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A comparative study of Barbara and Artemis Based on Bolen's Theory

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Abstract

Major Barbara, Bernard Shaw's famous work, describes an authoritative girl called Barbara, who tries to change her father's behavior and thoughts. In this play, Barbara constantly lives through the conflict between morality, denomination, and capitalism. She always seeks to create an environment in her life. Barbara's behavioral characteristics can be explained from a psychological point of view. According to Shinoda Bolen, the contemporary American psychiatrist, there are seven behavioral models for women, with each woman's psyche being influenced by an archetype. A reflection of Barbara's moral and behavioral characteristics reveals her character corresponding to the Artemis archetype. These similarities are embodied in the Artemisia Women Movement archetype, which prevails in Barbara's psyche and makes her into a movement in the Salvation Army. With a definite goal, she plays a fiercely independent female spirit that helps her not succumb to weakness on this cruel path. Finally, she seeks to return to nature via her susceptible spirit and heal her injured soul. Barbara and Artemis are commonly characterized by having a freedom movement in mind, being decisive and purposeful, unyielding against weaknesses, vibrancy, and resorting to nature to heal the fragile spirit.

Keywords: Barbara, Artemis, Bolen, Bernard Shaw.

Introduction

Major Barbara, Bernard Shaw's famous work, strives to display major philosophical as well as social and political issues of society.

By representing Barbara, Bernard Shaw aims to display the corruption of his time. In this play, a defiant and brave girl, named

Barbara, decides to eliminate poverty in the Salvation Army. Her rich father, Andrew Undershaft, tries to dissuade Barbara from staying in the army. As they agreed, Andrew comes to the Salvation Army one day, which is followed by Barbara's visit to her father's factory, the other day. Having visited the factory, Barbara discovers some realities that revolutionize her and force her to take off her army clothes and abandon her own decisions, despite her enthusiasm for the army job. Amid the dialogues, the characters' psychological and psychoanalytical issues stand out. Some points are more noticeable from the very beginning of the play to the end. Andrew Undershaft is a symbol of a bullying and capitalist individual against Barbara who is an advocate of the Proletariat Party. In the end, Mr. Undershaft succeeds in discouraging Barbara from her decision. Barbara's disagreement with her father is an issue that cannot be ignored.

Based on her professional experience, Bolen posits that in my practice, I hear what happened when such fathers opposed their Artemis daughters. Typically, the daughter maintained a defiant pose outwardly but inwardly was wounded. She appeared to be strong, uninfluenced by what he thought, biding her time until she could be on her own. (55)

From the beginning of the play, Barbara demonstrates her worry to her father:

My father has a soul to be saved like anybody else. He's quite welcome as far as I am concerned. (act I,11)

This not only preoccupies Barbara but also obsesses Stephen. As we know, the first act of the play starts by describing some details of Mrs. Lady Britomart's house and her speaking with her son about different issues. After a while, Stephen asks her mother about his father's job, which makes her uncomfortable:

Stephen (desperately) I daresay we have been the very imperfect children of a very perfect mother, but I do beg you to let me alone for one and tell me about this horrible business of my father wanting to set me aside for another son. (act I, 7)

After the debate, Lady Britomart takes sides with Undershaft to describe his job as follows:

Lady Britomart: well, dear, there were other differences. I really cannot bear an immoral man. I am not a pharisee, I hope, and I should not have minded his merely doing wrong things: we are none of us perfect, but your father didn't exactly do wrong things... (act I, 8)

Barbara's disagreement with her father about his denomination and job also stands out. When Barbara and Undershaft talk about the nature of people in the Salvation Army, their verbal argument is remarkable. Barbara tries to convert her father to her way (Salvation Army), and Undershaft also converts Barbara to his religion:

Undershaft: may I ask have you ever saved a maker of cannons?

Barbara: no. will you let me try? (act I)

From the very onset of the play, the father's job has been controversial among family members. In the second act, Undershaft, in response to Barbara, says "I am a millionaire and this is my denomination". Once again, he describes his denomination to be based on money and gunpowder, in talks with Barbara's fiancé.

Bolen's analysis of the goddess Artemis

Psychological archetypes, as introduced by Jung, are inherent patterns of behavior that exist in the collective unconscious of humanity. The collective unconscious is a shared part of people's unconscious minds that is universal and transcends individual experience, manifesting in similar forms across cultures. Goddesses are examples of archetypal figures that can assist in accessing deeper layers of women's psyches. Building on Jung's ideas, Bolen expands on the concept of archetypes and suggests that the presence of a goddess archetype, or multiple goddess archetypes, in a woman's life can influence her behaviors and contribute to the development of a complex personality within her.

Artemis is the Goddess of wild animals, hunting, vegetation, chastity, and childbirth. Also, she is known as Diana in Roman mythology and is also revered as the goddess of women. (Seemann, 49). She is sometimes said to have been the daughter of Demeter but is generally regarded as the twin sister of Apollo, their parents being Zeus and Leto. Artemis, the elder twin, was born in Delos and helped her mother to give birth to her brother. Artemis was always a virgin and eternally young, an untamed girl with few interests beyond hunting (Grimal,60,61 Some accounts suggest Artemis was single as her celibacy could refer to her independence. Also, Artemis was a patroness of young girls, and she was a virgin goddess. She differed from the other Greek virgin goddess, Athena, in that she was considered the goddess of girls before they married, whereas Athena's virginity was considered to be sexual (without a sexual orientation). (Warner,113) As we stated, Artemis was a goddess of Greek. There have been many gods and goddesses in this country and each of them had stories. Because "the ancient Greeks liked to tell myths to explain how the world worked. Sometimes these stories were used to account for events, such as earthquakes or the seasons of the year. At other times, the myths explored human emotions and tried to explain why humans might be unkind or unhappy." (Wright, 7) Therefore, "Greeks were the first people to create gods and goddesses that looked like real human beings: beautiful men and women, old people with humor and dignity, splendidly natural animals." (Daly, viii)

Artemis goddess and Barbara:

The character of Barbara can be compared to the character of Artemis in ancient Greek mythology. Artemis embodies the free feminine spirit. Her archetype empowers women to pursue their goals and choices. She claims the title of virgin goddess for not falling in love, embodying inviolability and self-reliance. Bolen asserts that these qualities empower women to think independently and pursue excellence without reliance on male validation. Barbara embodies all the qualities of Artemis and when it comes to virginity and celibacy, she finds it challenging to open her heart to her fiancé fully. Artemis, whose essential characteristics are immediately evident in the conventional portrayal of her in works of art, which commonly represent her as a young, tall and vigorous maiden who wears a short tunic reaching to her knees, carries a bow and quiver, and is often accompanied by a stag or doe.(Hard,186). In the play, Barbara appears in a Salvation Army uniform and is seen as the more robust, jollier and much more energetic girl.

Bolen believes that Artemisia confidently follows her path and feels content and satisfaction within herself, But having the consent of her parents is also necessary. This characteristic also applies to Barbara. Barbara's patrolling within the Army, engaging in sincere conversations with its members, and assisting them, exemplify the

active sense of Artemis within her. it is uncommon for an Artemisian woman to marry young. However, if she does, her spouse is typically a classmate, coworker, or professional rival. in her conversation with Stephen, Britomart mentions that Barbara's fiancé Cousins is interested in the Salvation Army due to his love for Barbara. An Artemisian girl lacks motivation to please others and typically remains attuned to her desires. Artemisian conduct is reflected in Barbara's actions; Britomart is concerned that Barbara has independent thoughts and speaks openly. Artemis loathes taking on a feeble role and detests men who underestimate her strength and position. Barbara's resentment towards those who disregard her power is evident in both her and her father's behavior.

Matching the behavioral characteristics of Barbara with Artemis:

1. Woman movement archetype

For Bolen, Artemis represents qualities idealized by the women's movement achievement and competence, independence from men and male opinions, and concern for victimized, powerless women and the young(67)

In this play, Barbara insists on helping the impoverished people in the Salvation group, as aiding is a clear characteristic of Artemis. According to myths, Artemis helps and supports decisively and unsparingly those who demand help from her (Bolen, 67). She defiantly attempts to resort to invocation and religious work to assist the poor and the oppressed, as evidenced by her vibrant representation at the onset of the play. Comparing Sara with Barbara, Britomart suggests that the latter is a coherent character who loves her profession in the group:

Lady Britomart: Sarah is slender, bored, and mundane. Barbara is more robust, jollier, and much more energetic. Sarah is fashionably dressed: Barbara is in Salvation Army uniform. (act I, 10)

2. The sister

"Artemis the goddess was accompanied by a band of nymphs, minor deities who were associated with mountains, woods, and streams. They traveled with her, exploring and hunting over a wide wilderness terrain. They were unconstrained by domesticity, fashions, or ideas of what women "should" be doing, and were beyond the control of men or of masculine preferences. They were like "sisters," with Artemis as the "Big Sister" who led them and to whom they could appeal for help". (Bolen, 50)

The women's movement emphasized female sisterhood due to Artemis being its inspiring archetype. Barbara holds a leadership and coordinating position within the Salvation Army, aiding the less fortunate as a compassionate figure. She engages with Army members individually to address their challenges and instill hope, earning her the title of a healer and benefactor. Barbara's enlistment in the corps to advocate for women and the vulnerable showcases the presence of the sister archetype in the Artemisian woman, as demonstrated through Barbara's conduct.

3. The goal-focused archer

The Artemis archetype gives women the innate ability to concentrate intensely on whatever is important to her and to be undistracted from her course, either by the needs of others or by competition from others. If anything, competition heightens the excitement of "the chase." (Bolen, 66) Having been elected as the major and leader of the Salvation Group, Barbara chooses her goals with seriousness and serves as a leader in meeting her goals.

Lady Britomart refers to this in her intimate talk to her son Stephen:

Ever since they made her a major in the Salvation Army she has developed a propensity to have her own way and order people about which quite crows me sometimes. It's not ladylike. (act I. 9)

It should be said that Artemis has a tendency to feel strongly about her causes and principles, she may have come to the defense of someone smaller or may fervently assert "that's not fair" (54)

4. Embodiment of women's free and independent spirit

Although Barbara needed money at the Salvation Army and this army supported the weak and helpless, she did not worry about the lack of financial means because She believed that with the help of prayer, financial facilities would be provided. According to her experiences, Bolen states:

"in my practice, I hear what happened when such fathers opposed their Artemis daughters. Typically, the daughter maintained a defiant pose outwardly but inwardly was wounded. She appeared to be strong, uninfluenced by what he thought, biding her time until she could be on her own." (55&56) Barbara seemed free like an active goddess within herself but finally from Bolen's point of view:

"what results is a woman who feels conflict about her competence and often sabotages herself, her own doubts are her worst enemies. Although on the surface she successfully resisted her father's power to limit her aspirations, she incorporated his critical attitude into her psyche. (56)

Finally, in the last act, when Undershaft visits the Salvation Army, Barbara learns that she cannot keep on continuing with her job, which makes her feel gloomy; however, she does her best to persist with it, though she comes to an impasse when she finds the army is managed by her father. For this, she wants to discontinue her work and take off her holy clothes.

5. Contempt for vulnerability

Barbara loves her career as she intends to alleviate poverty by joining the Salvation Group. On this path, she tries to not observe any weaknesses. She does not express love for her fiancé and spends time with him as much as she does for the Salvation Group. It is evident that Cousins also joined the group for Barbara's love and interest in it. This is suggested by Britomart who says:

Lady Britomart: I thought Barbara was going to make the most brilliant career of all of you. What does she do? Joins the Salvation Army, discharges her maid, lives on a pound a week, and walks in one evening with a professor of Greek whom she has picked up in the street, and actually plays the big drum for her in public because he has fallen head over ears in love with her. (act I, 5)

Later, following her talk with her son Stephen about Barbara's fiancé, Lady Britomart says:

Lady Britomart...: Barbara shall marry, not the man they like, but the man I like. (act I)

it is Barbara herself who, from the bottom of her heart, loves to see the army grow with lawful money, even her fiancé has joined the army because of Barbara's interest in it. Amid the play and the talks between the family members, Barbara never gives up and rejects their aid despite her urgent needs.

6. Growth and transformation

“The Artemis woman puts effort into work that is of subjective value to her. She is spurred on by competition and undeterred (up to point) (Bolen,58) In the play, despite the opposition around her, Barbara does not stop trying and like Artemis, she enjoys her active life.

Bolen about ways to grow beliefs:

“to grow beyond Artemis, a woman must develop her less conscious, receptive, relationship-oriented potential. She needs to become vulnerable, to learn to love and care deeply about another person” (71&72)

Barbara does not like to stay stagnant anywhere despite being a foundling. Undershaft likes her to become the head of the factory, but Barbara likes to play a useful role in society. By membership in the Salvation Army as a major, she transforms from an ordinary girl into one who can play a major role. Like the active goddess inside herself, Barbara loves growth and transformation. She aspires to collect street addicts and alcoholics to have their lives transformed by joining the Salvation Army. She does not like to see the face of any hungry men or women; for this, she does her best to eliminate the roots of poverty.

7. Back to nature

In the connection of Artemis with nature Bolen states:

“in her affinity for the wilderness and undominated nature, Artemis is the archetype responsible for the at-oneness with themselves and with nature felt by some women when they backpack into forest, and mountains, fall asleep under the moon and stars, walk on a deserted beach, or gaze across the desert and feel themselves in spiritual communion with nature.” (51&52).

When Barbara learns she cannot manage the Salvation Group without money and sees the army obtaining its money from unlawful sources, she takes off her military dress, as she is described in the last scene in ordinary dress with no military uniform on. She is uncomfortable with this:

BARBARA. I want a house in the village to live in with Dolly. [Dragging at the skirt] Come and tell me which one to take. (act III)

Jung had important thoughts about nature. He referred to nature as a nurturing (2020,163) and guiding force (2015, 283), likening it to a mother figure that provides care and support, as well as a guide that offers wisdom and direction. Barbara went into nature to refine or improve her soul. Therefore, at the end of the play, she wants to return to nature and reside in the village so that she can heal her injured and innocent soul in the simplicity of nature.

Conclusion

In his masterpiece, Shaw not only shows the corruption of his then-time but also derides it sarcastically. In this play, he defines the classes separated from each other as money and power and represents capitalists as Dracula who drinks the blood of the poor and rules over the world. Barbara symbolizes an independent and active girl who stands to endorse the poor to the very last day of her life but finds she cannot get it done without money. Bolen, a Jung student, uses definitions of goddesses to determine the behavioral models of each of them, suggesting that those with complex characters have more than one goddess being active in their psyches. Because of Barbara’s moral and behavioral characteristics, the goddess activated in her psyche was identified

as Artemis. Barbara and Artemis are mainly characterized by focus on the goal, being active and energetic, decisive and determinant, unyielding to weakness, and resorting to nature. Therefore, Barbara takes refuge in nature after she cannot adapt her spirit to the army whose money is obtained through illegal means. In fact, by stepping into the village and nature, she wants to connect her inner self with nature, which is a symbol of simplicity and beauty. According to Bolen, “Women who follow Artemis into the wilderness characteristically discover themselves becoming more reflective.” (52).in sum, Barbara enhances her awareness by immersing herself in Nature, enabling her to discover the depths of self-knowledge within or perhaps Barbara wants to heal her wounded soul and knows her true identity by taking refuge in the peaceful environment of the village.

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