

WELCOME

SAINT JOAN

SUBMITTED TO:-

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HEAD OF DEPT.

OF ENGLISH

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PREFACE

Shaw often writes a lengthy preface to his plays for his readers in which he will comment on matters in the play or matters relevant to it. The preface to saint Joan is one of Shaw longer ones and presents again many of his views of the personage of Joan from a more objective point of view. The Preface is divided into forty-one sub-sections, which could be loosely divided into the following categories for discussion.

- (A) Section 1-16: Various Views of the Historical Joan
- (B) Sections 17-21: Misrepresentations of Joan in Literature and in Relation to Medieval Society and the Medieval Church
- (C) Sections 22-34: The Nature OF Joan's Death in Relation to Modern acts of Inhumanity.
- (D) Sections 35-41: The Nature of Historical Drama and Saint Joan viewed as a Tragedy.

(A): Shaw sees Joan , ironically ,as one of the first Protestant martyrs and as a forerunner of equality for women; Joan was burned as a heretic, thus martyred , for two primary reasons.

1. Even though Joan never denied the church and although she constantly turned to it for solace. She was, essence , the “First Protestant” because she listened to a dictates of her own conscience and her own reasoning rather than to the authority of the church;

2. she was “The pioneer of rational dressing for woman”, yet for this so called unwomanly and , thus, unnatural act , she was burnt at the stake.

Joan was innocent in all things. She was like Socrates in that she was able to humiliate without intending to do so , all kinds of people in higher authority. It is extremely dangerous to publicly expose the ignorance of people in authority and , for his, Joan and Socrates were put to death . In reality , Joan was a rather unsophisticated country girl who, while uneducated , was far from un intelligent the fact that she could not read or write. (Marie Antoinette could not even spell her own name at Joan 'age) does not matter ;she did , however , manage to dictate full and comprehensive letters and to understand thoroughly the political and, especially, the military situation in France an she has a common

sense and ability to put her views in action. since no one would believe that a simple country girl could be so talented, Joan attributed in her views to "her voices and visions ."To Shaw "there are people in the world whose imagination is so vivid that when they have an idea it comes to them as an audible voice, sometime uttered by a visible figures."

Thus Joan is able to intellectually analysis a situation so clearly that her knowledge seems , to her, to come from an outside source when, in reality, it is her own innate , unrecognized genius coming from her intelligence and imagination, tempered by her good commonsense , her practical management of military affairs, and her own personal courage and dedication.



HISTORICAL BACKGROUND TO SAINT JOAN

NEED OF UNDERSTANDING JOAN'S ENVIRONMENT. SAINT JOHN is a historical play, based as is on the life and career of John of Arc. Who was born in Domremy in 1412, and was sent to the stake for Heresy in 1431. there are frequent reference in the play to the social and political condition of the age. It is , therefore, not possible to understand the play without a proper understanding of the political ,social and religious environment of France in which John lived and which she did so much to alter.

Who was Joan of Arc?

- Peasant girl who tended to sheep.
- 17 years old.
- Uneducated.
- Ill-treated by her family.
- Strong religious convictions.
- Saints spoke to her.
- Feminist.



FRENCH ARMY

- Fighting only to save themselves
not for the common good
- Joined for the money
- Would “run” from battle
- disengaged

FRENCH ARMY

“our soldiers are always beaten because they are fighting only to save their skins;
And the shortest way to save your skin is to run away. Our knights are thinking only
Of the money they will make in ransoms: it is not to kill or be killed with them,
But pay or be paid.”

-Joan of Arc in SAINT JOAN by George Bernard Shaw.

SIX STEPS TO EFFECTIVE LEADERSHIP

1. CLARIFYING THE CENTER

- Strong sense of purpose.
- Heard voices which she believed were direction from God.
- Brave and believed in protection from God.

SIX STEPS TO EFFECTIVE LEADERSHIP

2 . CLARIFYING WHAT IS POSSIBLE

- Vision believed she could lead to French Army to victory.
- Engaging the army.
- Connecting them to higher purpose.

SIX STEPS TO EFFECTIVE LEADERSHIP

3. CLARIFYING WHAT OTHERS CAN CONTRIBUTE

- Empowering the French army
- King and commander contributed their support and gave her convictions legitimacy.

SIX STEPS TO EFFECTIVE LEADERSHIP

4. SUPPORTING OTHERS SO THEY CAN CONTRIBUTE

- Conveyed her vision of success and instilled confidence in her French army.
- Taught them how to fight.
- Active member of combat.

SIX STEPS TO EFFECTIVE LEADERSHIP

5. BEING RELENTLESS

- Stood firm in her convictions until death.
- Ability to convince king and commander of her abilities.
- Ability to get soldiers and captains to follow her.
- Self confidence, determination, and courage.

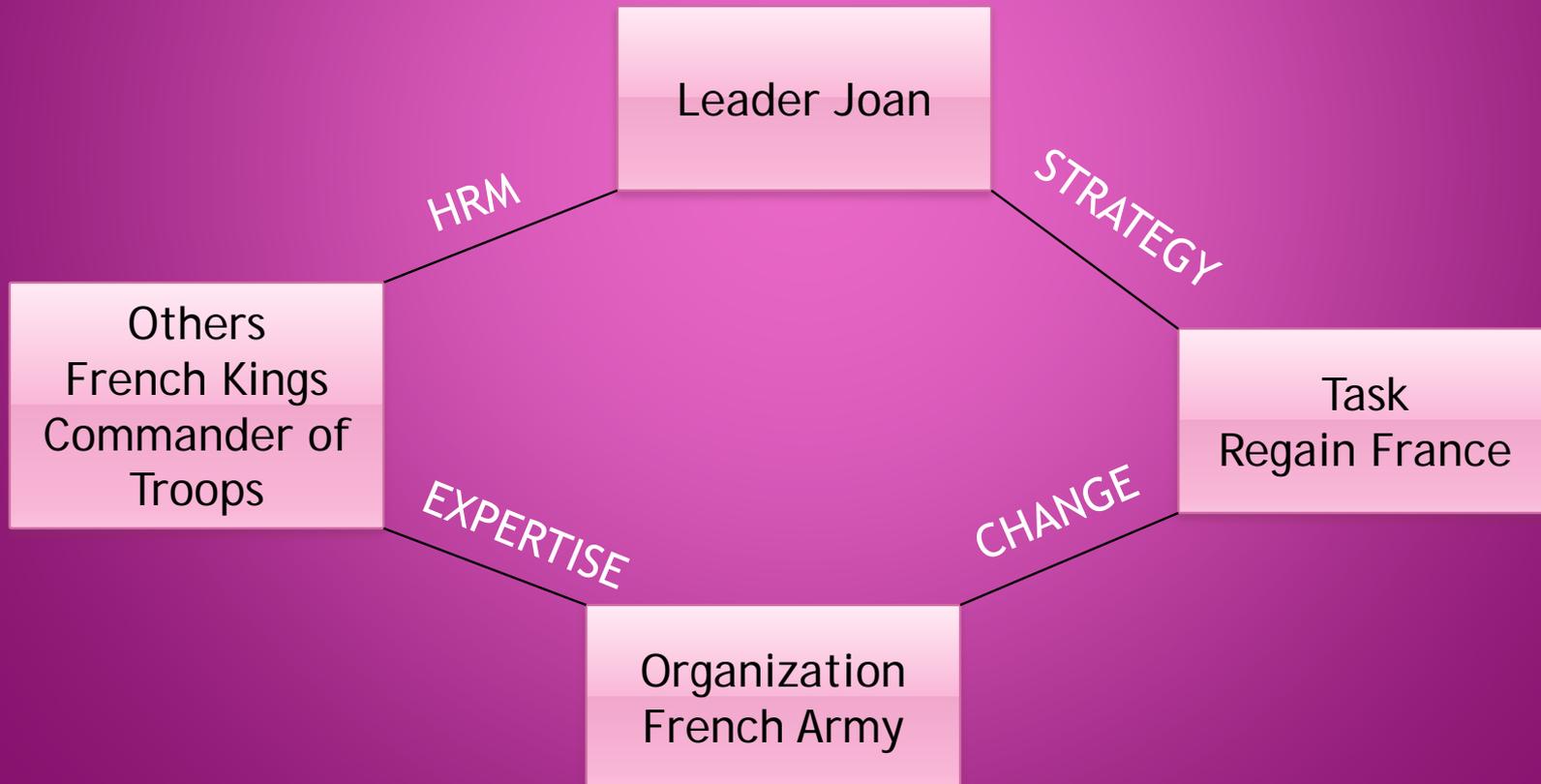
SIX STEPS TO EFFECTIVE LEADERSHIP

6. MEASURING AND CELEBRATING PROGRESS

- French army won against the English.
- French king claimed the throne.
- Pride was instilled in the army.

JOAN LEADS THE FRENCH ARMY

- Diamond Model of Leadership



THE EPILOGUE: ITS NATURE

An Epilogue is not a part of the action of the drama; it is like an appended commentary on the action.

It provides a chance to the dramatist to step forward, relaxed and garrulous, and talk the play over with the audience.

In literary history, the epilogue has been used since times immemorial. traditionally, it is true, the epilogue was recited Only by one performer. For example, in the tempest, the epilogue is spoken by Prospero alone.

However, it must also be remembered that among the Greeks the Satyr-play,

Staged after the tragedy, was a collective affair, and it was in the nature of an Epilogue. This satyr-play was, usually, of an uproarious and rebald variety, sometimes burlesquing the very story that had just been staged in all its tragic dignity.

Shaw seems to have taken hints for his epilogue from this satyr-play of the Greeks.

It is recited not by one character, but by his entire cast, of course in the form of ghostly visitants dreamed of by the sleeping Charles.

"the Epilogue is Shaw's satyr-play; a bursting forth of that strong sense of the ridiculous which Shaw has, during the play proper, subjected to a remarkable control-remarkable, that is, for Shaw."

THE EPILOGUE: ITS SIGNIFICANCE

Shaw was right in adding the *Epilogue*, for it is necessary to bring out the real significance of Joan's burning.

As Shaw himself tells us in *Preface*, many women get burnt in everyday life: "many a women has got herself burnt by carelessly whisking a Muslim skirt into the drawing room fireplace, but getting canonized is a different matter,

And a more important one." Joan got burnt, but that is not very important. What is of real importance is the consequence of that burning.

Joan's burning is significant because it leads to her canonization. This is brought out by *the epilogue*, and hence the great importance that Shaw attached to it.

FINAL MESSAGE

SOMETIMES EVEN EFFECTIVE LEADERS GET BURNED.

