THE CONTRIBUTION OF CHARACTERS IN DEVELOPING THE
PLOT AS FOUND IN SHAW'S SAINT JOAN

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra
in English Letters

By

ADYA ARSITA

Student Number : 964214093
Student Registration Number : 960051120111130090

ENGLISH LETTERS STUDY PROGRAM
DEPARTMENT OF ENGLISH LETTERS
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SANATA DHARMA UNIVERSITY
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AOYA ARSITA

Student Number : 964214093
Student Registration Number : 96005112011130090

Approved by

Dra. Th. Etny Anggraini, M.A.
(Advisor)  

December 10th, 2003

Dewi Widyastuti S.Pd., M.Hum.
(Co-Advisor)

December 18th, 2003
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By

ADYA ARSITA

Student Number : 964214093
Student Registration Number : 96005112011130090

Defended before the Board of Examiners on January 27th, 2004 and Declared Acceptable

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Yogyakarta, January 27th, 2004
Faculty of Letters
Sigma Dharma University
Dean,

Dr. Fr. B. Alip, M.Pd., M.A.
Don't quit when the tide is lowest,
for it's just about to turn.

Don't quit over doubts and questions,
for there's something you may learn.

Don't quit when the night is darkest,
for it's just a while 'til dawn.

Don't quit when you've run the farthest,
for the race is almost won.

Don't quit when the hill is steepest,
for your goal is almost high.

Don't quit,
for you're not a failure, until you fail to try.

(Jill Wolf)
Is there such a thing as natural modesty?

Wisest is she who knows she does not know....

True insight comes from within
He who knows what is right will do right.

(Jostein Gaarder, 1994)

This undergraduate thesis is dedicated to:

My beloved father
&
My lovely mother
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ABSTRACT


People have their own beliefs and they may stand for what they believe. People may believe or even trust in something, but they cannot make and force others to believe it as well. People who do not live the conventional beliefs are called as the nonconformists, because they cannot compromise with others. When I read Shaw's Saint Joan, I found out the difference emerges to be political and religious matters, which lead to the burning of the major character.

This literary study concerns a young girl who suffers from death on the burning stake because she is a nonconformist to her society and a heresy to her Church. In this study I am interested in analyzing the contribution of the characters to the development of the plot. This study is conducted to find out (1) the characteristics of the characters and (2) the contribution of the characters for the plot development through their characteristics.

The method I employed in this study is the library study. As this is a library study, the primary source was taken from the play itself. The secondary sources were taken from some references, which are relevant and supportive. This study was conducted by using the formalist approach. I applied this approach because I wanted to answer the questions mentioned above based on what is inside the play and what the play wants to reveal without considering any external aspects which may have connection to it.

The result of the analysis shows that the characters create and support the development of the plot through the way they talk and act. Most of the characters analyzed are flat or static; however, every character has her/his role to create certain conflict. Such as the Church Militant, they have ambiguity in defining the term 'heretic', a label for Joan. The differences in perception, ideas, and the way they express their feeling and opinion lead them to the burning of Joan. Joan, the central character has an admirable sense of purpose and determination. She is also simple, wise and courageous. Her soldier's clothes, her short hair, and her military tactics reveal her sense of duty. Even when she is captured and put on trial; her basic honesty, her great religious faith, and her practical-common sense make the judges look ridiculous. Her persuasiveness and enthusiasm enables her to conduct her mission. Her internal conflict of hearing the voices of angels and seeing the apparition of the angels supported by her faith lead her to persuade the others to back her up and conduct her mission. Thus, it leads to further conflict, because some people agree with her while the others do not. It creates pro and contra in the society and finally the majority wins, although to some extents, Joan finally becomes the winner as her case is annulled and she is sanctified as a saint. The difference and uniqueness in the way they act and talk of each character contribute a plot of story. Finally, the plot enables the readers to comprehend the play as it may want to reveal.
ABSTRAK


Orang meyakini sesuatu dan terserah mereka untuk membela apa yang mereka yakini. Sah saja bila orang meyakini sesuatu, tapi mereka tidak dapat memaksakan keyakinannya kepada yang lain. Orang yang tidak menganut keyakinan mayoritas disebut nonconformist, karena mereka tidak mau kompromi. Saat penulis membaca Saint Joan, penulis menangkap perbedaan keyakinan yang mencolok dan hal itu berujung pada masalah agama dan politik.

Studi ini membanding tentang seorang gadis muda yang meninggal dengan cara dibakar pada tiang kayu karena dia dianggap sebagai nonconformist di lingkungannya dan sebagai heretic di gerejanya. Penulis tertarik untuk menganalisis kontribusi karakter cerita terhadap perkembangan alur ceritanya. Studi ini dimaksudkan untuk mendapatkan (1) gambaran karakter cerita dan (2) kontribusi karakternya pada perkembangan alur cerita.

Metode yang digunakan adalah studi keputakan. Maka, sumber utama diambil dari cerita drama tersebut. Sumber pendukung diambil dari beberapa referensi yang relevan dan mendukung. Penulis menggunakan pendekatan formalis untuk mendapatkan jawaban berdasarkan apa yang hendak disampaikan cerita itu tanpa menyenggung sudut pandang lain yang mungkin saja berhubungan dengan cerita drama tersebut.

CHAPTER I

INTRODUCTION

A. Background of the Study

Living in a certain society makes us follow its rules including norms and ethics. Being together with different kinds of people is not easy. In one society, people should not kill their parents when they are old and dying, instead the children must take care of their parents well, such as treating them properly or sending them to a good nursing home. By doing it, they really devote themselves to their parents. While in other society such as in the North Pole, devotion to the old and dying parents is done by killing them because to let old people living the days with their weak bodies and brains, sometimes even with disease is cruel. If a society has rules, so do religions in this world. When someone chooses to follow one religion, she or he must follow its rules. If one breaks the rules, it means that she or he becomes a sinner. In general, people who do not live the conventional beliefs are called as the nonconformist.

One of the great authors known as a nonconformist is George Bernard Shaw. He is not only known as a nonconformist, but also as a socialist, a communist, and most of all, as a realist - an outstanding British dramatist. Most of his plays are about social criticism, slums, prostitution, women's rights, marriage custom, and hypocrisy. According to Williams (1971:246) Shaw tried to present the simple, easy, and meaningful play, in which he provided the clear description of characters and scenery, the vivid settings, and clear stage direction. His simple themes, such as social criticism through some of his plays - Arms and the Man and Pygmalion, are presented
in a light comedy and using the simple language. He explored his criticism towards
the society through the hilarious striking dialogue among the characters in his play.
As a real dramatist, Shaw did not only know how to make great plays but also how to
assist his readers to achieve a good understanding of his plays. Shaw tried to put
himself in the readers’ shoes. He realized that not every play written would be
performed on stage. Thus, to visualize his intention in regard to the acting and staging
of the play is important. In *Bernard Shaw*, Ward mentions;

At best, and with such printed aids as the playwright may choose to give, the
reading of plays requires an alert visual imagination, for the reader must stage
the play in his own mind. From Shakespeare’s time until 1898, printed plays
by British authors contained nothing but the stage dialogue – often far from
accurate – and bare stage directions for the players’ exits and entrances, with,
in some instances, gesture, intonation, and emphasis (1960: 39).

Reading Shaw’s plays does not only give the readers pleasure and enjoyment, but
also broader knowledge and deeper understanding of what happen around us in this
real world. Shaw intended to give pleasure and satisfaction to his readers by giving
them such splendid printed plays and supplying them with description and explanation
on motives and circumstances as they had been imagined by the playwright. These
days’ hottest issues are, in some ways, related to Shaw’s themes. How people judge
the others through their physical appearances, their wealth, their social status, and
their religions. If you sit in the parliamentary, certain institution, or political party,
you will try to defeat your opponents, try to hide your mistake, and state that
everything you do is correct. The power or the authority to rule may change a good
person into a bad one. Most people use their powers to punish others or beat them
without really acknowledge the rights or the wrongs. The power to rule and the
conventional beliefs may turn someone into a bad person. It is very general how
someone wants to have power over the others by still sticking tight - or pretending to
do so- to the conventional beliefs held among her/his society. One example taken from the bible is the story of Pilate and Jesus Christ before His crucifixion. Pilate gave Jesus a punishment for the crimes He never did because Pilate still wanted his job in the parliamentary.

One of Shaw's plays which seems like the one above is about a religious and faithful girl who is against the Church Institution. This girl, named Joan, believes that she is right and on the other hand, the Church Institution, represented by the Clergymen, thinks that they are also right. This play is entitled *Saint Joan - A Chronicle Play in Six Scenes and an Epilogue*. *Microsoft Encarta* stated that George Bernard Shaw wrote it in 1924, inspired by the story of Joan of Arc - a teenager heroine from France - from which he received the Nobel Prize in 1925. Nicholas Grene (1984:150) said that Shaw's capacity to write this play commands a special respect and adds a dimension to his achievement as a playwright.

I choose to discuss Shaw's play *Saint Joan* because it is so interesting. It is not merely a debate between Joan and the Clergymen, but also criticism for people who always think that what they do is right. Believing in their own faith is acceptable and very general, but being too much involved in it will give bad result such as turn out to be illogical or irrational.

I have two specific reasons why I choose *Saint Joan* as the play I want to analyze. First, the play was written using the almost daily English language that I could understand quite easily and when I read this play I found out that this play is divided into six scenes, an epilogue, and is started with the preface written by Shaw himself. As a matter of fact, Shaw provided an extremely long Preface that I could almost hardly understand. But, after several times reading it, the Preface helped me to
have a better insight into the next six scenes. The most interesting part in this play is the Epilogue. It made me relieved, surprised, but somehow, still sad. What I could conclude from that play after reading it is that strong relationship between one character and the others, even though not all of them are strongly related. One character influences another one and so forth.

Then, I also found something more interesting that is this play seems to be divided again into three parts. The first part is the romance created by Joan's rise in power and glory in leading the French army and winning some battles. Then, the second part is the tragedy of her execution since she has no lawyer or someone who defends her on her trial, which later sentences her to death. And the last one, the third part is the comedy of the attempts of the posterity to make amends for that execution. The way the characters act, behave, and speak may lead those three things happen. Joan, who is always so optimistic since the first time she declares her mission to defeat the English army and crown Charles VII (the Dauphin or Prince), always thinks positively and simple. Living in such a bad era and horrible situation in her country, she feels that she may have a duty to carry a great mission to save her country from the 'dark age'. While the government, the commander of the French army, and even the king feel the same way, too. The only reason why they do not make the effort to win their country over the enemy is because they might be confused, hopeless or pessimistic. They might have tried so many kinds of strategies to win it and it seems that they lack of new ones. When they are offered a 'device' -that is Joan- they try to use her to win their country. Having the same desire they work together hand in hand and Shaw presents their dialogue well and very vivid. He gives description on how they judge or look at each other or the way they feel to each other.
The second reason for me to choose Saint Joan is, the spirit of Joan in that play amazes me. She is just a teenager but she has a bright brain and she is very brave. She lives a long time ago, far beyond the modern world today, but she does not care about the conventional rules in her society. Maybe she cares only a little or maybe the importance of her country's freedom urges her to do that. When girls stay at home doing the household chores, she goes to the real battlefield; when girls wear nice dresses, she prefers to wear masculine outfit and even has her hair cut short. As a reader from Shaw's play, my emotion was aroused from one scene to another ones. Feeling happy and proud of her triumphant when she finally gets and wins what she wants, horrified by the sentences uttered by the Clergymen because they envy her success and worry if she does surpass the ordinary human being capacity and even the Church Institution. I also feel funny and a little bit relieved when she visits the people she has already met on earth after their death. It is funny because dead people cannot talk to the living people and it is relieving because in that scene Joan has passes her terrifying execution.

After reading Saint Joan thoroughly I would like to limit this study into two specific matters. The first, I will focus on the characters, both major and minor. The readers will be able to find their performances, their behaviours, their emotions, and feelings described by the playwright and by the kind of utterances they use. Characters have an important role in a fiction, because we can learn what happens now and then, the events, and incidents through the characters.

An experienced reader learns to suspend his opinion of a character, to let each new clue qualify his impression, and to avoid a final interpretation until he has seen all the evidence. This evidence may include even the character's name. Another sort of evidence, usually more important, is the author's explicit description of and comment upon the characters. And the most important evidence of all is the character's own dialogue and behaviour. In good fiction,
every speech, every action is not only a step in the plot, but also a manifestation of character (Stanton, 1965: 17-18).

The second focus is on the relation between the characters and the development of the plot because the way a character speaks, behaves, and interacts with the other characters will create a story and plot. Therefore, after discussing the characters it is necessary to also discuss the plot.

B. Problem Formulation

There are two important matters need to be analyzed:

1. What are the characteristics of the characters in *Saint Joan: A Chronicle in Six Scenes*?

2. What are the contributions of the characters to the development of the plot?

C. Objective of the Study

This study is aimed to answer the problems formulated previously. First, the main attention will be focused on the characters of the play. The discussion is focused on the way they speak and behave; as presented by the playwright. The second one is focused on the inter-relations between characters and the contribution of the characters to the development of the plot. This contribution will be supported by both major and minor characters.
D. Definition of Terms

There are some terms frequently used in this study. To avoid misunderstanding, clear definitions on the terms are provided below.

1. **Character**, fictitious creations and thus the dramatist and the novelist may both be judged with regard to their ability in the art of characterization. All characterizations are presented through dialogue (Reaske, 1966:40). Playwright usually portrays the characters in the stage direction and what the characters say about one another in dialogue. Characters can be described through their physical and psychological characteristic, and also moral or ethical choices that determine their destinies (Barranger, 1994:340).

2. **Plot**, is the entire sequence of events. These events may include not only physical occurrences, like a speech or action, but also a character’s change of attitude, a flash of insight, and a decision (Stanton, 1965:14). Plot can also be defined as the arrangement of events to show cause and reveal theme. Plot is a technical term to say about a series of tied together events in a story (Koesnosoebroto, 1988:28-29).
CHAPTER II
THEORETICAL REVIEW

A. Review of Related Studies

One of several great playwrights is George Bernard Shaw. Shaw is famous as an outstanding British dramatist of his generation. He is very well-known in the way he presents the seemingly romantic play while his hatred for romanticism is so strong. Microsoft Encarta 99 Encyclopedia stated that Shaw was the antithesis of 'romantic', another Irish author, Y.B. Yeats even called him as 'a notorious hater of romance' and Shaw could be more ruthless as a social critic and highly critical of institutional power.

He created and added comedy in each of his play, so they could be romantic-comedy plays, tragi-comedy plays and so on. Shaw tried to portray the real human life and freedom. Raymond Williams in his book entitled Drama: From Ibsen to Brecht, said that Shaw's works are usually considered under certain intention, such as slum, prostitution, militarism, marriage, history, politics, natural Christianity, national and individual character, paradoxes of conventional society, husband-hunting, questions of conscience and professional delusions (1971: 246). As a comic playwright Shaw often made the readers laugh at his humorous literary works. Shaw used these humorous lines on his plays as devices to remind his readers what they really are and what they really face in their daily life. Schwartz mentioned that Shaw tried to present his plays, whose method was using familiar ideas and situations, with a fresh and startling viewpoint. By doing so, he could give insight to the humanity (1965: ii).
The comedies and the other values of Shaw’s literary works presented in his plays are actually used as attacks to his readers. In *The Quintessence of Ibsenism* Shaw warned his readers that his attacks on his literary works are directed to themselves, not to the stage figures he created (Williams, 1971: 246). While in *The Playwright as Thinker*, Bentley summarized Shaw’s statement that if Shaw made the readers laugh at themselves, they should remember that his business as a classic writer of comedies is ‘to chasten morals with ridicule’ (1973: 139).

As well as creating comic plays to attack his readers, Shaw also wrote historical plays even though not completely based on the real history and of course still with his comedy taste. *Saint Joan: A Chronicle Play in Six Scenes and an Epilogue* is one of Shaw’s works that deals with great historical figures. It seems that Shaw chooses only “legendary” names from history’s pages, such as Joan from Joan of Arc, Caesar, and Napoleon. His plays have much more reference to the legend than to the fact. Shaw received a Nobel Prize for Literature in 1925 for one of his plays, *Saint Joan: A Chronicle Play in Six Scenes and an Epilogue*.

To Shaw the version of Joan provided by Shakespeare, Schiller, Mark Twain and the rest are all melodramatic variations on an impossible theme. They see characters of all concerned as morally one-sided and the conclusion of Joan’s thing, or simply a bad one. He must not only show Joan as a credible human being but also make her greatness credible (Bentley, 1949: 171).

People are so often judgmental on Joan. Sometimes they regard her as a real hero, a religious teenager, and at some other times as a witch, a heretic, and a sorcerer. That is why Bentley thinks that Shaw must make Joan as a credible girl as well as in her greatness to be such an unordinary girl, in which she becomes the acting military leader (*ibid*). Therefore, Shaw tried to defend both Joan as the non-conformist and the authoritarians at that time, as the conformist. Because Shaw wanted to be fair enough
in giving view on those two opposite characters. Reading this play brings the reader into a semi-romantic and religious atmosphere. Joan becomes the most gifted soldier among the great soldiers at that time in the battlefield and she is an enormous success for France. Yet, after her victories she is outdone by the same professionals, so it made her a failure. But, the effect of her success is so ever lasting and it turns her into a success again. Her success creates jealousy among the Church Militants, so that is why they need to burn her as a heretic, so she will not overshadow people with her success. Being burnt makes her a failure. Yet, after her death the practical men decide that they have made mistake; that actually she is a success.

Since he often presented the powerful female characters, Shaw is sometimes said to be a feminist in the way he made women powerful, charming, strong, and open-minded. Even the titles of his plays give some indication of the importance of women in Shaw’s literary works, such as *Candida, Mrs. Warren’s Profession, Major Barbara*, and *Saint Joan*. Watson (1964: 169) said, that the relation between female cunning and female rightness was one Shaw dealt with by faith and love, not by ratiocination. For his entirely fictional heroines, the moment does not arrive when the world destroys the woman, whatever her cunning or convictions might be. An old-fashioned person might not have let it happen. The heroes should be protected by the kinder providence. Shaw, on the contrary, may allow that to happen. His heroines seem to act insidiously upon those subordinate or minor characters, as if they cry out that those heroes’ wills are so irresistible. Joan, the main character in *Saint Joan* saves her nation and does so in the light of the highest religious principles. She makes everybody acts and does what she wants, even though they do not really want to do as what have been told to do. In this play Shaw did not describe Joan as a teenager with
her attractive physical appearance; like most of teenage girls try to improve their physical appearance, on the contrary Shaw made Joan as if she is a real *tomboy*, unwomanly woman.

Most annoyingly Shaw gave Joan the mannerism which he so frequently gave to his masterful young women, that of calling the other characters by their nicknames, for example; Polly for Sieur Bertrand de Poulengy and Jack for Sieur Jean de Metz. Shaw’s modernized woman has still, in all her unwomanliness, the power to save and tightly wound up with that, the power to exact love and sometimes unreasonable. If Joan were reasonable enough she would pray for the soldiers and perhaps run a little canteen behind the battle line, and would certainly agree to that little formality asked by the Inquisitor. Maybe for most people Joan seems so unreasonable, but for Shaw she is (Watson, 1964: 174).

Basically *Saint Joan* is known as a tragi-comedy play. Williams (1971: 252) said that this play is more than any other plays. It made the basis of Shaw’s wide popularity, which sometimes has been called ‘the one modern tragedy.’ The tragedy lies on the very last scene of this play - the Epilogue. This Epilogue shows the ultimate tragedy of Joan, that the hero can never be accepted in her or his own time, by implication the earth will never be ready to receive its saints. But, this scene also carries out an anti-tragic value, that in this scene Joan is able to escape from the finality of death. According to Greene (1984:148) the epilogue is an attempt to show Joan’s tragedy in the ultimate light of divine comedy. It is intended as a salute to the spirit of Joan and what it achieved both in the short term - the freeing of France and the establishment of Charles VII on the throne – and in the long term – the inspiration to the later generations, that she was canonized in 1920.

As a play, *Saint Joan* was first performed in 1923 in the United States and a year later in England. Comments on this play were collected in *File on Shaw*, by Margery Morgan (p.83-85). She said that *Saint Joan* was successive episodes from the historical story of Joan of Arc, which reveal not only her commonsense and faith in
her own perceptions and intuitions, but also her unawareness of the subtle political forces she moves through. Morgan also quoted Julian Jebb’s statement in *Plays and Players* (July 1997:30) that it was a wonder to see the gradual dawning, that perhaps her voices deceived her. It is the desolation of doubt in someone whose very substance is faith. Even more remarkable is the way she conveys her fear of incarceration. It is such a wonder that Joan never doubts her own faith even once. Her persistence contributes a great deal of strength in her heart and helps her to undergo the battle both in her heart and in her own country. According to James Agate (*Sunday Times*, 30th March 1924; reprinted in *Red Letter Nights*, p.215-18) as filed by Morgan, Joan looks so excellent, boyish, inspired, exalted, manner less, and obviously once she serves her turn, a nuisance to everybody.

People said it was the right finish, but Shaw said that it was not the finish, instead people have got to see what the modern world says, if she came back now it would be exactly the same (Gibbs, *ND*: 309). Morgan also summed up Kenneth Tynan’s opinion in *Curtains* (1954: 83), that his appreciation of the play that this is the first of his plays into which Shaw’s senility creeps. The jokes misfire, the debates languish, and Shaw’s passion for penal reform obtrudes to the detriment of the end.

For Shaw, a play is a tool to attack both the readers and the audience without serious ideas, to present a new and sometimes even an astonishing point of view to the audience. In portraying characters, Shaw managed to entertain and indirectly to lecture his audiences at the same time. Reading his play is fun and very enjoyable because Shaw did not only provide the play with easy, daily-used language, but also with so many supplementary materials such as giving the stage directions.
Impressed by the characters in *Saint Joan*, I would like to discuss the major and minor characters in the play. The female major character, Joan, really attracted me in the way she conveys all her ideas and expresses what she feels with her spontaneity. Her faith aroused my curiosity to know deeper about her. Her persistence invited me to read the whole play. Her devotion to her religion and country touched my heart. Later on, I realized that it would be nothing unless I also understand all characters in that play. Joan’s faith has the biggest role in defining her character, because she is so persistent with that. She contradicts the minor characters' faith and custom. She says “A” when the others say “B”, she submits herself directly to God and not to the Church first, while others devote themselves for the Church directly and not to God. However, the differences between the major and minor characters complete and support each other to form an intact story. Without an understanding of the characters involved in the play, I will not be able to follow and trace the track of the story. To know the whole story, I need to know each character very well and the relation between each of them, that they create a story. Therefore, after analyzing the characters I would like to discuss their contribution to the plot.

**B. Review of Related Theories**

**1. Theories of Character**

In a play we will find several characters, they can be major or minor ones. Understanding a fictitious character in a play is just as hard as understanding a real person, we need to know *what* and *why* - what the characters’ words and actions are and why they have certain motives to act.
The physical appearances, speech, socio-economic status, and their moral or ethical choices usually define characters. But in modern plays, a character’s appearance is usually described in the stage direction. This stage direction describes a character’s personality and some implication about the character’s psychological illustration. It also presents the physical characteristic such as age, gender, clothing, and the class or status (Barranger, 1994: 340). To understand different characters in a play, the readers should know how the playwright portrays them in the stage direction, then what the characters say about one another in a dialogue. The playwright usually also describes the characters through their physical and psychological characteristic, and also moral or ethical choices that determine their destinies. According to Barranger, drama’s characters can be categorized into (i) general type of humanity – we can recognize them by observing gender, age, profession, clothing, manners, gestures, and speech; and (ii) individualized images of humanity – to understand these characters we should carefully and thoroughly assess what they say and what they do to understand their particular habits, motives, and acts.

Reaske’s statement (1966: 40) seems alike with that of Barranger’s. He mentioned, since the characters are just fictitious creations, all characterization must be presented through dialogue; how they speak to one another and they way they speak about themselves. In his book entitled How to Analyze Drama, Reaske stated that there are two kinds or types of characters- active and passive characters. He defined passive characters as characters that do not change; they begin as the same kinds of characters as they are in the end of the play. In other words, we can also say that the passive characters are the unchanging characters or static. While for the active ones, he described them as characters who have large parts in the play and
usually undergo certain changes as a result of the action of the play. They actively perform actions and keep changing. They are also considered as dynamic. Thus, analyzing characters means to find and describe the character development within the play. The readers need to know what the character is like in the beginning of the play and at the end of the play and so forth.

Character can change as the story rolls on, some may have big changes and some may remain the same from the beginning until the end of the story. If Reaske said that characters can be dynamic or static, E.M. Forster in his book *Aspects of the Novel* divided characters into two: flat character and round character. Flat character is defined as 'single idea or quality' and is presented without individualizing detail. Therefore, describing this character in a single phrase or sentence is pretty much adequate.

A flat character is characterized by one or two traits. A character can be said as flat because we can only see one side of her or him. Forster explained that there are two advantages of a flat character. First, she or he is recognized easily whenever she or he comes. He or she is recognized not by the visual eye, which merely notes the recurrence of a proper name, but by the readers' emotional eye. It means that by seeing or knowing a part of this character, the readers can get the description of the whole character. The second advantage is that a flat character is easily remembered by the readers because this character stays the same from the beginning of the story until the end of it. Round character is said to have a complexity in temperament and motivation. Round character is usually depicted with subtle particularity. Forster mentioned that this kind of character is almost similar to a person in real life that this
character is as difficult to describe as a person in real life because she or he is capable of surprising people around her or him (1974: 46-53).

Flat character, round character, dynamic, and static may sound strange to most readers and audience, but they are familiar with the terms “protagonist” and “antagonist”. Koesnosobroto stated that characters can be distinguished into protagonist and antagonist. The protagonist is the central character in a story and is directly involved in the conflict of a story. While the antagonist is the opponent of the protagonist, who has a less important role in the play but who cannot be neglected because the protagonist and the antagonist support each other to make the literary work as a unity and this is more convincing and lifelike. The protagonist (from the Greek word) here can be the major character and this kind of character needs an opposing character who is against her or him, and this opposing character is called antagonist that provides opposition. In traditional fiction protagonist may serve its turn as hero or heroine and the antagonist becomes the villain or villains (1988: 67).

In Reading the Novel: An Introduction to the Techniques of Interpreting Fiction, Henkle wrote that on the basis of importance in a drama or a story, characters are divided into major characters and minor characters (1977: 87-89). As minor character, Henkle also called it as secondary character. Major characters are the most important and complex characters in a story. For that reason it is fair enough to give our fullest attention to the major characters, because if we understand them we will understand the focal experiences of the literary work. While minor characters are those who perform more limited or less function in a story. Even though a minor character is not as important as the major one, she or he may be a friend or the foil of the major character.
Stanton gave different definition for characters, as in *An Introduction to Fiction*, he said that a character designates the individuals who appear in the story. According to Stanton, the readers must know several ways to really understand the characters. Sometimes the author gives a name that fits the character personality, or when she or he explicitly describes the characters and gives certain comments upon the characters. But, the most important thing is the character's own dialogue and behavior. Through the knowledge of the characters, the readers may understand their actions; and through their actions, the readers will understand the characters.

Character as one of the most important elements in a play is a fictional personage that does not really exist in the real world. Therefore, pursuing the vivid understanding of the characters through their actions, thoughts, and utterances as well as understanding how they dress up themselves, react, and respond is necessary. Through the understanding of the characters, readers and audience will be able to follow the story line.

2. Theories of Plot

In reading a story, the readers usually find some characters in certain setting and those characters have some motion and action to do. In drama, the essence of the whole story is plot. Plot develops out of the characters. One character acts this way, then she or he meets another character and they perform different actions, each of their actions creates further incidents which will create an intact story with its conflict and resolution. Hence, there is a chain of events in the story. Things happened because the characters act in accord with their feelings (Reaske, 1966: 44). There is a close union between character and action. If someone analyzes plot, one needs to
analyze the characters and their relation as well. One character creates an incident and when she or he meets the others they will create further and more complicated incidents. Thus, we can say that a play is composed of a series of incidents or episodes, which follow after one another.

Focusing the attention on the plot means tracing what happens as a result. As the chain of event, plot is the story line, the sequence of actions or events that gives direction to the story as a whole. Perrine (1978: 43) stated that plot is the sequence of incidents or events of which a story is composed. It may include what a character says or thinks, as well as what he or she does. While according to Abrams (1957: 127) plot is the structure of a dramatic or narrative work's actions. The actions including verbal and physical actions, are performed by the characters, therefore as been stated by Reaske that plot and character are interdependent, they are closely related to each other. In the broadest sense, the plot of a story is its entire sequence of events. The actions or events may include some physical occurrences, such as a speech and a character's change of attitude.

In How to Read Fiction (1965: 15), Stanton said that the plot is the backbone of a story. From his statement we may infer a deduction that plot is the most important thing in a play, that it has the major contribution to the whole story. While Forster in his book Aspects of the Novel (1974: 60) gave a very brief explanation on plot. He even differentiated story and plot. As what he said, a story is the narrative of events, while plot is also the narrative of events, but the emphasize is on the causality. In a story we ask what happens next, but in a plot we ask why. According to Forster, a plot needs intelligence because one needs to memorize what happens first and why the other actions follow.
C. Theoretical Framework

The problems formulated are about the characters and the plot. Both of those aspects in drama or play are very important and interdependent to each other. To analyze the formulated problems, the writer needs to adopt some theories and references.

Since the writer wants to divide the characters into the major and minor ones, theory of character from Henkle will be applied in the first analysis. Before determining the characters into major and minor, the writer has to adopt the theories from Barranger. Barranger explained that we can learn the characters through their images, stage directions, or even through the general type of humanity. After using those two theories, applying the theory from E.M. Forster can be beneficial, because I can say that one character is flat or round. If one character is flat it means one is passive and there is no development what so ever. But, if one character is round, it means one is dynamic and it experiences a change no matter how much.

After finding the major and minor characters, the writer will analyze their relationship and their interdependence to find the plot. First, the theory from Reaske on how the characters act in accord with their feelings will be adopted. Then, applying the theory of E.M. Forster is necessary to get the intact story chain, which is the whole essence of the play.
CHAPTER III
METHODOLOGY

A. Object of the Study

The object of the study is George Bernard Shaw's literary work, *Saint Joan: A Chronicle Play in Six Scenes and an Epilogue*. This play was first published in 1923 in New York. The edition I used had been reprinted in 1959. It consists of a long preface, six scenes of the play, and an epilogue. Shaw, the playwright, received a Nobel Prize for Literature in 1925 for this play.

*Saint Joan* was also performed on stage, first in United States on December 28th, 1923; second one was produced by the British in 1924. It is not only because of the prize he received that *Saint Joan* became very famous, but also because of its uniqueness. The play is half-based on the real history of Joan of Arc, saint patron for the army in France. The story of Joan of Arc does not only reveal her common sense and faith in her own perceptions and intuitions, but also her unawareness of the matter of subtle political forces she moves through. Twenty-five years after Joan's execution, some characters, including the major female character - Joan - visit Charles in a dream.

After the tragic play in scene six, it goes to an anti-tragic, it is mere likely a tragi-comedy play while it also offers the ultimate tragedy. The essence of the tragedy here is when Joan tries to come back to earth and tries to be a saint, but she is still unacceptable. The earth is not yet ready to accept its saint. It becomes anti-tragic because Joan escapes the finality of her death. The comedy comes in the idea of making Joan as a saint.
Bernard Shaw provided a very long Preface, where Shaw speaks of *Saint Joan* as showing the romantic of her rise, the tragedy of her execution, and the comedy of the attempts of posterity to make amends for that execution. Scene I-III concerns with the rise of Joan up to the climax of the relief of the siege of Orleans, scene IV-VI does not only show the trial and her execution but also the chain of circumstances which will lead to the Epilogue, which evokes the five-hundred year long of rehabilitation which finally ends up with Joan’s canonization in 1920, four years before Shaw’s play of *Saint Joan* first published. According to Shaw himself the Epilogue is very essential eventhough it is anti-tragic, because the real history of Joan ended up in her execution and being burnt at the stake (Grene, 1984: 147). The Epilogue is called as anti-tragic because it allows us to escape the finality of Joan’s death, while in the real history, Joan’s death made her the saint or one of the most outstanding figures in this world.

**B. Approach of the Study**

To understand what literature is, how to read it, and how to judge it we need to employ a special means, that is ‘critical approach’ (Rohrberger and Woods, 1971: 3). Then, a critical approach to literature requires an understanding of its nature, function, and positive values. In their book *Reading and Writing about Literature*, they stated that there are five kinds of critical approaches, namely formalist approach, biographical approach, socio cultural-historical approach, mythopoetic approach, and psychological approach.

In this study, I used the formalist approach because I want to answer the questions in the formulated problems based on what is inside the play and what the play wants to reveal without considering any aspects, which may have relationship to
it, such as the author's life, social-milieu when the play was written or other science disciplines. The formalist approach apprehends the totality of the literary objects and the total integrity of the literary work that it may focus more on the harmonious involvement of all parts to the whole (Rohrberger and Woods, 1971: 3).

Conducting an analysis using this approach will be appropriate, since the analysis is about the characters and their contribution to the creation and development of plot.

C. Method of the Study

To discuss the formulated problem mentioned in the previous chapter thoroughly, the writer conducted a library research or desk research - which means that the writer collected the data from some books and references in the library. Since the writer wanted to explore the characters, both major and minor and their contribution to the plot, so the discussion will be limited only on characters, their contribution to the plot, and the plot itself.

The writer divided the source or data into two categories, they are: primary source or data and secondary one. The primary source for this study is the play itself, *Saint Joan*. While for the secondary source the writer took; first, *Analyze Drama* by Christopher Russell Reaske, this book was used to understand and explore all theory about drama, character and plot. Second, Nicholas Grene's *Bernard Shaw: A Critical View*, by using this book the writer could understand the play much better. Third, Eric Bentley's *The Playwright as Thinker: A Study of Drama in Modern Times*, this book was used to broaden the writer's knowledge about Bernard Shaw and his plays.
Besides using those three books, the writer also used several others that supported this study.

The writer carried out some steps in analyzing the play. The writer identified the characters in the play using the theories of characters mentioned in the previous chapter. After that the writer tried to find their contribution to the development of the plot and also defined the plot itself. The contribution of the characters to the development of the play can be analyzed from the way they speak, act, talk about themselves and what the other characters say about each other. Then, the writer tried to find the conflicts and the resolution. From the conflict the writer would be able to trace the plot by employing the analysis of the characters. Finally, the writer drew the conclusion as the summary of the study. Using the steps above, the analysis of how the characters are like, look like, and their contribution to create as well as develop the plot can be done.
CHAPTER IV

ANALYSIS

There are so many characters involved in *Saint Joan: A Chronicle Play in Six Scenes and an Epilogue*. Some of them have the leading role and continuously contribute a great deal to the development of the plot. After the writer describes the characteristics of the characters, the writer will discuss the characters' contribution to the development of plot.

A. Characteristics of the Characters

1. Joan

She is the centre of the story because this play is all about her. She is described as a young country girl at her teen and most of the time she is described as a tomboy who loves wearing male attire. When she visits Robert de Baudricourt, the authoritarian of Vaucouleurs, she is portrayed as wearing a respectable red outfit.

*She is an able-bodied country girl of 17 or 18, respectably dressed in red. She comes eagerly to the table, delighted at having penetrated to Baudricourt's presence at last, and full of hope as to the results. His scowl does not check or frighten her in the least. Her voice is normally a hearty coaxing voice, very confident, very appealing, very hard to resist.* (p.52; sc.1)

At first Joan still wears a female dress and I figure her dress worn to see Robert de Baudricourt is a very girlish dress, skirted to the ground and red. Shaw portrayed her red dress as 'respectable', which may mean 'appropriate and right' for a girl to wear it. This description of her 'respectable red dress' is a sort of foreshadowing of the later event in which clothing or attire puts her into a great trouble and leads her into her final execution. Joan thinks that if she goes to the
battlefield, she has to wear the male attire which, as a matter of fact is an armor. An armor is a special outfit made of iron or steel worn only by soldiers or squires during the battle in order to protect their bodies from harm and the enemy's attack.

Going to the battlefield is very unusual for a girl, so if Joan really wants to fight and concentrate on her duty it means she has to be among men. As prevention, Joan tries to wear the same clothes as the men wear and even has her hair cut very short-bobbed-just like the men. Joan refuses to dress as a woman in order to protect her virtue from her male soldiers around her, and maybe even the male enemies. Her decision to put on the armor is a reasonable necessity considering the task she sets before herself. I can imagine if she carries on her mission in her petticoats, everything will not be easy and practical. I think, the reason why she wears the male attire is not only because she does the man's work, but also because it is morally necessary that sex should be left out of the question as between her and her male soldiers.

*Joan, dressed as a soldier, with her hair bobbed and hanging thickly round her face...* (p.27; sc.II).

JOAN *[busily]*..............I can find a soldier's armor that will fit me well enough: I am very hardy. (p.53; sc.1)

Robert knows that it is not right for Joan to wear such attire, because first, Joan is not a soldier and second, normally a girl does not wear armor and even involves herself in a battlefield. But, he also knows that he can prohibit her to wear it but then he says that he will just wash his hands of it (p.62; sc.1). His sentence indicates the he is not responsible for everything Joan does or will do or even has done. But Joan's persistence inspires her to get the armor for herself. No matter what people think, she is so persistent with her own idea that she has to get the armor to protect herself.
In the next scene Shaw kept describing Joan as wearing the armor, he even mentioned it as a splendid armor (p.81; sc.III). And in scene five, even when she is attending the coronation of the dauphin to be King Charles the seventh in the Rheims Cathedral and not in the battlefield she still wears the male attire. Although Shaw mentioned that she is beautifully dressed, but anyway it is still the male attire. The picturesque of her wearing the armor increases my assumption that she always wears the armor because she is only once described for wearing the female dress, which is in the very first scene.

Her persistence to wear male attire all the time makes her look 'tomboy'. Even during her trial, when she is asked to put off her male attire and to change into a female dress, she refuses it. She gives a reasonable strong answer, that she lives among soldiers and as a prisoner she is guarded by soldiers. If she dresses herself as a woman, the soldiers will think that she is just a woman and treat her as a woman. But if she dresses herself as a soldier, they will take her as a soldier and they can get along as soldiers (p.132; sc.VI). To conduct her mission she should always be among men, the soldiers, and she always wears the soldier's attire. She is depicted as an unwomanly woman – a tomboy who persistently holds her faith and idea strongly.

CHARLES /rising/ I have given the command of the army to The Maid. The Maid is to do as she likes it. (p.78-79; Sc.II)

She seems to hate her role as a girl. When Dunois says that he is a little in love with war, he makes a paraphrase that he is like having two wives at once. But, instantly Joan emphasizes that she hates everything related to 'woman'. Maybe she says it because she wants Dunois to fully respect her as a girl soldier in armor and she tries to look 'macho' or maybe she really comprehend: the role she chooses to play.
JOAN [matter-of-fact] I will never take a husband. A man in Toul took an action against me for breech of promise; but I never promised him. I am a soldier; I do not want to be thought of as a woman. I will not dress as a woman. I do not care for the things women care for. They dream of lovers, and of money. I dream of leading a charge, and of placing the big guns (p.83, sc III).

In the next scene, which is in scene five, Joan consciously says that she is not a real woman, not even a bit. Her utterance creates a denial, consciously or not. Shaw describes Joan as having a military sense in scene III, only stated once, but that is enough to show at least Joan really has a military sense. There is a possibility that Joan, since her childhood has started to like soldiering and playing the toys for boys or her parents are open minded about man's and woman's roles in society, therefore those things lead her to deny the conventional character of a woman. In this world of patriarchal system people consider men as powerful, respectful, intelligent, and logical. They are considered to be the ‘superior being’ while women on the other hand are always related to small things done in the house, such as doing the household chores or nursing a baby. Therefore, women are thought to be the ‘inferior being’.

DUNOIS. Are you angry, Joan?
JOAN. Yes, [smiling] No: not with you. I wish you were one of the village babies
DUNOIS. Why?
JOAN. I could nurse you for a while.
DUNOIS. You are a bit of a woman after all.
JOAN. No: not a bit: I am a soldier and nothing else. Soldiers always nurse children when they get a chance (p.103, sc V).

In this case, I think Joan denies herself on being a girl in order to be more mature, tough, and hardy so she can deal with the hard life among soldiers she chooses herself. She knows, once she commits herself in the battlefield, in a man’s world she has to act like a man, dress like a man, speak like a man. Because if she
follows her girlish idea and feeling she might not be able to cope with the hard and rough life she chooses to take, to realize her dreams, and to hold her faith that is to win her country again from England, crown a legal king in France, and carry God’s mission until the end of her life. Even though in all scenes Joan is depicted as a strong, brave, courageous, and daring, she is still a human being and after all she is just a girl who can easily be touched by a dramatic situation. When Dunois gives his baton of a commander to Joan and lets her lead him crossing the bridge, she is so extraordinarily happy, she even lets her tears roll down on her cheeks.

JOAN [bursting into tears and flinging her arms round Dunois, kissing him on both cheeks] Dunois, dear comrade in arms, help me. My eyes are blinded with tears. Set my foot on the ladder, and say ‘Up, Joan’ (p.85; sc.III)

Even though she is a teenager, Shaw did not describe her as an extraordinary beautiful girl, as a hero or a major female character usually described. Shaw portrayed Joan as a girl with an uncommon face, her eyes are very wide apart and bulging, her nose is well-shaped but the nostrils are too wide, her upper lip is short with her full-lipped mouth, and her chin looks very strong indeed (p.52; sc.1). From Shaw’s description of Joan’s physical appearance it is very understood that she is not beautiful, not even close to a definition of physically beautiful. Even Charles mentioned that Joan is not beautiful and he emphasizes his sentence by saying that he does not fall in love with her, instead he loves a woman named Agnes Sorel (p.148; Epilogue).

Joan speaks in a simple and rough language, and she sometimes acts like a masterful young woman in the way she calls the other characters by nicknames.

JOAN [simply] Yes, squire; that is what God is sending me to do. Three men will be enough for you to send with me if they are good men and gentle to me. They have promised to come with me. Polly and Jack......
ROBERT. Polly! You impudent baggage, do you dare call squire Bertrand de Poulengy Polly to my face?

JOAN. His friends call him so, squire; I did not know he had any other name. Jack-

ROBERT. That is Monsieur John of Metz, I suppose? (p.53-54; sc.1).

The way Joan speaks and acts indicates that she is not an educated girl, which means she does not get a formal education, even how to speak formally and nicely to people around her. It seems that she does not respect people. Except calling John of Metz as Jack and Bertrand de Poulengy as Polly, she also dares to call Robert de Baudricourt as only Robert. Robert feels upset when Joan calls him that way and he says it frankly to Joan. But, Joan tries to defend herself by saying that everyone is just the same for God, and their nick names are actually their real and original names, while the other names they bear are usually their fathers’ or somebody else’s names (p.60; sc.1).

Her confidence in calling the other as she likes may indicate that she or her family has a certain position in the society, at least as the chief of the village. An ordinary country girl, how illiterate she is, will not dare to call people – especially older ones – by nicknames unless she is a very impolite and rude girl. Even if Joan’s family has a certain position in the society, it is still not right to call older people by nicknames. Surprisingly, Polly and Jack do not object to the way Joan calls them. They gladly accept it.

The reason why she acts that way is maybe because she often sees her father giving command to the villagers. In scene one Robert implies that Joan’s father is a sort of notable man even though he is not a very important person, he can influence his people and even the authorities because Joan’s family has a cousin who is a lawyer
or maybe someone who works for the church. According to Robert, Joan does not come from a poor family. He even considers her and her family as the bourgeoisie. Joan's family live from their farm product, maybe they own a farm because Robert mentions that they are not laborers (p.55; sc.1). Another evident that shows her illiteracy, Joan's incapability in writing and reading is shown implicitly when she herself says that she does not know how to read and write. When she is at court, Cauchon asks her to sign up a recantation paper but she says she cannot write. She needs help from Brother Martin Ladvenu to make a sign of her own name (p.136; sc.VI).

Carrying out her mission believed from the King of Heaven and delivered to her by His saints, she keeps telling the others that they have to listen and obey her, since she believes that she is a representative of God's divine mission on earth. She seems so eager in working on her mission.

JOAN. One thousand like me can stop them. Ten like me can stop them with God on our side. [She rises impetuously, and goes at him, unable to sit quiet any longer]. (p.61; sc.1)

Joan, the girl soldier at her teens who is depicted as an impetuous, a brave, confident, arrogant, stubborn, ignorant, and mature girl, on the contrary, sometimes shows her childish character. She is so anxious in telling everybody about her divine mission. When Joan asks permission from Robert, the troops leader in Vaucouleurs area, she does not stop talking about her idea and mission to raise the siege of Orleans and to crown the Dauphin. She tries so hard to convince Robert that it is not her mission, but God's divine mission. Joan acts like a little girl with an ice cream in her hand.

ROBERT [turning to Joan] Now listen you to me; and [desperately] don't cut in before I have time to think.

JOAN [plumping down on the stool again, like an obedient schoolgirl]. Yes, squire
ROBERT. Your orders are, that you are to go to Chinon under the escort of this gentleman and three of his friends.

JOAN [radiant, clasping her hands] Oh, Squire! Your head is circled with light, like a saint's. (p. 61-62; sc.1)

The lines above show how childish Joan can be. How come a teenager behaves just like a child? Someone who loves pretending to be a child or does childish things is sometimes the youngest child in the family or the only child, who usually can get what they want easily. Knowing that Robert agrees to let her go under the escort of the squires, her heart filled up with an abundant happiness. If Robert does not agree, it means she will not be able to carry on her mission because Robert is the 'key' to everything. Once Robert strictly says "no", her plans will be blown up. I think she has predicted that the Dauphin will be easier to be compromised with. No need to learn psychology or anything, someone can just use one’s logical mind that someone will do everything just to be a president or a king; even more the illegal king, the son of the former king, the prince or dauphin. Without doubt, if Joan comes to him and tries to convince him that she has blessings from heaven, she has her saint patrons and of course she has the permission or a sort of legal letter from Robert de Baudricourt, the authoritarian of Vaucouleurs.

I think Joan's ability in predicting is excellent, therefore, she can predict that Charles will be pleased to meet her and of course accept her visit to his castle. When finally she meets face to face with him, Joan starts to build her image as the Maid of Lorraine and later as a saint for Charles. Starting from that on, Joan's confidence increases more and more. She really feels that she is the one, the blessed Maid from Lorraine. Her arrogance and pride fills her heart, into its deepest part. She might lose her logical and reasonable sense. She is blinded by the up coming success before her
very eyes. Her mind is filled with so many plans and illogical idea. She is obsessed with the future success.

JOAN. Thourt answered, old Gruff-and-Grun. [suddenly flashing out her sword as she divines that her moment has come]. Who is for God and His Maid? Who is for Orleans with me? (p.79; sc.II)

As a teenager, she pays attention to the political situation much better than educated and older people. She might be uneducated and illiterate, but she is smart. She knows very well about French country. I think she has never been to other places except her own hometown, but it seems she knows almost the whole area of France very well indeed. When finally Joan comes to meet Dunois, the comrade-in-arms, she yells at him telling him that the squires cheat her. They show her the wrong way, and she tries to get to the right way. Anyway, she knows where she has to go. I do not know how she figures it out, but it shows me that she is smart.

DUNOIS. Where are your troops?
JOAN. Miles behind. They have cheated me. They have brought me to the wrong side of the river. (p.81; sc. III).

In the rest part of her role in scene III, Joan shows her ability to use her logic and common sense. She argues and debates with Dunois about what they should do next. I believe that Dunois—the commander is a clever and an educated man, while Joan is just a country-girl. What I can conclude is, they are equal in their knowledge. They can fill something in to each other.

When finally Joan can take the dauphin to the Rheims cathedral to be crowned, she realizes that everything is over. But, she wants some more challenge. She wants to have more success, more victory, more challenge, and she does not realize – for that she will need more money, more support, more prayer, and more soul. During the
coronation of Charles in Rheims cathedral, Joan is about to go home to her own village when suddenly she feels that her addiction of war comes up.

JOAN. Luck! God has fought for us; and you call it luck! And you would stop while there are still Englishmen on this holy earth of dear France. (p.105; sc.V)

I pretty much understand why Joan wants to go on with her mission. Maybe her pride, chauvinism, or faith tells her so. She does not want to listen to other people’s advice. When people try so hard to convince her that it is not right to set up another battle, she, on the other hand also tries so hard to convince them that her voices tell her so, that they must listen to her and follow her, that it is not right to let English still conquer their country and that it is not right to let alone France do all the task. In her ambitious emotion, she eventually makes a decision that she will go on whether with or without their counsel, permit, and escort. How many warnings addressed to her, she still does not care.

JOAN. Where would you all have been now if I had heeded that sort of truth? There is no help, no counsel, in any of you. Yes: I am alone on earth: I have always been alone. My father told my brothers to drown me if I would not stay to mind his sheep while France was bleeding to death: France might perish if only our lambs were safe. I thought France would have friends at the court of the king of France; and I find only wolves fighting for pieces of her poor torn body. I thought God would have friends everywhere, because He is the friend of everyone; and in my innocence I believed that you who now cast me out would be like strong towers to keep harm from me. But I am wiser now; and nobody is any the worse for being wiser. Do not think you can frighten me by telling me that I am alone. France is alone; and God is alone; and what is my loneliness before the loneliness of my country and my God? I see now that the loneliness of God is His strength: what would He be if He listened to your jealous little counsels? Well, my loneliness shall be my strength too; it is better to be alone with God; His friendship will not fail me, nor His counsel, nor His love. In His strength I will dare, and dare, and dare, until I die. I will go out now to the common people, and let the love in their eyes comfort me for the hate in yours. You will all be glad to see me burnt but if I go through the fire I shall go through it to their hearts for ever and ever. And so, God be with me! (p.112; sc.V)
Joan is a mixture of immaturity and maturity, a literate and illiterate, and she is a brave girl who is very confident. From the beginning of the play, she has been such a brave, an impetuous, and innocent person. Until the end of the play, up to the epilogue part, she is still the same person. But as an ordinary human being, she also undergoes fear, scare, and doubt; especially during the trial. She is accused and blamed, but she holds on her faith until the end of her life. She does not feel that she supersedes the Church, the Church Militants, and the politicians. She has her own rule, that God must be served first (p. 130, sc. VI). Joan, the major character in this play and the only major character, carries on her mission with her faith to God. Joan, with her strong faith and her love of religion, tragically has to be burnt by the learned and pious men, the Church Militant. It becomes a tragic event for Joan, because even though she is block-headed or stubborn, but she is innocent before the Church and God. The Church Militant becomes a sort of tragic hero put into motion by Joan's tragic flaws. Her arrogance, ignorance, frankness, and pride threaten to disorder the tradition and dominion of the church and state. Joan's capability, talent, and sacrifice are not worth of the change in her society. From this main character, I can say that this play is about the tragic conflict between the irresistible force of Joan's genius and the immovable object of social order.

2. The Dauphin (later Charles VII)

Charles, the future king, or the dauphin is not confident of himself. He sometimes feels inferior to the other members of the castle or even among his friends. People around him mock him and he hates it so much. He tries to show his feeling to them, but it seems that they do not take it seriously. He is also described as a poor
person, financially and emotionally. It seems that he does not want to look silly or inferior to others. When people try to mock him he tries to counter them back. He always talks about how proud he is to his great grand father and his own father who were also kings. Even so, he has this pride and hatred collides. He pities himself of not being wise and great as his ancestors.

CHARLES [mortified] You all think you can treat me as you please because I owe you money, and because I am no good at fighting. But I have the blood royal in my veins.

CHARLES. I want to hear no more of my grandfather. He was so wise that he used up the whole family stock of wisdom for five generations, and left me the poor fool I am, bullied and insulted by all of you. (p.66; sc.II)

He indicates that one day he will be a king just like his ancestors from the way he talks and tries to show off his ‘blood royal’. He also tries to ensure everybody that there will be a time for him to have his own saints or saint patron just like his ancestors used to have. He believes that Robert sends him an angel, he believes he will have an angel because he wants to prove that he really has the blood royal.

CHARLES. That just shows your ignorance, Bluebeard. My grandfather had a saint who used to float in the air when she was praying, and told him everything he wanted to know. My poor father had two saints, Marie de Maille and the Gasque of Avignon. It is in our family, and I don’t care what you say: I will have my saint too. (p.67; sc.II)

When people are not sure about Joan, Charles insists them to believe because he has a high expectation for this girl. He wants to gain a power on the throne, he wants to have a saint, and he really someone to devote herself/ himself to him. The Archbishop who is supposed to be the first person in charge for the kingdom and religious matter has no value anymore to Charles as soon as he hears the news about Joan. He makes the Archbishop allow Joan to meet him even though the Archbishop already prohibits Charles to see her, because Charles really wants to have his ‘legal’ seat in his own land as a king.
CHARLES [intimidated but sulky] Oh, if you make it an excommunication matter, I have nothing more to say, of course. But you havn't read the end of the letter. De Baudricourt says she will raise the siege of Orleans, and beat the English for us. (p.68, sc.II)

Charles notices that people present at the castle and hear his talk about Joan do not believe him. His childish idea comes up with a game, he wants to bully Joan so that Joan will think Blue Beard as the dauphin.

CHARLES. Come with me, Bluebeard; and let us arrange so that she will not know who I am. You will pretend to be me [he goes out through the curtain]. (p.69-70).

CHARLES [triumphant, to the Court] You see, all of you; she knew the blood royal. Who dare say now that I am not my father's son? (p.73; sc.II)

After meeting Joan, Charles talks a lot to her about his fate to be a king, his worried of being in a battle, and how sensible he is. He tells Joan that he is not a man with muscles, so that he will not be able to fight in the battlefield. He also implies that he wants to be a real king and wins his own land from the English, but he strongly indicates that he does not want to be asked to involve himself in the battlefield (p.75; sc.II). Except indicating that he is not a brave man he also tells Joan that he does not want to work on the victory of France. Instead, he wants a miracle happens, that is why he wants a saint sent for him, he wants a miracle worker. Charles seems to be a lazy and cowardice person who wants something done instantly.

CHARLES. But I don't want to have courage put into me. I want to sleep in a comfortable bed, and not to live in continual terror of being killed or wounded. Put courage into the others, and let them have their bellyful of fighting; but let me alone. (p.76; sc.II).

The lazy, unconfident, and poor dauphin is also a pessimistic person. However Joan tries to convince and encourage him, he stands still with his pessimistic view of life. He feels so underestimated by the other members of the castle, that even
though one day he gets the real throne sit on, people will not really trust him as their future king. When Joan tells him that she wants to crown him at the Rheims Cathedral, he is so pessimist and it seems he does not have his own will.

CHARLES. What is the good of sitting on the throne when the other fellows give all the order? However! He is enthroned, a piteous figure! Here is the king for you! Look your fill at the poor devil. (p.76; sc.II)

Charles maybe believe in saints as he might have been told by his grandfather or father. Charles, contrasted to his strong believe of saints or angels, apparently is not a very religious person. He tells Joan clearly that he does not like praying. He cannot bear people who always pray all the time. He thinks that praying has its particular time, and not done in each single minute or hour (p. 77; sc.II).

Charles, in this case, is not the main character because he does not support the main character to throw the ball in the play. He is just like dough; still, inanimate, motionless, passive and for sure has no will on its own. Someone makes a cake out of it, therefore the dough turns out to be something else, which is a cake and not dough anymore. From that illustration, I can tell that the relation between Joan and Charles in this story is pretty much the same as the relation of a cake and its maker. Joan, the kingmaker, makes the dauphin into a legal king even though this dauphin seems ‘inanimate, motionless, passive and has no will on his own’.

CHARLES. No: a horrid boy. He hates me. He hates everybody, selfish little beast! I don’t want to be a father; and I don’t want to be a son; especially a son of St Louis. I don’t want to be any of these things you all have your heads full of. I want to be just what I am. Why cant you mind your own business, and let me mind mine? (p.77; sc.II)

In his own needs to be a legal king, it seems that Charles does not want to work together with Joan to make it come true. Instead, he becomes someone who does not want it to happen. It is like Joan becomes the one who wants it to happen, it
may be true, but Charles in his deepest heart wants it too. I think it is his nature to let thing happens as it is. If it comes out good for him, he will be happy and accept it. But, if it comes out bad, he will also take it as it is. Knowing Joan's ambition he feels that he has a device to use. There is nothing to lose if he just lets Joan do what she likes. When thing goes great, he will be the one who gets the benefit and advantage out of it and if things go wrong he will not mind it.

For this matter, I can conclude him as a bit of a realistic person, even though his pessimism and passiveness look more significant. He knows he cannot push things to happen, but if everything goes well, he will get what he wants for sure. Except being a sort of a realistic person, he is also an irresponsible person. He lets Joan make the decision, he makes Joan push him to do what she wants which actually he also wants, and he will not be responsible for the mishap result.

CHARLES [excited] I'll risk it, I warn you I shant be able t keep it up; but I'll risk it. You shall see. [Running to the main door and shouting] Hallo! Come back, everybody. [To Joan, as he runs back to the arch opposite]. Mind you stand by and dont let me be bullied. [Through the arch] Come along, will you: the whole Court. [He sits down in the royal chair as they all hurry in to their former places, chattering and wondering]. Now I'm in for it; but no matter: here goes! (p.78; sc.11).

In this play, Charles only appears in scene two, scene five, and in the epilogue. In scene two, Charles or the dauphin is a person with no great ambition, no effort, no responsibility, no money; no courage, and no confidence. Above all those qualities, he still can be included as a realistic person, if not submissive. He sometimes appears to be someone who knows when to use his logic. Without doubt, he wants his legal position as the king even though he knows that it is not such an easy thing to achieve. He does want to be burdened with a lot of responsibilities of being a king, but anyway, it does make sense if he wants to be a king. If he really does not want to be a king, he
will just take Joan as a mere ‘passer-by’. Instead, he finally accepts her ideas of wanting him to be a king. He permits Joan to go on with her mission, but he will just sit down nicely in his chamber waiting for either good or bad result. He just does not really care what result may come up. While in scene five, he becomes a bit realistic and ‘down-to-earth’ in responding Joan’s proposal to win Paris. For Charles, no need to be greedy, enough is enough. Maybe, in his deepest heart he is afraid of what will happen next if there is another battle.

Compared to his manner in scene two and five, Charles is such a different person in the Epilogue. He turns out to be the selfish and ambitious man. He realizes that it is Joan’s effort to encourage all the army and people to fight the English and win back their own land. He understands, without Joan’s help he will not be coronated as a king of France. After he becomes a real king, all matters with Joan and the battle of France versus English is nonsense to him. He acts as if nothing happens before hand. He goes on with his life as a king. Charles does not seem to respect and appreciate Joan as he is supposed to do. When people make Joan as their hero, he does not. When people say how Joan sacrifices her life for the sake of France’s future, he ignores it. For him, if Joan is burnt and she dies, that is her own fault and not his.

CHARLES. My friend: provided they can no longer say that I was crowned by a witch and a heretic, I shall not fuss about how the trick has been done. Joan would not have fussed about it if it came all right in the end: she was not that sort: I knew her. Is her rehabilitation complete? I made it pretty clear that there was to be nonsense about it. (p. 145-146; epilogue).

For Charles, he has nothing to do with what people think about his position. If people fuss about his position of being a king because of a witch, he does not care. Also if people do not fuss about it, he still does not care. Here, he looks very selfish
and ignorant. What he concerns about is his own business, no matter what people say and think. Even so, he still remains a bit realistic coping with all these matters.

CHARLES. [scrambling out the sheets and enthroning himself on the side of the bed] .............. Joan’s worshippers may even call me Charles the Coward because I did not pull her out of the fire. But I have done less harm than any of you. You people with your heads in the sky spend all your time trying to turn the world upside down; but I take the world as it is, and say that top-side-up is right-side-up, and I keep my nose pretty close to the ground. (p.149; epilogue)

Except not being thankful for her effort he also eliminates her role as his helper. He seems to want to talk Joan down by under estimate her possibility to carry on with her postponed mission on earth. Charles exposes his snappish attitude again in the Epilogue.

CHARLES. You cannot. None of us ever knew what anything meant to her. She was like nobody else; and she must take care of herself wherever she is; for I cannot take care of her; and neither can you, whatever you may think: you are not big enough. But I will tell you this about her. If you could bring her back to life, they would burn her again within six months, for all their present adoration of her. And you would hold up the cross, too, just the same. So [crossing himself] let her rest; and let you and I mind our own business, and not meddle with hers. (p.146; epilogue).

Ignorant, is a term that can be used to call him. Not being thankful, is again, another term to call him. But on the other hand, he still can praise Joan for being strong and brave.

CHARLES. I am Charles the Victorious now. I had to be brave because you were. Agnes put a little pluck into me too.
JOAN. Agnes! Who was Agnes?
CHARLES. Agnes Sorel. A woman I fell in love with. I dream of her often. I never dreamed of you before.
JOAN. Is she dead, like me?
CHARLES. Yes. But she was not like you. She was very beautiful. (p.147-8; epilogue)

This ignorant king Charles is so proud of himself and his ignorance looks more dominant. When at last he kneels and praises Joan, he mentions how Joan takes al
the heavy burdens for the other people. He does not mention himself and it shows his pride and ignorance. Therefore, those characteristics belong to Charles lead him to a person with no respect for others.

Charles. Poor old Joan! They have all run away from you except this blackguard who has to go back to hell at twelve o'clock. And what can I do but follow Jack Dunors' example, and go back to bed too? [he does so]. (p.159; epilogue).

Even after his coronation, before Joan is burnt, he cannot thank Joan for helping him to get the legal throne. Instead, he blames Joan for making him poorer with the cost of the coronation.

CHARLES. I tell you I have no money; and this coronation, which is all your fault, has cost me the last farthing I can borrow. (p.109; Sc.V)

The unconfident, inferior, poor, lazy, coward, pessimistic and passive Charles grows his ignorance and arrogance. He already has those qualities before, but he brings it up along as the story goes on. He makes himself an ignorant and selfish person but he remains a little bit realistic. With all those characteristics, Charles supports the main character, Joan, to go on with her own mission and seemingly makes himself as the center of the story.

As the contrast of his behavior mentioned previously, adapted from scene two and the epilogue, in scene five Charles shows his tender good side as a king. He does not seem so ambitious and impetuous. When he thinks he gets what he wants and the French get what they want, another war to win another city is not yet important. Therefore, if he wants to get another city, he will just make a treaty and there is no need to have another war. His idea is reasonable and logical. Why should people shed the blood while there is another safe way to gain a victory? When Joan wants
him to let her go and win Paris, he is so scarred that he might lose his previous victories.

CHARLES [terrified] Oh no no. We shall lose everything we have gained. Oh don’t let us have any more fighting. We can make a very good treaty with the Duke of Burgundy.

CHARLES. No: I suppose not; but let us be content with what we have done. Let us make a treaty. Our luck is too good to last; and now is our chance to stop before it turns. (p.105; sc.V)

Above lines are Charles’ good sides, that he can use his logic and put aside his greediness or ambitions. Too much power and victory are not what he looks for, because he only wants a sufficient power to have his throne seated legally.

3. Dunois, Bastard of Orleans.

Dunois is a French commander in arms and he is portrayed as a young man with his macho look and reasonable thought. He is in his middle twenty, 26 years old exactly. He is a kind of a person who uses his logic and brain. He represents the realistic value in this play. In such a very young age for a man, he already becomes a commander in the French army. When someone is appointed to be the chief or leader, it means that the person chosen is a responsible and an able person. Dunois, is described just like men in common; joking, fighting, praying, playing, and he can also be upset or mad when something goes wrong. It is like when he waits for the wind to blow his raft to cross the river to reach the English invaded land. Maybe he has waited for a while, but when there is still no wind he becomes upset.

DUNOIS [halting for a moment to glance up at the streaming pennon and shake his head wearily before he resumes his pacing] West wind, west wind, west wind. Strumpet: steadfast when you should be wanton, wanton when you should be steadfast........Change, curse you, change, English
harlot of a wind, change. West, west I tell you. [with a growl he resumes his march in silence, but soon begins again] west wind, wanton wind, willful wind, womanish wind, false wind from over the water, will you never blow again? (p.80; sc.III)

Being upset is very ordinary, so when Dunois does not get what he wants he gets upset. On the contrary of being upset, he is also humorous. He, consciously or not, sometimes makes jokes. Someone who can perform good joke is a natural born easy-going person, someone who does not need to worry so much about things happen in her or his life. In his frustrated time waiting for the wind to push and row his craft, he still jokes by making a rhyming prayer asking for the wind to blow.

DUNOIS. ...........West wind on the silver Loire: what rhymes to Loire? (p.80; sc.III)

DUNOIS [pacing] Blue bird, blue bird, since I am a friend to thee, change thou the wind for me. No: it does not rhyme. Who has sinned for thee: thats better. No sense in it, though. [He finds himself close to the page] You abominable boy! [He turns away from him] Mary in the blue snood, kingfisher color: will you grudge me a west wind? (p.81; sc.III)

In this play, it seems that Dunois is a well-experienced commander of the army. He is mostly described as using his logic and being realistic, just like people commonly serve in army. His logical mind expresses that he will execute a rescue for Joan if she is in a danger, but not a danger she creates herself. He does not intend to be rude nor cruel, he just wants her to really understand that everything is not as simple as she thinks it is. He concerns about Joan because he cherishes her as his friend, so he should be honest to her. He appears to be a bold compassionate commander of arms and speaking strictly straight.

DUNOIS. There is, in England. And now tell me, all of you, which of you will lift a finger to save Joan once the English have got her? I speak first, for the army. The day after she has been dragged from her horse by a goddam or a Burgundian, and he is not struck dead: the day after she is locked in a dungeon, and the bars and bolts do not fly open at the touch of St Peter's angel: the day when the enemy finds out that she is as vulnerable
as I am and not a bit more invincible, she will not be worth the life of a single soldier to us; and I will not risk that life, much as I cherish her as a companion-in-arms. (p.109; sc.V)

When Joan becomes impatient of things, Dunois tries to calm her down and teaches her to be more patient, because fighting in a battlefield is not only about using the emotion to send the enemies backward. Dunois is also depicted as a humble commander. When Joan tries to give wrong or irrational command, he will not instantly be mad at her. Instead, he will just laugh and explain to her what better things to do.

DUNOIS. Be quiet, and listen to me. If I were in either of those forts with only ten men I could hold it against an army. The English have more than ten times ten goddams in those forts to hold them against us. (p.83; sc.III)

But, when Joan insists him to follow her or gives command he cannot do, he will just be frank and tell her strictly about what he feels. He does not intend to shout and yell at her, he does not intend to bluff and scare her, he just wants to show a better solution which is in the right order. Since he is the commander of the army, it is his right to give or abort the command, and not a stranger, for example Joan.

DUNOIS. You must not dare a staff officer, Joan: only company officers are allowed to indulge in displays of personal courage. Besides, you must know that I welcome you as a saint, not a soldier. I have daredevils enough at my call, if they could help me. (p.83; sc.III)

One has one's rights and responsibilities. Dunois, almost in all of his appearance on the stage speaks frank, clear, and bold. He is not a pretender and liar. He is just someone who uses his logic and reason, he mixes them with his sympathy and empathy for others. He can be a great friend as the way he talks to and makes friends with Joan. He sounds to be a wise man when he gives advice and suggestions.
Shaw describes him as a nice young gentleman and he shows his best qualities in all the scenes he shows up. He encourages Joan to be daring, he assists Joan to make her dream and mission come true, he helps her to overcome her sentimental feeling when she is so overwhelmed by the victory, he takes her down when she is flying up high with all of her missions, and he talks her down when she becomes so impatient and upset.

Since his first appearance on this play until the last one, he remains the same Dunois. He cannot believe in Joan's mission without any proof, but when God seems to be with their troops, he just thinks that it makes sense if God is on someone's side. But he believes, how God stands before his troops and leads him to some victories, God will always be fair to anyone. If God can help him and the French, it also means that God can help the English and other people.

DUNOIS. I think that God was on your side; for I have not forgotten how the wind changed, and how our hearts changed when you came; and by my faith I shall never deny that it was in your sign that we conquered. But I tell you as a soldier that God is no man's daily drudge, and no maid's either. If you are worthy of it He will sometimes snatch you out the jaws of death and set you on your feet again; but that is all: once on your feet you must fight with all your might and all your craft. For He has to be fair to your enemy too: don't forget that. Well, He set us on our feet through you at Orleans; and the glory of it has carried us through a few good battles here to the coronation. But if we presume on it further, and trust to God to do the work we should do ourselves, we shall be defeated; and serve us right! (p.107; sc. V)

When Joan asks Dunois why people still cannot believe and love her, while she already works so hard with the men in arms to win back some cities and even has Charles crowned, Dunois gives her the most logical respond, that every logical person would do. He tells Joan that no person with authority or power would love to be superseded by a common person, who has nothing.
DU NOIS [rallying her] Sim-ple-ton! Do you expect stupid people to love you for shewing them up? Do blundering old military dug-outs love the successful young captains who supersede them? Do ambitious politicians love the climbers who take the front seats from them? Do archbishops enjoy being played off their own altars, even by saints? Why, I should be jealous of you myself if I were ambitious enough. (p.102; sc.V)

From the above line, I assume Dunois as a reasonable and logical man. He tries to draw a logical conclusion about God. People may say that when we talk about God we cannot rationalize it, but sometimes you can, for everything has a reason and is able to be thought logically. Therefore, Dunois who seems to believe in Joan’s mission, actually also looks for a proof behind each of her action. When things look logical, he accepts it. When things looks illogical, he argues and tries to explain to Joan the better things they can do. But, when Joan insists him so strongly and keeps mentioning about the apparition of the saint, he becomes upset and a bit loses his control.

DU NOIS [interrupting her kindly but not sympathetically] Then, Joan, we shall hear whatever we fancy in the booming of the bell. You make me uneasy when you talk about your voices: I should think you were a bit cracked if I hadn’t noticed that you give me very sensible reasons for what you do, though I hear you telling others you are only obeying Madame Saint Catherine.

JOAN [crossly] Well, I have to find reasons for you, because you do not believe in my voices. But the voices come first; and I find the reasons after: whatever you may choose to believe. (p.103; sc.V)

Rational, logical, realistic, and simple - those four characteristics usually go for men. Not in my own opinion, but it has been a conventional beliefs or in other word we can say as the stereotype of male characteristics in the society all over the world. From so many male characters in the play, Shaw only presents Dunois as the character with those ‘masculine’ characteristics. What I find almost in all the scenes presenting Dunois, he always has those characteristics and sometimes one of them
looks so outstanding. When Joan looks so ambitious and impatient to work on her next mission, Dunois tries to calm her down but even so he is not judgmental. He explains and reveals the truths; no matter how great Joan's ideas are, he is the person in-charge of everything. He is the one who must be responsible to prepare the troops, the food for them, the money, and everything.

DUNOIS. Sh! I have not finished. Do not think, any of you, that these victories of ours were won without generalship......for the people will run after The Maid and her miracles and not after the Bastard's hard work finding troops for her and feeding them. But I know exactly how much God did for us through The Maid, and how much He left me to do by my own wits; and I tell you that your little hour of miracles is over, and that from this time on he who plays the war game best will win – if the luck is on his side. (p.107-108; sc.V)

I think it is not his jealousy that speaks up, but he just wants to open up Joan's eyes and others. Even though there is a miracle, the miracle cannot work itself, for it still needs a device to happen. I think Dunois has a thought that if he wants something, he has to try and to ask for the blessings from God. As the commander in arms he pretty much knows what happens in France as well as in England. I am not sure from what source, but he hears a rumor in England that there will be a sort of kidnap with ransom for Joan, because the English consider her as a big nuisance for them. He tries to reveal it to Joan directly and hopes she will understand that it would be better for her not to go with her next mission to claim Paris. He reveals the truths boldly, but even so he seems to know when to keep and reveal the truths about Joan.

DUNOIS. I know how many lives any more of mine will cost; and if the move is worth the cost I make it and pay the cost. But Joan never counts the cost at all; she goes ahead and trusts to God: she thinks she has God in her pocket. Up to now she has had the numbers on her side; and she has won. But I know Joan; and I see that some day she will go ahead when she has only ten men to do the work of a hundred. And then she will find that God is on the side of the big battalions. She will be taken by the enemy. And the lucky man that makes the capture will receive sixteen thousand pounds from the Earl of Quareek.
DUNOIS. As God is my judge, if she fell into the Loire, I would jump in in full armor to fish her out. But if she plays the fool at Compiegne, and gets caught, I must leave her to her doom. (p.112; sc.V)

The fair, realistic, logical, funny, and frank Dunois remains the same Dunois until his last performance. He still looks supportive and helpful to Joan even though he does not feel guilty to let Joan get burnt and die. Responding to the annihilation of the sentences for Joan, he says that it only takes a half an hour to burn her, but it takes four centuries to find the truth about her. He also mentions that people are not ready to have a real alive saint in their life, because usually saints are dead people.

4. Peter Cauchon, Bishop of Beauvais.

Peter Cauchon, the Right Reverend the Bishop of Beauvais, is a respectable man and it is portrayed from they way people talk to him or treat him. He is in his sixties and has an important position. All people in Beauvais have to respect and obey him, because they live in his diocese. His first appearance in the play is in scene four, which presents the preparation of Joan’s trial. He is the one who will be responsible to defend Joan and give the Holy Communion if she is captured and imprisoned in his diocese.

Cauchon seems to be a mellow and calm man, maybe because of his age, his position, or maybe because of his experiences. He tries to be objective and wise in dealing with problems. When people involved in the secular court call Joan as a witch he reminds them by saying that they are not supposed to be subjective.

CAUCHON. We shall have considered not merely our own opinions here, but the opinions – the prejudices, if you like – of a French court. (p.90; sc.IV).
Since he knows all about religion and Holy Inquisition, and also he has to stand for Joan’s soul and make her repent, to redeem her sins, and to have her Holy Communion; he says that Joan’s case is not about being a witch or sorcerer, but merely as a heretic.

CAUCHON. If the devil wanted to damn a country girl, do you think so easy a talk would cost him the winning of half a dozen battles? No, my lord: any trumpery imp could do that much if the girl could be damned at all. The Prince of Darkness does not condescend to such cheap drudgery. When he strikes, he strikes at the Catholic Church, whose realm is the whole spiritual world. When he damns, he damns the souls of the entire human race. Against that dreadful design The Church stands ever on guard. And it is as one of the instruments of that design that I see this girl. She is inspired, but diabolically inspired. (p.92; sc.IV).

Triggered by his duty to seek for Joan’s salvation which seems so hard or by his hatred to the English as he is a Frenchman, he cannot stand to hear the term of witch and witchcraft, for the English keep saying it over and over again addressed to Joan. For Cauchon, being a witch is different from being a heretic. The mellow man finally speaks up with a high pitch.

CAUCHON. You, a priest, ask me that! You English are strangely blunt in the mind. All these things that you call witchcraft are capable of a natural explanation. The woman’s miracles would not impose on a rabbit: she does not claim them as miracles herself. What do her victories prove but that she has a better head on her shoulders than your swearing Glass-dells and mad bull Talbots, and that the courage of faith, even though it be a false faith, will always outstay the courage of wrath? (p.92; sc.IV).

Being realistic he can manage himself to explain things to the English and as the conversation goes on, Cauchon feels that it is not about Joan anymore, but it concerns about his position as the Bishop - the member of the Church and as a Frenchman. I cannot judge him as being selfish that finally he has to stand for himself by using Joan as the banner. He only does what he has to do. He looks so responsible for what he
speaks and does. When Warwick asks him to hand Joan in to the final sentence, he
tries to save her life and his. He seems to know his role at the trial at first, but then
when he senses a threat he becomes a way too far crossing the border.

CAUCHON. In England more than anywhere else. No, my lord: the soul of
this village girl is of equal value with yours or your king's before the
throne of God; and my first duty is to save it. I will not suffer your
lordship to smile at me as if I were repeating a meaningless form of words,
and it were well understood between us that I should betray the girl to you.
I am no mere political bishop: my faith is to me what your honor is to you;
and if there be a loophole through which this baptized child of God can
creep to her salvation, I shall guide her to it. (p.93; sc.IV)

When people want to bring the case as a political matter, Cauchon strongly
rejects that idea, because Joan's faith and conduct are not political subjects, but more
likely as religious and personal matters, which in Cauchon's opinion, should be taken
care by the Holy Inquisition.

CAUCHON. [sternly] I hope not. I am determined that the woman shall have
a fair hearing. The justice of the Church is not a mockery, my lord.
(p.116; sc.VI)

His deep concern is not merely because he cares about Joan, but his responsibility as a
Bishop. Except being concern with his responsibility, he mostly concerns with his
own position because he has such a great position in the society and church. If he
defends Joan unconditionally, people will threat him as being a friend of a witch and
heretic. But, if he shows his dislike of Joan, he is not like a responsible Bishop. He
has to pretend as people may expect from him. When people corner Joan, he feels that
he is threatened. Then he makes a kind of illustration that if every girl thinks herself
as Joan and every boy thinks himself as Mahomet, what will happen is just like what
they have at that time with Joan and her mission. As if losing his control, he also
states that Joan is sinful against the church and the conventional beliefs of the society.
If she recants, she may be set free from the fire and handed to the Church, but if she
does not want to, he will have her burnt (p.97; sc.IV).

His sentences show his persistent in defending his own ideas, his impatient
behavior in responding others contradictive argument after being threatened or
cornered, and his confused mind. He does not really know how to put himself,
voluntarily defending Joan or faking it. Sometimes he shows his concern about her,
but sometimes he looks so eager to punish her. Maybe, he does not really dislike
Joan. Usually, a religious person is so patient and merciful. I think he can do that but
I can also understand if he cannot hold his restrain to watch Joan trying to supersede
the church and the Church Militants. He is afraid if Joan endangers him, for the trial
Joan will have is fully conducted by him. He is not afraid of her strength or anything,
but he is so afraid to make his own mistake in handling this ‘Joan case’. If he makes a
mistake, he will ruin his life. His confusion of how to try Joan lasts for quite a long
time as indicated in scene VI, when Warwick cynically talks to him before the trial in
May.

WARWICK. May I ask what the stage the proceedings have reached? It is
now more than nine months since The Maid was captured at Compiegne
by the Burgundians. It is fully four months since I bought her from the
Burgundians for a very handsome sum, solely that she might be brought
to justice. It is very nearly three months since I delivered her up to you,
my Lord Bishop, as a person suspected of heresy. May I suggest that
you are taking a rather unconscionable time to make up your minds about
a very plain case? Is this trial never going to end? (p.115; sc.VI)

I think his confusion is quite obvious. He does not really know what to do,
how to try Joan and how to be responsible for her soul as well as his own. He seems
so moody because he changes his characteristic so fast. Calm and slow when he hears
things about Joan, a bit crossed when he talks about Joan and being cornered, and
furious when the English gnaw at him. And generally, his daily behavior is like a wise and mellow man.

During the trial, Cauchon has to be fair in looking at the case brought up, the people attending the trial, and his own personal feeling. When the Inquisitor and Courcelles want to torture and burn Joan instantly after only a few questions, Cauchon makes a strict warning that he will not do that, at least not on that day. Seemingly he wants to expand the days again, to finally ensure himself that he does not make a profound mistake. With his humanity feeling collides with his anger to Joan, every time Joan gives bad responds to the questions presented, Cauchon will interrupt and try to warn her to give a better respond. And he gets angry easily every time the Inquisitor or Courcelles ask irrelevant questions to Joan.

CAUCHON [rising in a fury] Oh, devil takes the Bishop’s horse and you too! We are here to try a case of heresy; and sooner do we come to the root of the matter than we are thrown back by idiots who understand nothing but horses. [Trembling with rage, he forces himself to sit down] (p.130; sc.VI)

His humanity feeling urges him to keep Joan as good as possible in the ecclesiastical court which is more human than the secular court conducted by the English. After the final decision is made, that Joan must go to the fire, Cauchon tries to stop them.

CAUCHON [rising] Not yet.

They wait. There is a dead silence. Cauchon turns to the Inquisitor with an inquiring look.... (p.138; sc.VI)

Since everybody has the same idea and the final decision is made, Cauchon cannot do anything. He can only agree to what people decide. To show his agreement and his own anger to himself, he swears Joan as a relapsed heretic and he will just
abandon her to the secular power. Even so, he still thinks that the final decision is not right.

CAUCHON. These English are impossible: they will thrust her straight into the fire. Look!

He points to the courtyard, in which the glow and flicker of fire can now be seen reddening the May daylight......

CAUCHON [turning to go] We must stop that. (p.139; sc.VI)

Cauchon knows he can stop it, he knows he can save her soul, but he does not know how to save both her soul and his without losing trust from the society. His confused mind still possesses him until his last appearance.

5. Richard de Beauchamp, Earl of Warwick

Warwick is an Englishman and he is described as a nobleman. In his first appearance, Shaw named him as Nobleman. He is one of the people who will punish Joan in the secular court. He is described as a 46 years old man and he seems enjoying his work. He takes things easily as he only gives cool reaction to the loss of English in France, because he thinks the loss is only because of the witchcraft done by Joan. His coolness is not a reflection of his patience, but mostly a reflection of his cold heart. He can barely feel anything about compassion and affection, therefore he seems so cold-hearted. His great anger and cruelty have turned himself into a cold-hearted or cold-blooded person.

THE NOBLEMAN. Easy, man, easy: we shall burn the witch and beat the bastard all in good time. Indeed I am waiting at present for the Bishop of Beauvais, to arrange the burning with him. He has been turned out of his diocese by her faction (p.88; sc.IV)
As an Englishman, his hatred towards Joan is maybe because English is defeated by France so many times, or because Joan crowns Charles as a king, or it is because of solely nationalism. As when he welcomes and greets Cauchon, he looks down at him. It can be because of the chauvinism or the way he disrespect people is in his blood. Warwick presents his great idea of capturing Joan. For that case he becomes such a master plan. He plans everything to catch Joan alive and finally to burn her.

**THE NOBLEMAN.** One has to leave a margin. Some of Charles' people will sell her to the Burgundians; the Burgundians will sell her to us, and there will probably be three or four middlemen who will expect their little commissions (p.88; sc.IV)

Another negative attitude he has is being cynical. Responding to the coronation of Charles, he bitterly says to Cauchon that even though Joan makes the coronation happens, but that will make a great difference to Charles' position (p.89; sc.IV).

Because in the eyes of the English - especially his - Joan is a sorceress. I think, Warwick is a person who is prejudicial. He does not ask for further explanation when he judges someone as being good or bad. He trusts his own prejudice. For example, he clearly knows that Cauchon is a Bishop, but he does not fully respect him as a Bishop. He is even suspicious if Cauchon is influence[ed] by Joan.

**WARWICK** *(beginning to look very dubious)* Well, what are we to infer from all this, my lord? Has the Maid converted you? (p.91; sc.IV).

He does not only assume that Cauchon is influenced but also converted. To my point of view, he is such a very cruel man but he is also very diplomatic. He knows how to deal with people however rude he is. When it comes to the discussion of his own country, he will be soft and strongly defend it (p.93; sc.IV). Warwick is also an arrogant person who is too proud of himself. He thinks that he is the only one who has power on earth.
WARWICK. [whose patience is wearing out] My lord, pray get The Church out of your head for a moment; and remember that there are temporal institutions in the world as well as spiritual ones. I and my peers represent the feudal aristocracy as you represent The Church. We are the temporal power. Well, do you not see how this girl’s idea strikes at us? (p.97; sc.IV).

I think his main concern is not about the threat from Joan to England nor Joan of being a heretic, a witch, or whatever he calls. As a feudalist, he is accustomed to be the ‘little king’ by owning a vast area of land. If France gains its freedom through Joan, there will be no more vast land for Warwick. He implicitly says that king is nothing without the feudal lords. The king does not fully govern, he is supported by the feudal lords who hold the rights for the land. Both king and feudal lord are equal. What frightens Warwick is, if someday because of Joan’s doctrine that the land belongs to God spread to all people in the world and king become the sole power on earth, the feudal lords will have no chance to rule. So, Joan is a big threat for his life and position.

WARWICK. By no means. It is a cunning device to supersede the aristocracy, and make the king sole and absolute autocrat. Instead of the king being merely the first among his peers, he becomes their master. That we cannot suffer: we call no man master. Nominally we hold our lands and dignities from the king, because there must be a keystone to the arch of human society; but we hold our lands in our own hands, and defend them with our own swords and those of our own tenants. Now by The Maid’s doctrine the king will take our lands—our lands! – and make them a present to God; and God will then vest them wholly in the king. (p.97; sc.VI)

Warwick is aware that Joan will be tried in the ecclesiastical court and secular one. Warwick tries his best to get Joan tried in the secular court, because he will be the person in charge for that. His cunning wit says, to bring up this case in the secular court it should be at least political matter. So, he politicizes this case in order to get Joan punished by the secular court. This man is so selfish and wicked that he will do anything to please himself. Before the trial is started, Warwick who has no business
in the ecclesiastical court, tries to weaken Cauchon by cynically mocking him so that
Cauchon will hand Joan to him.

Until in the Epilogue, Warwick still holds strong to his own belief that Joan is
merely a political thing, nothing else.

WARWICK. [pleasantly] The burning was purely political. There was no
personal feeling against you, I assure you.

WARWICK. Just so. Very kind of you to meet me in that way: a touch of
ture breeding. But I must insist on apologizing very amply. The truth is,
these political necessities sometimes turn out to be political mistakes; and
this one was a veritable howler; for your spirit conquered us, madam, in
spite of our faggots. History will remember me for your sake, though the
incidents of the connection were perhaps a little unfortunate. (p.154;
Epilogue)

His arrogance is still in his soul. He thinks that he lends everything and gives
everything for everybody. He wants Joan to die at the stake and burnt. He gets what
he wants. I think this person has no idea at all about a term ‘guilty’. How come that
he takes part in murdering an innocent girl but he does feel guilty at all. He even
considers himself as a ‘saint maker’ out of Joan. I guess I should add one more
quality for Warwick after all those negative ones. Ridiculous, is a good term to
describe him as a whole.

WARWICK. Still, when they make you a saint, you will owe your halo to me,
just as this lucky monarch owes his crown to you. (p.154; sc.VI)

6. Chaplain de Stogumber

Chaplain de Stogumber is a priest in armed forces. He is described as a bit fat
man in his fifties, because Shaw defined him as a bullnecked man. He is also
described as a man who easily gets upset. He does not look like as a nice man. He is a
kind of man who has a deep affection to his own country, but not a Nationalist. He does not do anything to show his concern to his own country, instead he just boasts it here and there. When English is defeated by French, he feels so upset and he is full of wrath, while the others take it easy and just take it as a part of history and that there will be winning and losing turn. The Chaplain hates Joan so much, he is so determined that Joan is a witch. He thinks the English suffer from defeat because of Joan.

THE CHAPLAIN [again agitated] We were not fairly beaten, my lord. No Englishman is ever fairly beaten. (p.89; sc.IV)

Maybe he thinks that every battle won by the French is full of deceit, trickery, and is done by a witch. He even thinks that the flames thrown at the English fort are the flames from hell. I think, he has two major reasons to hate Joan, first is because she is a French and she defeats the English, second is he only loves one country that is England and he is an English. He is so proud about good, even the small one, things done by the English. He does not care great things done by the other. He lacks of sense and ability to respect others. But, when the English do something bad, he will try to find a scapegoat to be blamed.

THE CHAPLAIN [bewildered and submissive] She asked for a cross. A soldier gave her two sticks tied together. Thank God he was an Englishman! I might have done it; but I did not: I am a coward, a mad dog, a fool. But he was an Englishman too.

THE CHAPLAIN [shaken with convulsion] Some of the people laughed at her. They would have laughed at Christ. They were French people, my lord: I know they were French (p.141-142; sc.VI)

The first quotation shows how proud the Chaplain is when there is one Englishman does something good. And in the second one he wants to say that the Englishmen are
better than French who laugh at their own burned-citizen, whom some of them consider her as a hero.

Chaplain de Stogumber, even though he is a priest he is a sort of person who is pretty emotional and sometimes moody. We cannot really predict what reaction and respond he will show. At one time he can be so melancholic and nervous, but in a sudden he can turn into a furious man.

THE CHAPLAIN. I know what you are going to say, my lord:............[He throws down his pen, almost in tears]. I feel it my lord. I feel it very deeply. I cannot bear to see my countrymen defeated by a parcel of foreigners. (p.86; sc.IV)

This man looks so compassionate or just because he has such a weak heart. Chaplain de Stogumber is the only male character who is often described as having tears coming up, sobbing, or crying. As when he is having a discussion with Cauchon and Warwick, he gets so furious that the other two gentlemen feel bothered. The Chaplain tries to calm down but when he wants to speak up his voice cannot hide his deepest feeling.

THE CHAPLAIN [his voice broken like that of a man who has been crying] May I speak my lord? (p.94; sc.IV)

Maybe the Chaplain gets nervous and afraid easily. He might just cry and feel so tensed up that he cannot help his unconfident feeling. In scene six, after the burning of Joan, he is described as a confused, nervous, sensitive and guilty person. He really cries out loud and he does not care if people see him crying.

The Chaplain staggers in from the courtyard like a demented creature, his face streaming with tears, making the piteous sounds that Warwick has heard. He stumbles to the prisoner’s stool, and throws himself upon it with heartrending sobs. (p.140; sc.VI)

THE CHAPLAIN [lamentably] I let them do it. If I had known, I would have torn her from their hands. You dont know: you havnt seen: it is so easy to talk when you dont know. You madden yourself with words: you damn
yourself because it feels grand to throw oil on the flaming hell of your own temper. But when it is brought home to you; when you see thing you have done; when it is blinding your eyes, stifling your nostrils, tearing your heart, then – then – [falling on his knees] O God, take away this sight from me! O Christ, deliver me from this fire that is consuming me! She cried to Thee in the midst of it: Jesus! Jesus! Jesus! She is in Thy bosom; and I am in hell for evermore. (p.141; sc.VI)

When you are emotional it is quite difficult to hide what you feel, so people might be able to see any changing in the behavior. Like the Chaplain, he feels so guilty, sad, and confused. But before that, he is totally like someone else. Previously, he looks exaggerated in burning Joan and he ends up with a guilty feeling. Actually, during the trial he is one of Joan's biggest opponents.

THE CHAPLAIN [to the Executioner] Light your fire, man. To the stake with her.

THE CHAPLAIN. Into the fire with the witch [he rushes at her, and helps the soldiers to push her out]. (p.138-139; Sc.VI)

His hatred for Joan looks so obvious and so does his guilty feeling, because he appears to a kind of expressive man. But we can never guess in what circumstances he will change his emotion. Even during a tense and serious trial, we cannot expect him to be just calm, silent, and at least pretend to be nice in public. He often bursts into his anger even in public as if he is just an ordinary citizen. He is a chaplain, a regular priest we meet in church, the different is just that he works for the military troops. During the trial, he does not agree with the Inquisitor. His anger, unconsciously I guess, leads him to act silly and childish. I think he just does not know where and how to put himself. The Chaplain's behavior is a mix of chauvinism, anger, silly, childish and sensitive. Most of the time it is his anger that leads him to do something. Just like what happens in the court, he tries to oppose the Inquisitor, even though the Inquisitor behaves so calm and patient.
THE CHAPLAIN [folding his arms doggedly, his face working convulsively]
I will NOT sit down.

THE INQUISITOR [placidly resuming his seat] If you will not sit, you must
stand: that is all.

THE CHAPLAIN. I will NOT stand [he flings himself back into his chair].
(p.135; sc.VI)

Another silly thing combined with his narrow mind comes up when the
Inquisitor strictly says that he cuts the article for Joan’s trial from sixty-four to twelve.
The Chaplain is so surprised, because he has too many things to be put as cases. One
of the cases he wants to bring up is about how Saint Margaret, Saint Catherine, and
the Archangel Michael talk to her. He cannot believe that those three saints talk to
Joan in French, they are supposed to talk in English (since he-himself is an
Englishman).

THE INQUISITOR. You think, doubtless, that they should have spoken in
Latin?

CAUCHON. No; he thinks they should have spoken in English.

THE CHAPLAIN. Naturally, my lord. (p.119; sc.VI)

This character, when he appears in the Epilogue he acts as a better man than he does
in the previous scenes. He seems able to control himself and he knows how to put
himself and behave nicely. He undergoes a change in his life, not much maybe, but
still it is a significant change. He feels enough with what he has, with his small
village and the people, and he admits that he changes his life because of seeing a girl
burnt at the stake (p.153; Epilogue). But, he does not mention that it is Joan. But I
guess, one thing he does not change is his chauvinism.
7. The Inquisitor

The Inquisitor is the person in charge to hold the ecclesiastical court. He is also a French. This Inquisitor is responsible to investigate what happens in the ecclesiastical court, he has to be fair and objective. In the trial of Joan against the law and church, he becomes the deputy of the Chief Inquisitor. His actual name is Brother John Lemaitre from the order of St. Dominic. This character is described as having a good manner.

_The Inquisitor smiles patient, and bows. He is a mild elderly gentleman, but has evident reserves of authority and firmness._ (p.115; sc.VI)

The Inquisitor is like a very patient person, because he smiles almost in any occasion. No matter if the people he talks to are angry or emotional, he will just be relaxed and calm. It seems that he can control himself, when to speak and when to be quiet.

Since he is only the investigator, he cannot judge Joan and make the final decision. He just helps the others to make the final decision and he tries to put everybody’s thought about Joan’s right on track of heresy, not on any other cases. When he starts the trial he tells people that they should have the mercy with them, and they can cast out their anger and pity. He also reminds them that justice comes first. He even tells them that there will not be death penalty for Joan if there is repentance from her.

THE INQUISITOR. ................The heretic in the hands of the Holy Office is safe from violence, is assured of a fair trial, and cannot suffer death, even when guilty, if repentance follows sin....... (p.123; sc.VI)

He looks like a smart and respectable man. In scene VI, he has a half page exposing a funny and silly conversation with the Chaplain, but it is not him who becomes funny and silly, it is the Chaplain. The Chaplain insists that Joan must be burnt while the Inquisitor with his rights letting Joan sign a recantation paper, which
means she will not be burnt. The furious and crossed Chaplain cannot influence and
affect the Inquisitor’s patience, calmness, and wisdom. He remains calm while he
responds the Chaplain argument.

THE INQUISITOR [rising] Silence, pray! Gentleman: pray silence! Master
Chaplain: bethink you a moment of your holy office: of what you are, and
where you are. I direct you to sit down.

THE INQUISITOR [placidly resuming his seat] If you will not sit, you must
stand: that is all. (p.135; sc.VI)

The Inquisitor appears to be a man who cannot freely express his emotions,
because he is never directly described as being angry, sad, happy, or confused. He is
so determined with his job and he turns out to be so cold. He can be wise and helpful,
but people around him can hardly see what emotion lingers in him. As when the
Holly Inquisition is over, and Joan is handed to the secular court and burnt, he does
not show his emotion that he already loses his case. That he does not win the court. I
find it difficult to analyze whether he feels bad or not at all about the losing he gets in
the court. But during the procession of Joan burning, he talks to Cauchon that if there
is flaw in order of the trial, it might be useful one day. And he thinks that it would be
better if Joan finishes it soon, better than if she must be tried again and sent to
perpetual imprisonment.

THE INQUISITOR. We have proceeded in perfect order. If the English
choose to put themselves in the wrong, it is not our business to put them in
the right. A flaw in the procedure may be useful later on: one never
knows. And the sooner it is over, the better for that poor girl. (p.139;
sc.VI).

He is not the man with no compassion, but he only follows the conventional
rule. As an experienced Inquisitor he knows so well what heresy is, and there is a
possibility if he realizes that Joan is innocent. But of course, he has to follow the rule
and law. He admits that Joan is innocent in the Epilogue, but he does not know how to dispense the case and trial.

THE INQUISITOR. One gets used to it................. But it is a terrible thing to see a young and innocent creature crushed between these mighty forces, the Church and the Law. (p.139; sc.VI)

TH EINQUISITOR. I who am of the dead, testified that day that you were innocent. But I do not see how The Inquisition could possibly be dispensed with under existing circumstances. Therefore – [He goes] (p.158; Epilogue)

B. Contribution of the Characteristics of Characters to the development of the Plot

Saint Joan: A Chronicle Play in Six Scenes and an Epilogue consists of six scenes and an epilogue, just like the sub title suggests. Those six scenes are already in chronological order, as the sub title mentions ‘chronicle’. The plot is going forward instead of going backward or flashback.

Basically, this play can be divided into three parts. Scene I – III concerns with the rise of Joan up to the climax of the relief of the Orleans siege, scene IV – VI exposes the trial and the execution for Joan, then after a climax there is an Epilogue which contains of the resolution from the problem faced in scene I – VI. The Epilogue consists of a kind of comedy of the posterity to make amends for that execution. The tragicomedy play can be found in scene I – VI, especially in the last two scenes. But when we come to the Epilogue, it becomes an anti tragic play, because it allows us to escape the finality of Joan’s death.

Scene I introduces the sole major female character. Her name is Joan, an ambitious and a daring teenager who believes in her own sight of seeing the saints and the Archangel and believes in her own hearing that God talks to her in each chime of
the Church bells. She visits Robert, the local authoritarian, for a permission letter to see Charles, the dauphin. When there is nothing else to try, Joan is a good device to awake the bored and tired soldiers of France. Being convinced that Joan might be the last card to play in gaining a victory in France by Polly – one of the squires - Robert allows her to go to the Chinon castle. He is not sure before, but the very last line at the closing of the scene, implies that Robert believes in a supernatural power. Robert admits that Joan is a special girl sent by God, not because of the explanation from Joan herself, but because his hen's lay so many eggs which is up to five dozen eggs in an instant after he permits Joan to go.

STEWARD. The hens are laying like mad, sir. Five dozen eggs!
ROBERT [stiffens convulsively; cross himself; and forms with his pale lips the words] Christ in heaven! [loud but breathless] She did come from God. (p.62; sc.1)

In this first scene, Joan is successful in getting the permission from the local authoritarian and even some new friends who are soldiers and squires to escort her. Her daring spirits enliven this scene and prepare the readers for the upcoming success. Joan is like bewitching the characters appearing in the first scene with her ability to provoke and persuade people. She does not really persuade and provoke them, she indirectly does it in a nice smooth way that people will not even realize that she sends a message of her command to her listeners.

Scene II has a different setting. If scene one takes place in Vaucouleurs area, scene II is set in a castle in Chinon. In this scene, Joan finally can meet the dauphin, one of several reasons she has the mission. Again, she achieves her success in this second scene. It is not difficult to convince him that she comes from God. She is such a smart girl that she can deduce a conclusion from her experience and knowledge. Charles or the Dauphin is a pessimistic and hopeless future king. In order to pursue
what she wants, Joan tries to convince Charles by tantalize and tempt him by using the picturesque of having a power and authority to rule. Besides that, Charles is also convinced by the result of the foolish game, that Joan can find out which one the dauphin is. Joan, with her strong argument, is again, able to achieve what she wants. The meeting of Charles and Joan is a kind of a meeting for soul mates. They fulfill each other with their strengths and weaknesses. Charles with his 'negative pole' characteristics and Joan with her 'positive pole' characteristics; Charles who wants to be a king but does not want to fight for that, and Joan wants to be a king maker. Despite the belief of Charles to Joan's visions, as what Robert does in the first scene, Charles also wants to entrust the fate of France to a supernatural power.

From the castle in Chinon, the setting moves to Orleans. Scene III is a story between Joan and Dunois, the France commander in arms. After two splendid successes in two previous scenes, Joan likely wants to achieve another success. In the first two scenes she meets two simple and narrow-minded men, but now she meets Dunois, the man with reason. Responding to Joan's visions and voices, Dunois reacts in between the extremes of unquestioning faith and tempered disbelief. Someway, he is slightly frightened if Joan's voices and visions are true. But, since Dunois is logical enough, he accepts Joan's authority because her advice is reasonable. In this scene, Joan meets a compatible partner. Both are ambitious and in love with war.

So far, scene I – III are about Joan's success. The way she talks to Robert, Charles, and Dunois is so convincing. She does not give weak sentences. Her words are always strong, lively, and persuasive. Since Joan is persuasive in the way she talks, she influences Robert, Charles, and Dunois easily. The first two gentlemen are
easier to persuade, while Dunois is not that easy, because he is described as having no foolish illusions. Finding the logical reasons, Dunois allows Joan to join his army.

From a very personal internal conflict experienced by Joan, the readers are lead to a much greater conflict later on. Joan's internal conflict urges her to meet Robert, because he is the local authoritarian. Successfully convincing Robert, she goes to Chinon with the same conflict in her heart, hoping she will be able to convince the Dauphin about her personal mission. To Robert, she talks bold and eagerly; to Charles she talks slow and sometimes loud, giving emphasize here and there. Finally she gets what she wants. She gets her second target done and she only needs more support to make all her mission and dreams come true. When she meets the third man, Dunois, she has to talk smart and reasonable. She finally completes her successful mission in scene III. The rise of Joan proceeds so smooth and easy.

After the whole success Joan gets and experiences; and with people who are so permissive to her, she wants more glory and victory. That she cannot have enough of it. From her personal internal conflict in her mind, she makes and generalizes it as a national problem, and she still demands some more proofs to really make sure that she has the blessing directly from Heaven.

Scene IV takes place in an English tent. This scene introduces some new characters: Peter Cauchon (Bishop of Beauvais), Richard de Beauchamp (Earl of Warwick), and Chaplain de Stogumber. Those three characters have different characteristics: Cauchon is unsteady, Warwick is so strict and persistent, and the Chaplain is a weak and narrow-minded person. Three of them have a conversation with a difficult topic, which is Joan. The effect of Joan's success is not only for the happiness of France but also for the sorrow of English. The climax of happiness is
with France, but the climax of loss is with English. Cauchon, Warwick, and the Chaplain have radical differences in what they believe about Joan. Chaplain's ignorance and simplicity cause him to fear what he cannot understand. Warwick and Cauchon find the same term for Joan, but they disagree on the nature of her heresy. Warwick accuses her of a secular heresy that threatens the feudalistic order. As a nobleman, Warwick sees himself as a protector of the secular interests. He is frightened if Joan's proposition that kings should reign over their dominion as bailiffs of God's realm supersedes the power of the landed aristocracy and threatens the whole structure of Christianity, while Cauchon has no interest in politics at all. He only concerns that Joan's nationalistic feeling may threaten the sovereignty of the Church.

As everything is getting complicated, in scene V, Charles is crowned in Rheims Cathedral. Joan expresses her idea to Charles and Dunois that they should get another victory over Paris, the capital city. People disagree her idea, but she insists them to do it. She is so persistent that nobody can resist her. Dunois warns her not to go to Compiegne, otherwise she will be caught by the English as the rumor says. Nobody can help this situation to be better as Joan chooses to go away from them and sets herself ready for the next battle. Scene V becomes the almost climax of everything, when people cannot compromise with each other anymore. Each person has her or his own needs and importance.

The real climax is in scene VI, at Joan's trial and when finally she suffers death by burnt at the stake. The differences of opinion between people who want to judge Joan are still there, they want to get rid of Joan from their sight, but they do not know how. People keep saying bad things about her and accuse her as a witch, heretic, and so on. The French who experience the victory with her do not do
anything. They do not intend to save her from the trial and fire. In this scene, Joan is alone, completely totally alone with no body supporting or helping her. Nobody stands for her. The climax happens when she is taken to the stake and burnt. The tragedy shows up in the closing lines, some people regret her death, some people feel guilty, but some people are still glad with her death. The tragedy mostly lies upon the Church Militants, they are so intelligent and educated, and they burn an innocent girl for being accused as a heretic.

The resolution for all the conflict and the tragic climax is in the Epilogue. This is such a slow resolution that it can be a hanging one, because the last line or the dialogue is in an interrogative sentence that suggests a kind of ‘hanging’ story ending. It also allows the readers to escape from the finality of Joan’s death. The Epilogue is described to happen twenty-five years after Joan’s death in Charles’ dream. Some characters are still alive, such as Charles and Dunois, and some already die. Dead and alive characters mingle in Charles’ chamber. The center story is not Charles, but still Joan. They salute Joan for her sacrifice and for her rehabilitation from her case, that now she can be a saint. Joan feels so happy because she thinks people finally can accept her, as the messenger of God or a saint. Charles, Archbishop, Dunois, Inquisitor, Warwick, De Stogumber, and Cauchon express their salutation, admiration, and gratitude to her. Hence, Joan cannot help herself to also express what she wants. She wants to go back to the world as a living person and carries on her missions again. Hearing this from Joan, every person attending that gathering resumes themselves to go back to their own realm. They all flee in terror at the thought of having her back on earth, even Dunois, her best friend. Joan feels so desperate because people still
cannot accept their saint. Joan ends the play by asking God when mankind will ever understand and honor its saints.

Joan's case has been reconsidered by the court, and she has been freed of all charges, totally clearing her name. It also indicates that her judges are not one hundred percent wrong for burning Joan at the stake. But, Joan is also not guilty that actually she does not deserve to suffer death at the burning stake. This Epilogue becomes anti-tragic, because Joan escapes the finality of death and she wishes to live again to get her second chance. When they learn that she is to become of a saint, the men that caused her early death now praise her. Joan denounces their hypocrisy and threatens to come back to life among them.

Those six scenes and an epilogue relate how Joan, a simple and faithful French country girl, sees visions and hears voices that she believes come directly from God. Accepting the visions and voices as God's direction for her life, Joan successfully drives the English from Orleans and crowns the Dauphin as the King Charles the seventh of France. For that effort, Joan is burnt at the stake.

Throughout the play, Joan must endure difficulties. She is mocked for dressing up like a man, judged as incapable of defeating the English, and is considered mad for believing that God speaks directly to her. In spite of the criticism she receives, she remains true to the direction of the visions and faithful to her God, whom she puts above the Church and the State for she has this profound faith to her God. Through her efforts and persuasiveness, she convinces the Dauphin to give her a horse, armor, and soldiers so that she can lead a siege against the English in Orleans. She is successful in her campaign against the enemy, freeing Orleans, and winning the admiration of her soldiers and the common people. She achieves those successes with
her military sense and smartness. Encouraged by them and her faith, she plans to
march onward to Paris and reclaim the city from the English. Joan is given courage
by her belief that God wants her to restore order in France. She is so determined that
what she believes with her faith is right.

The nobility is fearful of Joan, for she is a threat to the power that they hold in
the Church and the State. The Earl of Warwick is particularly afraid of her influence
and he offers a reward for her capture. As a result, she is dragged from her horse, sold
to the English as a prisoner of war, imprisoned, tried, condemned as a heretic, and
burned at the stake. None of her supporters comes to save her. Although she feels
alone in the world, she clings to her faith.

She can barely speak in her own defense and often gives incoherent answers to
the Inquisition. She is finally worn down and recants her stories of the visions and
voices, believing she can save herself to do the future God’s work. When she learns
that she will be imprisoned for life, she tears up the document of recantation. As a
result, she is excommunicated by the Church and taken away to be executed. The
people, even some of the conspirators, are greatly affected by the cruelty of Joan’s
burning at the stake and cannot believe her courage and composure.

Joan’s religious personal conflict is brought up from herself and she has it
made to be the national urgency to save France from the English because she might
feel tired and bored with the situation in her country. Supported with her strong belief
and faith, she indirectly invites people to join her in the mission to save the nation
with her exceptional wit to embrace people attention to her. She needs some back ups
and a sort of media to bring her religious personal mission into reality. To embrace a
lot of supporters or followers Joan knows that she must get to the ‘key’ person, whose
position is supposed to be honorable and powerful but not yet legitimized. Charles, is a good medium for Joan to get followers that include the France army, because he is the future king. For some extents, her mission works and the French help her and try to have the faith in her. She proves that she has the military sense but she does not get Paris as the capital city at the first hand, instead she gives more focus on other city. She does not have the organized plan although she might have the military sense.

But somehow, her success creates jealousy and it reveals the hypocrisy of the Church Militants and also both sides of English and France. English cannot accept the defeat both in military invasion and religious matters; therefore they find another way to cover their defeat. They label Joan as a heretic and that label terrifies France, for their victory feels plain and the king seems a fake one because they get it all together under Joan's command-the heretic. All in all, people blame and burn Joan, but inside their heart they cannot find the best reason to blame and burn her alive. Joan's strong and persistent character appear to be either so perfect and right or so out of her mind and so wrong. Firstly, she is like bewitching Robert, the local authoritarian to let her go seeing Charles. Her confident, brave, and daring spirit provoke Robert indirectly to believe her. Charles is confirmed by the agreement letter from Robert and some of his squires about Joan's mission. Joan gets herself closer to Dunois, the commander in arms who gets command from Charles to let Joan join his troop. Joan's character is depicted far more superior than the others because they cannot stop Joan from going, which actually her superiority leads her to her own failure in the extent of logical commonsense. If only she can compromise with all the judges and leaves alone her religious personal beliefs, she will not die at the burning stake. Yet, the other
characters who are as persistent as Joan and have their own individual opinion make Joan’s death glorious.

Robert Baudricourt the authoritarian in Vaucoliers convinced by Joan’s confidence and moreover by his two squires, gives Joan a way to carry her mission. Charles’s characteristics of being unconfident and easily get confused, is easier to be convinced by Joan, even more with his hidden desire to be a king and to be a more respectable person. Charles gives Joan a much easier way to go on with her mission. He even tells Dunois, the commander of arms, to let Joan join their troops. If only Dunois were not open hearted and logical, he would react differently and might not let Joan to join the troops. Since Dunois is depicted as a logical and open hearted person, he lets Joan to lead the troops with him without any hard feeling. Therefore, so far Joan can go on with her mission smoothly. Some little objections and arguments here and there are not big troubles for Joan as long as she is sure the ‘charisma’ is still with her. France seems to be on her side.

Joan is too overwhelmed by her success and her heart may be wrapped by her pride that she is not aware of the English hatred towards her. On the English side, there are Earl of Warwick and Chaplain de Stogumber. Warwick is threatened by Joan’s doctrine that the land belongs to God and not to one nation and that doctrine will ruin his reputation as a landlord. While Chaplain de Stogumber feels that the figure of Joan as the French hero endangers the order of the Church, that people are supposed to be the subject of the Church and not directly submit themselves to God. If the two English characters were not that persistent, the story will end in a much different ending. Their persistence and pride collide with their anger make them want to punish Joan, but to conduct an execution they must find a good reason. Finally they
come up with the idea of giving her a label of ‘heresy’, they both agree that Joan is a heretic but they are not sure why they call her heretic.

Charles and Dunois apparently only support her in good times. Their persistent of letting Joan go through her final execution and Joan’s persistent of believing her own religious belief lead her to the burning stake for her execution. Even though Joan’s belief sounds logical, but it does not so to the English. The Inquisitor and Cauchon who are supposed to help Joan to put aside her pride and her persistency, cannot do much since Joan herself closes her heart from other’s opinion. Once she listens to them and she wants to sign the recantation paper, but when she finds out that it will bring her to the denial of her God and Saints, she tears the paper and from that on, she also closes her ears from the others’ saying.

A terrifying yet glorious death that could be beyond her imagination finally becomes her final way to end her life. She gets the glory out of it because it is a kind of a ‘martyr’ way to die, which appears to be a hint for her soul that she may go on with her mission as implied in the Epilogue. Therefore, the play does not end in scene six but it continues up to the epilogue, in which the readers are brought to the atmosphere and circumstances as in the first three scenes of the play.
CHAPTER V

CONCLUSION

This chapter presents the conclusion of the whole analysis of the formulated problems and it includes the brief evaluation that is related to the theory discussed in the previous chapter.

The significant characters in the play are: Joan as the only major female character; Charles, Dunois, Cauchon, Warwick, Chaplain de Stogumber, and the Inquisitor as the minor characters supporting the major one. Joan is a naive young girl who has a profound belief in her own beliefs of visions and voices from the saints. From the beginning of the play she remains persistent, confident, and smart. She wants to patronize her own king and summon the English king to repentance and obedience to her commands. She lectures and overrules the statesmen and prelates. She ignores the plan of the commander-in-arms and tries to lead the troops to victory on her own plans. For what she believes so unconditionally, she has to endure the painful death at the burning stake.

Charles, the lucky king in the play is benefited by Joan existence and rehabilitation. By her existence, he finally gets his real throne with ceremonial coronation at Rheims Cathedral; and by her rehabilitation, he legitimatizes his position in the Church and society as a legal king. And, for Joan herself, Charles is her inspiration. Dunois, he represents the logical, realistic, honest and fair character in the play. He is like an acting motivator and facilitator for Joan. Cauchon is supposed to
during the ecclesiastical court. Warwick, one of the feudal lords in England, concerns about his own position in the society as the feudal lord and nobleman. He wants to preserve the old values of feudalistic, so that he considers Joan as a big threat for him and his country if the next generation follows Joan's doctrine; that the land is God's privilege and the King has the absolute power on earth. Chaplain de Stogumber is a priest in the troops, but he represents neither a chaplain nor a military man. He has no good manner, emotional, and moody. He is the one who strongly accuses Joan for being a witch and a heretic and he is the one who drags Joan impatiently to the stake; but he is also the one who firstly feels guilty for what he has done to Joan.

Joan, being very exuberant and optimistic in carrying her mission, is able to persuade people. She speaks to them frankly and the words she utters contain strict command, that nobody feels confused and reluctant to refuse. Directly or indirectly she influences the people around her. Those who do not believe in her, slowly have to admit that in some ways she is true and therefore they find it difficult to punish her when they consider her as superseding the autocracy of God, Church Militants, General and Commander in arms, king, and the feudal lords. She brings her personal mission to the dauphin of France, she wants and makes people follow what she commands them to do. When everybody lacks of spirit to fight, feeling tired and bored for all the battles, and a bit convenient with the victory they gain; they fail Joan's mission that finally Joan does not only ask them to follow, but forces them hardly that they have no other option than following Joan. Warning, admonishing, hatred, and anger are merely a dust for Joan, only a needle in the haystack. Hence,
she creates her downfall and eventually she fails her own mission. The tragic moment comes as she is burnt at the stake and she dies.

The epilogue offers a resolution that seems reasonable but almost impossible. After long years of failure in everybody’s heart after Joan’s death, they can be relieved from their guilty feeling because Joan is canonized as a saint, which means she is not a heretic anymore. But the story floats, so it depends on the interpretation on each reader. The end of the play indicates Joan’s desire to live and come back again to earth to be a saint, but everybody refuses her wish. They do not want to flatter her again, so they leave from her presence and she leaves a big question to all readers of this play, when the earth will be ready to receive their Saint.

The characteristics of the characters mostly remain the same from the beginning of the play until the last, except Joan the major character. She can be said as slightly dynamic because she undergoes a change in her characteristics, she becomes a bit loose when she is confused whether to sign the recantation paper or not. Therefore, the consistency each character possesses suggesting that actually there is no real mouthpiece in the play. Each character has their own idea and perception. They seem to speak for themselves and behave as they are. Those persistence and consistence create the plot of the story and the resolution in scene six is supposed to be the final one, but since the characters do not undergo a big change in their characteristics, the Epilogue makes the resolution in scene six plain. Instead, the readers are presented a rhetorical questions pampered by Joan, when will the earth be ready for the saints? How long until then? From this sentence, it seems that the readers are allowed to infer a conclusion of what the playwright wanted to reveal
through his play. It may be that the story really ends, or the story may continue with
the same atmosphere as found previously in scene one until three. Hence, the
conclusion that can be drawn from all the analysis on characteristics of the characters
and their relation to the development of the plot is one character may have certain
personal conflict within her or himself, then when she or he meets the others they will
create more complicated incidents and conflict. The interrelation and interdependent
of the conflicts develop the plot as the chain of the story events.
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**Another Source**

Appendix

Summary of the Story of Saint Joan

Joan is an ambitious and a daring teenager who believes in her own sight of seeing the saints and the Archangel and believes in her own hearing that God talks to her. She visits Robert, the local authoritarian in Vaucouleurs, to get a permission letter to see Charles, the dauphin. When there is nothing else to try in defending France from the English, Joan’s idea seems to be worth of trying. Being convinced that Joan might be the last card to play in gaining a victory in France by Polly – one of the squires - Robert allows her to go to the Chinon castle. He is not so sure before, but the very last line at the closing of the scene, implies that Robert believes in a supernatural power. Robert admits that Joan is a special girl sent by God, not because of the explanation from Joan herself, but because his hens lay so many eggs, up to five dozen eggs in an instant after he permits Joan to go.

Scene II is set in a castle in Chinon. In this scene, Joan is finally able to meet the dauphin. In order to pursue what she wants, Joan tries to convince Charles by tantalize and tempt him by using the picturesque of having a power and authority to rule. Besides that, Charles is also convinced by the result of the foolish game he makes himself, that Joan can find out which one the dauphin is. Despite the belief of Charles to Joan’s visions, Charles also wants to entrust the fate of France to a supernatural power.

From the castle in Chinon, the setting moves to Orleans. Scene III is a story between Joan and Dunois, the France commander in arms. After two splendid
first two scenes she meets two simple and narrow-minded men, but now she meets Dunois, the man with reason. He is slightly frightened if Joan's voices and visions are true. But, since Dunois is logical enough, he accepts Joan's authority because her advice is reasonable. In this scene, Joan meets a compatible partner. Both are ambitious and in love with war.

Scene IV takes place in an English tent. This scene introduces some new characters: Peter Cauchon (Bishop of Beauvais), Richard de Beauchamp (Earl of Warwick), and Chaplain de Stogumber. Three of them have a conversation with a difficult topic, which is Joan. The effect of Joan's success is not only for the happiness of France but also for the sorrow of English. Cauchon, Warwick, and the Chaplain have radical differences in what they believe about Joan. Chaplain's ignorance and simplicity cause him to fear what he cannot understand. Warwick and Cauchon find the same term for Joan, but they disagree on the nature of her heresy. Warwick accuses her of a secular heresy that threatens the feudalistic order. As a nobleman, Warwick sees himself as a protector of the secular interests. He is frightened if Joan's proposition that kings should reign over their dominion as bailiffs of God's realm supersedes the power of the landed aristocracy and threatens the whole structure of Christianity, while Cauchon has no interest in politic at all. He only concerns that Joan's nationalistic feeling may threaten the sovereignty of the Church.

In scene V Charles is crowned at Rheims Cathedral. Joan expresses her idea to Charles and Dunois that they should get another victory over Paris, the capital city. People disagree her idea, but she insists them to do it. She is so persistent that nobody can resist her. Dunois warns her not to go to Compiègne, otherwise she will be caught
by the English as the rumor says. Nobody can help this situation to be better as Joan chooses to go away from them and sets herself ready for the next battle.

Scene VI depicts Joan's trial and when finally she suffers death by burnt at the stake. The differences of opinion between people who want to judge Joan are still there, they want to get rid of Joan from their sight, but they do not know how. People keep saying bad things about her and accuse her as a witch, heretic, and so on. The French who experience the victory with her do not do anything. They do not intend to save her from the trial and fire. In this scene, Joan is alone, completely alone with nobody supporting or helping her. Nobody stands for her. Then, she is taken to the stake and burnt.

The Epilogue is described to happen twenty-five years after Joan's death in Charles' dream. Some characters are still alive, such as Charles and Dunois, and some already die. Dead and alive characters mingle in Charles' chamber. The center story is not Charles, but still Joan. They salute Joan for her sacrifice and for her rehabilitation from her case, that now she can be a saint. Joan feels so happy because she thinks people finally can accept her, as the messenger of God. Charles, Archbishop, Dunois, Inquisitor, Warwick, De Stogumber, and Cauchon express their salutation, admiration, and gratitude to her. Hence, Joan cannot help herself to also express what she wants. She wants to go back to the world as a living person and carries on her missions again. Hearing this from Joan, they all flee in terror at the thought, even Dunois, her best friend. Joan feels so desperate because people still cannot accept their saint. Joan ends the play by asking God when mankind will ever understand and honor its saints.