

Joan of Arc in Germany: (Trans)National Adaptations in German-Language Texts and Films  
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This monograph will explore the presence of Joan of Arc in German-language texts, of which there has been no comprehensive analysis to date. In order to address this lacuna, I will examine key dramas, films, and novels from the early nineteenth century to the present day, considering how they negotiate this figure's uniquely disruptive potential as well as the alterity that comes courtesy of her medieval provenance. While Schiller's representation of Joan, which popularized her in German lands at a crucial time in German history, remains hugely influential, this is not the only version in which this warrior woman has been present in German discourse. As my study will show, Joan is a figure that is deployed in response to very specific moments in German history. Short of being a *lieu de mémoire* in the German imaginary, she is certainly a recurring mental *topos* that facilitates the analysis of images of self and other in German culture. Tracing German-language iterations of Joan over the last two centuries will show not only this figure's deep entanglement with German as well as European history, but also its potential for transnational approaches that destabilize a Eurocentrist perspective.

This study will analyse a variety of texts and films, some of them not widely known, which, when viewed together, present a fascinating line of development. I will examine the changing trajectory of Joan-adaptation into German-language culture from emerging nationalism in the early 19<sup>th</sup>-century to National Socialism, and resistance to it, to post-WWII adaptations in the context of the post-national as well as post-migration society, and feminist and eco-activism, and ask what cultural work these depictions are doing. I will show that the narrative of Joan has undergone a transformation reconfiguring her as a transcultural and transnational heroine, a process that is closely tied up with her negotiation of a heteronormative gender order, which she conforms to and transgresses respectively. I will map Joan's pre- or proto-national, national(ist), post-, and transnational manifestations, all of which form an integral part of German cultural consciousness whilst being embedded in a European context. As such, narratives of Joan can be seen as instances of transnational literature, defined as 'a plurality of intersecting and crosscutting flows of [...] ideas [...] and people back and forth over borders' that occurs simultaneously with 'the nation's continued salience'.<sup>1</sup>

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<sup>1</sup> Elisabeth Herrmann, Carrie Smith-Prei and Stuart Taberner, 'Introduction: Contemporary German-Language Literature and Transnationalism', *Transnationalism in Contemporary German-Language Literature*, Rochester, NY 2015, pp. 1-16; p. 1.