to fit her into a different role in the society. Eliza feels a little embarrassment at Higgins' initial attitude to give her lessons. She is drawn to Pickering because he is more friendly than Higgins. Higgins orders her to "sit down," and asks her "What's your name?" unpolitely (29). He even asks Pickering, "shall we ask this baggage to sit down, or shall we throw her out the window?" (28). Eliza feels she should be treated as a lady because she pays to take the lessons. For instance, when Higgins asks her name, and she answers "Liza Doolittle," Higgins begins to make a rhyme rudely:

> HIGGINS. Eliza, Elizabeth, Betsy and Bess,
>
> They went to the woods to get a bird's nes':
>
> PICKERING. They found a nest with four eggs in it:
>
> HIGGINS. They took one apiece and left three in it.
>
> They laugh heartily at their own fun. (29).

The repetition of the different four names refers to one person, coming from the name Elizabeth. She wonders why a man who does things without logic reason. At that moment, Eliza wants to show her thoughts and ideas as follows:

> I want to be a lady in a flower shop stead of sellin at the corner of Tottenham Court Road. But they wont take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him--- not asking any favor--- and he treats me zif I was dirt. (28)

Eliza's behavior goes through many transformations with Higgins's direction such as:

> To wipe your eyes. To wipe any part of your face that feels moist. Remember: that's your handkerchief; and that's your sleeve. Don't mistake the one for the other if you wish to become a lady in a shop. (30)

Pygmalion illustrates how a flower girl becomes a lady. Similar to Cinderella, Eliza faces many pressures. Learning how to behave like a lady is a great challenge for Eliza. In order to be successful, Higgins decides to "prepare and fit herself for her new station in life" (32). It is Higgins's notion that an educated woman can attract a good husband; accordingly, on one hand, she must make preparations in advance. On the other hand, she endures all the criticism and stress to learn to be a lady. Higgins tells Eliza if she behaves like a lady, she will "marry an officer in the Guards, with a beautiful moustache: the son of a marquis, who will disinherit him for marrying you, but will relent when he sees your beauty and goodness" (36). Hence, from a flower girl to a clean respectable girl, Eliza, at first, must adopt herself to make different changes. She must learn how "to speak beautifully, like a lady in a florist's shop..., and sleep in a proper bedroom, and have lots to eat, and money to buy chocolates and take rides in taxis" (36). In fact, she wants to have a better standing

in the society and gets a better-paid job.

At the beginning of the play, Higgins treats Eliza as a thing, a tool to operate for his experiment. He orders all her clothes to be thrown away and burned, and then he orders her wrapped in a brown paper like a package until new clothes can be secured. Higgins wants to spend six months to change Eliza and prove he has the ability to do, so Higgins believes he can change Eliza, but he does not see the other consequences. Actually, Higgins does not realize that Eliza is also a human at all. Later in the play, his attitude gets him into difficulties which he has not anticipated. It takes a considerably refined Eliza to stir first his heart and then his mind into realizing that she is something other than a mere object for experiments. From this point, Eliza can express her own thought. Eliza knows how to fulfill her dream.

In the process of learning, Eliza shows instability from time to time. Higgins represents a tutor on one side and a father on the other. Without absorbing much knowledge in her former society, Eliza accepts education given at Higgins's home. Mrs. Pearce emphasizes to Eliza that "Well, don't you want to be clean and sweet and decent, like a lady? You know you cant be a nice girl inside if you're a dirty slut outside" (38). Before 1930s, most independent schools remained for boys only. However, coeducational schools were specially beneficial to girls in several ways. In *International Handbook of Women's Education*, Kelly states:

> One might expect that coeducation would reduce the differences between the sexes as they are taught by the same teachers and have access to the same facilities…. In fact, coeducation does not necessarily give equal opportunity or identical education. Nor does it reduce differences between the educational interests and achievements of boys and girls. In fact, girls are more likely to choose a science and boys a language in a

> single-sex school than they are in a mixed school. Differences in choice of subjects are, in some cases, greater in coeducation than in single-sex schools. (Kelly 295)

While the variety of subjects exists, girls may not choose science subjects either because the option was not made available or they are inhibited by their own awareness of gender difference. Many boys are superior at the top of the schools for which, the girls in coed schools might believe male is a superior sex. Sexual inequality in education has been challenged both by those within the school system and those without it. Hence, gender socialization in the family or at school begins early. Should there be a return to single-sex as a way to enable girls to combat gender oppression? In the patriarchy society, women's activity is limited at home. When women who set education as their goal were asked what prevented them from achieving their goals, most stated that the major barrier is an uncooperative agency.

In act 4, after Eliza's success, she feels the excitement and fury over the men's insensitivity to her power in the successful process, she begins to think about what she can do after all the education, Higgins replies with the marriage in mind, "Youre not bad-looking: it's quite a pleasure to look at you sometimes … That is, to the people in the marrying line, you understand" (82). In act 5, Eliza illustrates her independence and Higgins claims a major breakthrough in her education. Shaw wants to emphasize that education can form her moral and spiritual conscious. Since Eliza can successfully fake a duchess, Higgins's phonetic teachings with the aid of Pickering have indeed given the birth of a fair lady. Fluctuating between violated self and imposed new identity, Eliza does not only lose her subjectivity, but also generate discords with the social group into which she tried hard to enter. While Eliza is aware of the eternal loss of innocent self and unable to orient herself to the

new identity, once in the conflict between Eliza and Higgins, and with Eliza's painful disappointment in the debacle of her true self, she determines to fly away from the command of patriarchal power.

It is noted that, through the process of Higgins's experiments, Eliza has made external changes including speech, dress and awareness of the rules of etiquette. The deserved point lies in the beginning of the play that, although Eliza is not disobedient and shrewish, she completely lacks self-control, and is easy to take offenses. Once Eliza successfully transforms her into a woman who can pass for a duchess, she understands that the most vital factor of these changes is the self-restraint. She responses to Higgins's teaching, holding that "it was just like learning to dance in the fashionable way: there was nothing more than that in it," and tells Pickering that her "real education" come from him because he provided her with the type of self-restraint (98):

> You see it was so very difficult for me with the example of Professor Higgins always before me. I was brought up to be just like him, unable to control myself, and using bad language on the slightest provocation. And I should never have known that ladies and gentlemen didnt behave like that if you hadnt been there. (97)

As Eliza keeps on her indirect offence on Higgins's teaching methods through her praise of Pickering's treatment of her, she insists to Pickering that the real beginning of her transformation came with Pickering's calling her Miss Doolittle that day when she first came to Wimpole street. That was the beginning of self-respect for her (98). This point is a condemnation of Higgins, who addresses her as "this baggage" (28), and "presumptuous insect" or the like (80).

Hence, after her success passing as a duchess, Eliza explains her feeling to

Higgins that she doesn't want to live with him because she does not want to be treated as a maid or an object. Furthermore, she has no interest in the "higher life," and she only wants "a little kindness," the simple love and affection that Freddy Hill can offer. At this point, the real climax of the play, Eliza shows that she is no longer the flower girl who was only attracted by chocolates or intimidated by threats, by declaring that she is as good as he is, that she has her individual dreams and direction in life. After Eliza has established her independence and identity, and Higgins has to admit that in the future she can be her own without his help and that he will miss her forever. He is happy to realize that she is a whole new woman created by him. In short, only by being intellectually and economically independent will a woman have the freedom to do what she chooses.

II. Through Knowledge of Experiences Barbara Changes from a Moralistic Salvationist to an Open-minded Woman

In *Major Barbara*, Shaw makes his arguments about the power of money, which can transform many things, including love, religion and morality. He also illustrates the combination of intelligence and morality with his characters of Undershaft, Cuisins and Barbara in this play. Morality has revealed itself to be an important power in *Major Barbara*. Shaw represents Barbara's self transformation from dominator to dominated, and she finally becomes an open-minded woman.

The play begins with a delightful conversation between Lady Britomart Undershaft and her son Stephen. Lady Britomart, daughter of the Earl of Stevenage, tells Stephen that he should participate in family affairs. Because he has come of age**,** he should put his heart and soul into the family and do something to keep the pot boiling. Actually the family has some difficulties, and the problem lies in how to get money for the two daughters' dowries. Sarah---who is pure and simple, and engaged

to an ordinary man, Charles Lomax, and ---Babara---a Salvationist major, engaged to Adolphus Cusins, a Professor of Greek, who has also joined the Salvation Army in order to get his love. Being a mother, she despairs of the nonchalance of her son and daughters. She thinks in the interests of the whole family, desirous of obtaining a position in the Undershaft family for her son. Lady Britomart does not give up until she gets to the bottom of the family's troubles.

For Undershaft, the society offers not a choice between "opulent villainy and humble virtue, but between energetic enterprise and cowardly infamy" (18-19). He wants to be distinguished from his opponents. In the first act, he shows little evidence of the ability to hold power or wealth for himself. On the other hand, it also does not seem that he just wants to shock common people; indeed, the need to make his major decision is on his mind. Undershaft enjoys the power.

Lady Britomart has separated from Andrew because she cannot fall in with him due to the future scheme of the Undershaft business. She hopes her son, Stephen, can fit in to be the Undershaft's suitable candidate; yet, for his part, Andrew can not chime in with that idea. For one thing, he is confined to an old-dated custom of the Undershafts, which should let an adopted foundling to manage a cannon foundry. The Custom dates from the time of the line of Undershafts to the Antonine Emperors (58). The custom is very useful that the Undershafts eat it up, including Andrew himself. In this way, he, for sure, imitates the time-honored custom. Hence, according to the Undershafts, the successors are chosen on the basis of their identification with "no relations and no schooling" (120). For another cause of differences between husband and wife is Andrew's unusual attitude to morality, so it falls short of his personal expectation. Lady Britomart tried in vain to make him change his mind. While all the rest of the world condemns immorality, but,

ironically, they themselves do in the wrong way preaching morality, Andrew practices morality and preaches immorality. His conduct at that time came in for a lot of criticism. Lady Britomart can not bear an immoral man, a sort of “religion of wrongness” (59). Paradoxically, children are fond of him. Undershaft, in fact, is a very attractive man in some ways. In this way, he loves to inspire his wickedest thought into others and makes them quite unmanageable. Lady Britomart can not accept it and nothing can bridge over moral disagreement. Everyone should observe the public virtue of the society.

Andrew invited by Lady Britomart to her house, and is presented to the family which fully illustrates his long time absence in the family. He, however, takes an interest in Barbara. The man is proud to think he knows all the answers, but Barbara laughs off any suggestion. He, the master of a vast concern, would like to know all about the institution of the Salvation Army. Major Barbara is a leader of the Salvation Army, and both of them decided to convert the other to his/her own belief. Barbara is competent in her work, and as a major in the Army. She has her virtue and moral preference. Barbara commits herself to the Salvation Army to lead a spiritual and moral life that influences her power to alter people throughout society. The Salvation Army is an army of “joy, of love, of courage: it has banished the fear and remorse and despair of the old hell-ridden evangelical sects: it marches to fight the devil with trumpet and drum, with music and dancing” (93). The business of the Salvation Army is to save the world. In the second edition of Quintessence, Shaw had pointed at that “conduct must justify itself by its effect upon life and not by its conformity to any rule” (Shaw b: 125). Her simplicity and innocence are caused in stark contrast to the experienced and crafty Undershaft; she, the idealist, struggles in vain to get the soul of the materialist.

In act 1 the major and the millionaire assert their opposed values. Barbara's life is dominated by her sacrifice to the oppressive institution, the Salvation Army. This drives her to convert others' souls. She believes that "many a sinner has played himself into heaven on the trombone, thanks to the Army" (70). Undershaft is also interested in the Salvation Army. Differently, he is in the cannon business. Undershaft displays his unique worldview when he says that he doesn't like other people who "keep their morals and their business in watertight compartments" (70). What Undershaft means is that with all his spare money, his rivals spent conscience on hospitals, cathedrals and other charities. Barbara couldn't accept and assimilate her father's morality. In *Major Barbara*, it obviously shows that "the danger of poverty hangs over everyone's head" (16). From this point of view, money not only controls everyone's life but also affects people's morality. Barbara, as a social saver, inclines to help the poor and inspires their moral values. Due to the disparities of factors between Barbara and Undershaft, money and morality at first hardly maintain any sort of harmony.

Furthermore, as Undershaft is going to visit his wife's home, Lady Britomart's house, she tells Barbara to behave herself well:

> LADY BRITOMART. I hope you are not going to object, Barbara.
>
> BARBARA. I! Why should I? My father has a soul to be saved like anybody else. He's quite welcome as far as I am concerned. (63)

Andrew Undershaft is a manufacturer whose soul Barbara would like to save. At this moment, Barbara, on her side, catches fire at the idea of saving her father's soul, and that, in return, she will visit her father's cannon works. And the question is---Will Barbara convert Andrew to Salvationism or Andrew convert Barbara to the gospel of power? Barbara is confident of her great enthusiasm and her faith. Each

one will wish to save the other's soul in a different kind of ways. And this is the end in the first Act.

Act 2 opens in the yard of West Ham Shelter of the Salvation Army. We are presented to several sorts of converts. They looked every inch decent fellows. In fact, many converts are dishonest to the core. There are three hypocrites, Snobby Price, Peter Shirley and Rummy Mitchens, who make up ridiculous and a wicked past in order to get more credit for the present regeneration, as Rummy says "Where would they get the money to rescue us if we were to let on as we're no worse than other people?" (77). Price is proud of such kind of glory of his fake confession, and Rummy jealously laments that her untrue confession has as to be whispered. However, Peter Shirley, is a freethinker and an honest workman out of employment, having quit his job because his hair is grey; he inclines to accept charity merely as a loan, but cannot help respecting the missionary enthusiasm of the Salvation major. A forth convert is Bill Walker, a rough 25-year old man, who assaults Rummy, because she tries to protect Jenny Hill. Bill thinks that Jenny, a Salvationist lass, has taken his girlfriend away. He hits Jenny with his fist. "Let her have the law of me, as she said she would," says Bill: "what I done to her is no more on what you might call my conscience than sticking a pig" (33). Barbara tries to convert Bill, later Bill feels sorry for Jenny, by putting one sovereign in the drum for the army, but Barbara didn't take Bill's money. Barbara says: "It's your soul that's hurting you, Bill, and not me. We've been through it all ourselves. Come with us, Bill. 〔He looks wildly round〕. To brave manhood on earth and eternal glory in heaven" (91). Barbara looks at Bill and says: "I've seen it hurting you when you went against it" (92). Barbara is full of "Life Force" and energy while working in the Salvation Army.

Things do not always go well. Owing to winter starvation, many people are unemployed. The General of the Army says they must close this shelter if they can't get enough money. Since the Army is in financial straits, Barbara feels she is "getting at last to think more of the collection than of the people's souls" (100). It implies an important transformation of Barbara's mentality that society cannot be saved without money. On the other hand, the Army is not to be bought. In fact, they are in a predicament and figure out how convert people and to keep the shelter open. As the distiller, Lord Saxmundham, has offered £5000 to the Army on condition that another £5000 is raised, Undershaft presents it, and Mrs. Baines, a senior leader of the Salvation Army, accepts it. Barbara cannot believe that even a religion indirectly is based on drunkenness and murder.

Her dependency on the Army and ardent faith in God has gradually broken down, all that she believed in and all that she tried to complete through her work in the Army has been in vain. Personally, she wants to use her power and ideal to save souls. Formerly, she thought with the communication with God and the promise of hope and happiness can save people's soul, but now her enthusiasm is gone, for she understands that hospitals, churches and even the Salvation Army have to depend on the donors like Lord Saxmundham, and Undershaft. The peaceful world will be made by the unselfishness of Undershaft and Bodger and Mrs. Baines said "their profits are brought today to the feet of salvation to do its blessed work" (109). In act III, Barbara intends to visit her father's munitions factory of death. With curiosity, Barbara is supposed to find out how devastative it is. Contrarily, Undershaft never gives his workers orders. He communicates with them congenially, such as "Well, Jones, is the baby doing well? And has Mrs Jones made a good recovery?" "Nicely, thank you, sir" (126-27). Everything is well organized. There are nursing homes,

libraries, schools, ball room and the banqueting chamber in the Town Hall to provide their needs. They have wonderful insurance fund, pension fund, and in their own society, with various applications of cooperation; the workers feel satisfied with their situations. A perfect triumph of organization has built there.

Barbara has seen the benefits of being a millionaire and she convinced that:

> it was really all the human souls to be saved; not weak souls in starved bodies, sobbing with gratitude for a scrap of bread and treacle, but fullfed, quarrelsome, snobbish, uppish creatures, all standing on their little rights and dignities, and thinking that my father ought to be greatly obliged to them for making so much money for him---and so he ought. That is where salvation is really wanted. My father shall never throw it in my teeth again that my converts were bribed with bread.… I have got rid of the bribe of bread. I have got rid of the bribe of heaven. Let God's work be done for its own sake; the work he had to create us to do because it cannot be done except by living men and women. When I die, let him be in my debt, not I in his; and let me forgive him as becomes a woman of my rank. (152)

Undershaft's creed is "money and gunpowder," which are the "graces and luxuries of a rich, strong, and safe life" (93). He further explains that to "live is happy, you must first acquire money enough for a decent life, and power enough to be your own master" (94). Likewise, as Barbara wields power over the Salvation Army, he holds power over Barbara herself. Barbara, realizing this, takes off her badge from her collar and puts on her father's collar and leaves the Army (110). Exactly, her inspiration should come from within herself. She is not for the Undershaft inheritance, however, he shall hand on his torch to Barbara. However before, when she is in the Salvation Army to save souls, she was under her own power, and the

power of God. Now she feels that the Army is under the power of Bodger and Undershaft.

Her father thinks that poverty is the worst of all enemies, which can lead to the Seven Deadly Sins, and the old morality should be treated as those outmoded guns, “Morality that doesn’t fit the facts---scrap it!” (140). In the Salvation Army, the servers give them bread and treacle and realms of heaven. On the other hand, Undershaft can give his workers from thirty shillings a week to twelve thousand a year to help them find their own dreams. Since Undershaft offers Barbara better environment, she can save more souls by helping in her father’s cannon factory. Undershaft tells Barbara that he has saved her soul:

> I fed you and clothed you and housed you. I took care that you should have money enough to live handsomely---more than enough; so that you could be wasteful, careless, generous. That saved you soul from the seven deadly sins (141)

And it is because of Undershaft Barbara can be a Major in the Army.

Once, without money, the Army has to accept help from people like Bodger and Undershaft. In a way, he has paid more attention to poverty and starvation to the people. Moralists seem unscrupulous because they even make virtue of them. When Peter Shirley joins the Salvation Army, he just hopes to get sympathy and bread. Later, in the cannon works, he gets a job as gatekeeper and timekeeper. Undershaft inspires Shirley with respect and hope. Undershaft firmly believes if he offers workers enough money to live happily, their life don’t turn out to be violent or desperate. Religions, moralities and cultures are profoundly different from Undershaft’s philosophy, Barbara understands her father and she accepts his point of view.

At the end, Professor Cusins is taken into the Undershaft business and gets the hand of Barbara. Though Barbara has renounced the Salvation Army but she still keep her missionary zeal. By working in her father's building factory, she realizes life is all, not only concerns either spiritual or material. More and more Barbara finds herself a secular, liberal, and open-minded girl. Surely, shared values and shared tastes are components of identity that cannot and should not be brushed aside. That's why in the end, as she candidly warns her Adolphus, she would never make a stay-at-home wife because "there are larger loves and diviner dreams than the fireside ones" (116).

III. Through Spiritual Enlightenment Joan Metamorphoses from a Peasant Girl to a Leader of Armies

Traditionally, "Saint" connects immediately to "goodness" (Gordon 172). "A saint," Shaw writes in the preface, "is one who having practiced heroic virtues, and enjoyed revelations or powers of the order which The Church classes technically as supernatural is eligible for canonization" (5-6). To be named a saint, Joan overcomes numerous trials, as a historian Mary Gordon refers that "a saint is not made a saint because canonization does anything for him or her; presumably, he or she has already achieved eternal salvation" (Gordon 167). With all these considerations in mind, what kind of saint could Joan be? It is not, perhaps, the patroness of France; rather, the patroness of the vivid life, prized not for military victories but for the gift of passionate action taken against ridiculous odds. She might be canonized for the wrong reasons, but her words and actions were stronger than the men in Rome (Gordon 173).

As legend has it that Joan was a shepherd girl in the fifteenth-century France, she tended to perform and do according to her visions and revelations coming from God.

She seemed to be endowed with supernatural powers. Joan was born of peasant parents in 1412 at Domremy, on the borders of Champagne and Lorraine. In the play, as a girl, she was taught to do the domestic tasks; as she confesses to the inquisition: "I am no shepherd lass, though I have helped with the sheep like anyone else. I will do a lady's work in the house---spin or weave" (135). She becomes a rough-speaking country girl with a somewhat dubious north-country dialect. She knows "neither A nor B" and also learned her religion at her mother's knee (118). Joan is unusually sensitive and has a direct response to her religious opportunities. She owes her intense religious convictions to her mother and their village priest.

According to Georges Duby, Joan, like any other ordinary country maid, in the 15th century, was apt to join in endless rituals in the countryside at all costs; meanwhile, she had her own supernatural belief (Duby 289). In *Saint Joan*, Joan is smart in her days as a figure of virtue; once, she offers to act as a mediator and tries to bring about the completion of divine mission; she understands and recognizes because the conditions of disruption are necessary for the emergence of a Savior existing. As sociologist and historian Bryan Wilson has observed about the saints as the charismatic figures:

> We may suppose that without the impress of external events, the growth of anxieties, and the disruption of normal life, there would be little demand for a man of supposed extraordinary supernatural power, and that it would be difficult for such an individual to arise. Once a society has experienced events of this kind, however, the impulse to look for such a man to deal with the new evils appears to grow almost as a normality in itself…. (Wilson 94-5)

Wilson thought that the France of the Hundred Years' War was under the primitive

society; if it was not in any manner of speaking primitive, it was an extremely complex organism.

According to Duby that in the kingdom of France, which once had been governed by one evil woman (Isabella of Bavaria, wife of Charles VI), was to be rescued by a girl from the marches of Lorraine (Duby 289). A saint of intense prayer could hear and obey God's call, let God use her in the world. Soon the voices became her divine mission. For Joan, the lonely fulfillment of her mission became an unique way of holiness that assimilated her to Mary and Jesus (Astell and Wheeler 4). In the play, Joan is trying to save the kingdom by her strong determination to carry out her missions. People are anxious for a change at a time of shattered confidence and social peril. Joan is described as an agent between God and people. Hence, on that day in 1429, Joan declared her purposes to fulfill her military missions when she arrived in the castle of Vaucouleurs. With no experience, her ambitions seem too lofty. Formidable challenges fell on her. Fearlessly, she was there to persuade the commander, Robert de Baudricourt to offer her as a military escort to the Dauphin. At first, captain Baudricourt, full of mounting suspicion, declined to see her, because she was an uneducated country girl, unworthy of support. However, the town was too small to wipe her away forever, and he sensed something quite unusual at this moment, with the smell of an inspired feeling.

At first, Charles and his fellows made a fool of Joan, a farm girl from Lorraine, but she still didn't steer her goals away from all troubles. No matter how they laugh at her, instead, Joan gained her strength by degrees. Inspired by a powerful emotion from direct revelation, Joan convinced Charles that she might help him to win. Finally, he agreed to her arrangement. To complete the task, she asked Charles to trust God and to be more brave:

JOAN. 〔earnestly〕Charlie: I come from the land. And have gotten my strength working on the land; and I tell thee that the land is thine to rule righteously and keep God's peace in, and not to pledge at the pawnshop as a drunken woman pledges her children's clothes. And I come from God to tell thee to kneel in the cathedral and solemnly give thy kingdom to Him for ever and ever, and become the greatest king in the world as His steward and His bailiff, His soldier and His servant….

CHARLES.〔excited〕I'll risk it. I warn you I shant be able to keep it up; but I'll risk it. You shall see. (86)

Showing passion for France and to honor God, Joan was just a simple faithful girl, but God miraculously changed her into a warrior in order to save France:

> Her brief appearance on the political scene had extraordinary repercussions. Although she died, with her intervention the tide had suddenly and miraculously turned. Despair was banished, and even her death could not check the movement that she had initiated. It was to lead to the liberation of France from English occupation twenty years later. (Duby 245)

Furthermore, her strong persistence was divinely inspired. She claimed that the English had no right to stay on the French soil, she pulled her weight to call the soldiers not to take recess until the last Englishman was moved out. However, members of the French soldiers had no such enthusiasm, and did not readily comprehend this mission, as they had always done their fighting impersonally and blindly under their lord.

Strong-minded and shrewd, Joan successfully changed Charles's weak mind, as she said to Charles that "I tell thee it is God's business we are here to do" (85). She

wanted Charles to be courageous and to lead his nation to fight against the enemy. Joan talked her way into being received at the court of the weak and vain Dauphin. She told him that the voices of God have commanded her to help him become a true king by rallying his troops to drive out the English occupiers and restore France to greatness. She claimed that the voices of direct divine revelations had demanded that she be taken to the Dauphin and put in command of an army, over the heads of Church, lords, and seasoned soldiers to whom fighting was a lifelong profession (nash-marshall 36). Joan's voices put the divine origin of her quest. She did her best to convince the powerless dauphin to give her an army to lead in a day. With faith alone, a peasant girl who had no military training at all, did manage to lead an army to victory, when there was no hope to victory. The point is that those who would contest "Joan's claim to have been given a divine mission forgot just how incredible her deeds were" (Nash-marshall 36). Eventually, she successfully led the French army to its first victory against the English army in decades when she lifted the siege of Orléans in May 1429. She had crowned the French dauphin as the king of France in July of the same year.

After glory, the tragic story begins. Joan's public life is divided into two parts, the first stressing on her time at the French court, at sieges and on the field of battle, the second stressing on her imprisonment, trial and death. The first involves external conflicts, the second inner ones. In an English Army camp, Richard de Beauchamp, the Earl of Warwick; and John de Stogumber, the chaplain, bemoan the army's continuing list of defeat at the head of the French leader, Joan. They regarded Joan as a witch. The two men discuss a plan about how to burn her for what they consider Joan is "diabolically inspired" (100). Joan has brought the message of God to Charles as Cauchon says that "she will crown him in the cathedral of Rheims" (102)

and she has heard the voices from “St Catherine and St Margaret and the Blessed Michael” (103). The tent scene in the English camp is crucial to the play’s structure. The part gives Joan herself “a much-needed break from the stage and in her absence makes possible a broad and generalizing discussion of the meaning of her life of her death” (Grene b: 122). In scene 4 shows us the full force of Joan’s enemies and what they stood for and how they portend Joan’s pessimistic fate in the future. Warwick, the nobleman, thinks that such burgeoning nationalism is a threat to both Strongumber’s ecclesiastical and his own authority as a feudal lord. To affirm Strongumber, however, that Joan’s campaign will not ultimately succeed, Warwick shares with the chaplain plans to get Joan under English control : “Some of Charles’s people will sell her to the Burgundians; the Burgundains will sell her to us” (96).

The chaplain and the nobleman receive a visitor: Cauchon, the Bishop of Beauvais. Warwick tells Cauchon that Strongumber believes Joan to be a witch, and suggests that Cauchon would have to turn Joan over to the Inquisition “and have her burnt for that offence” (97). While the chaplain points to Joan’s recovery on the battlefield at Orleans from what seemed to be a mortal wound, Cauchon has a different opinion of the Maid: “She is not a witch. She is a heretic” (100). He believes the Devil is using Joan to strike, not against the English nation, but against the whole Catholic Church when the Prince of Darkness damns, he damns “the souls of the entire human race” (100).

Warwick mistakenly believes that the bishop is already inclined to help him find a way of killing Joan: with much resentment, Cauchon announces that he is no puppet. “You great lords are too prone to treat The Church as a mere political convenience. The soul of this village girl is of equal value with yours or your king’s before the throne of the God; and my first duty is to save it” (101). He does not refuse,

however, that he can separate Joan's spiritual fortune from her temporal one. At first, Cauchon gets mad with the way Joan puts herself above the Church. In response, Warwick proposes that "the practical problem would seem to be how to save her soul without saving her body" (102). Cauchon wants Joan to recant: "Let all this woman's sins be forgiven her except only this sin; for is the sin against the Holy Ghost; and she does not recant in the dust before the world, and submit herself to the last inch of her soul to her Church, to the fire she shall go if she once falls into my hand" (103). Warwick, the nobleman, replies that he and his peers represent the feudal aristocracy, just like Cauchon represents the Church. Both they are the temporal power (105). But for Chaplain and Warwick, she is a rebel, for these reasons:

> She rebels against Nature by wearing man's clothes, and fighting. She rebels against The Church by usurping the divine authority of the Pope. She rebels against God by her damnable league with Satan and his evil spirits against our army. And all these rebellions are only excuses for her great rebellion against England. That is not to be endured." (107)

At the end, they seem to agree that it is expedient that "one woman die for the people" (107).

After nine months, Joan is captured at Campiegne by the Baugundians. Joan's trial is not by juries but by an inquisitor and a monk promoter. The Earl of Warwick, English nobleman, is the one who has directed the English forces during the time of Joan's capture and execution, and the Bishop of Beauvais, Monseigneur Cauchon, is responsible for judging her trial. They represent the combination of the feudal nobility and of the Church, as Shaw saw it, the two great forces to which Joan resists. In the trial, the Inquisitor, the Bishop of Beauvais, and the English nobleman have a

long and self-serving discussion on the nature of heresy. Cauchon, the Catholic authority, wants to make Joan as a heretic, essentially anti-Catholic and anti-Christian. Also when she threatened to drive the English from the soil of France, she is committed the heresy of “Nationalism” was dangerous because she could attract every nation in the direction of national independence and away from obedience to the dogmas of religion (131). After the executioner shows to the instruments for torture, John answered: “If you tear me limb from limb until you separate my soul from my body you will get nothing out of me beyond what I have told you” (134). Joan’s demeanor during the trial is consistent with her stance throughout her life. Shaw strongly claimed that what was at stake in Joan’s disagreement with her judges was nothing less than “the infallibility of the pope and the historical Church according to the faith and morals” (Searle 113).

Joan accepts the ultimate punishment of death at the stake as preferable to be in perpetual imprisonment. Enlightened and inspired, Joan says to Brother Ladvenu: “Light your fire: do you think I dread it as much as the life of a rat in a hole? My voices were right” (144). John de Strongumber vehemently wants Joan to be taken to the stake for immediate execution. The Inquisitor and Cauchon excommunicate her because she refuses to recant, and Cauchon decides that Joan “art a relapsed heretic” (145). Even the Inquisitor says that “it is a terrible thing to see a young and innocent creature crushed between these mighty forces, the Church and the Law” (146). Only an English soldier, Ladvenu, takes pity on her, who gave Joan a cross, two sticks bound together, that she puts into her bosom, when she stood at the burning stake (149). She asks him to save himself, Ladvenu acknowledges to Warwick, “My Lord: a girl who could think of another’s danger in such a moment was not inspired by the devil” (149). Ladvenu says: “This is not the end for her, but the beginning”

(149). Through spiritual enlightenment, Joan, a country girl, finally becomes a saint in May, 16, 1920.

The Epilogue points out that 25 years after Joan's execution in 1456, a new trial has cleared her of heresy. Joan's Dauphin is now. Charles, the Victorious, aged 51. Not asleep yet in his bed chamber, Charles sees in a vision that Ladvenu (Brother Martin) 25 years old, still carry the cross from Rouen, appears in Charles's bedroom and brings the news that the Catholic church is to canonize Joan. Also show up are Joan and her former adversaries. They all kneel down and praise her as a saint. The suffering of Joan, in the light of the scantification of 1920, becomes a phase in a larger plot governed by a divine, evolutionary will. Cauchon's famous line implies that a Christ must perish in torment in every age to save those who have no imagination (160). Joan's moving last words are, "O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?" (166). Turco comment that "the saint foresees a future that will never escape the bonds of history" (Crawford 176). The change in Joan becomes increasingly apparent. She declares the supremacy of the individual conscience over the dictate of church. Now, Joan is real and elevated. "I am a saint," says Joan, and that "saints can work miracles" (164).

All in all, Joan's power, having transformed the weak and dreamy man, Charles, in scene 1, faces a trial far more cruel than in the Dauphin's court. For once again Joan's apparent miracles are covered by her character, so direct, pure, and dedicated as to make the worldly-wise Archbishop blush, and cause the ineffective Dauphin to assert himself. Now that the miracle has been fulfilled---the Dauphin crowned and the French reorganized. At the moment of her greatest victory, Joan is symbolically abandoned by King, Church, and Army. The effect is elevated, awakening Joan, in

consequence, to an awareness of her true spiritual realm, which align her with Christ, she is all the more perfect and transcendent saint. The king is crowned; she has shown France how to win; and now, as her allies, one by one, and even Dunois, fail to meet the demands of the superhuman[1]. Now, her mission is nearly complete. But as one member of the Protestants and nationalism, she threatens the very fabric of feudal society and the Catholic Church across Europe. Joan, through divine revelation, changes from a shepherd lady, once seen as a sorceress, and finally to be a saint.

[1] In *Saint Joan*, the third scene of the play, Joan meets Dunois on the banks of the Loire, as he and his forces wait pessimistically for the west wind which will enable his boats to cross the river and relieve Orleans. Shortly after her arrival, the wind does shift, and Dunois' boats push out across the water. Joan's powers of anything but good fortune, for even during the exciting moment following the wind's change, it is Dunois' page who shouts, "The Maid! The Maid! God and The Maid!" Dunois' cry is the more conservative "For God and Saint Dennis!". These---the "voices," the identification of the Dauphin, and the changing of the wind at the Loire---constitute the "miracles" of Joan that Shaw wishes to dramatize. (88-93)