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Title of the dissertation: *An examination of the figure of Joan of Arc in theatre and literary history in light of the community identity-forming function of lieu de mémoire.*

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1. Background of the research, problem identification

For the first time in 2019, during the conference and workshop titled *The Aesthetic Gesture of the Ritual as an Action of Individuation, subversion, and criticism*, I had the opportunity to present the original version of the Claudel chapter included in this dissertation, which examines a prominent Hungarian performance of the oratorio from the perspectives of rituality and poetic theatrical language. The event was organized as part of the work of the Ritual, Theater, and Literature research group at Károli Gáspár University of the Reformed Church in Hungary, and the influence of the framework developed in this workshop is reflected in several sections of this dissertation.

The paper related to the conference was also published in the anthology *Poetic Rituality in Theater and Literature*, and in 2024 I expanded on the topic by incorporating a new perspective—this time under the auspices of the conference *Mystery on the Contemporary Stage*, jointly organized by three universities (KRE, SZFE, PPKE).¹ (The resulting collection of essays will be published this year, in March 2026, under the title *What Lies Behind the Light Source?*.)

Following the events of the 2019 *Aesthetic Gesture* conference, the next step was participation in the workshop of the Benda Kálmán College of Excellence in Humanities and Social Sciences. An early version of the introductory chapter of this dissertation was published in the volume *Non est volentis*, which emerged from the students' studies at the institution. I consider the studies and research work carried out in the Arts, Media and Art Pedagogy Workshop of the College for Advanced Studies to be particularly significant for my topic, as it was in this multidisciplinary environment—under the mentorship of my supervisor (who is also the head of the workshop and the director of the institution)—that I began to engage more deeply with Joan of Arc. After the 2019 conference, it was here that I broadened my focus, and it was at this point that I expanded my analysis to include works by several other authors alongside Claudel.

¹ Károli Gáspár University of the Reformed Church in Hungary, University of Theatre and Film Arts, Pázmány Péter Catholic University.

My thesis is based on the premise that Michel Winock, a member of French historian Pierre Nora's research workshop, demonstrated through a historical approach that Joan of Arc is a significant *lieu de mémoire* in France. However, as the exponential growth in the demand for documentation also indicates, according to Nora, a rupture occurred between historical memory and the memory written by history; therefore, the historian coined the concept as part of an attempt to characterize a kind of loss of identity and to counteract it. Therefore, one of the main objectives of this dissertation is to highlight that the *lieu de mémoire* (regardless of the circumstances of its formation) is not only capable of symbolizing the memory of a historical event or person, but—directly or indirectly—keep it alive or even bring it to life through the constant transformation of its semantic field, as it continuously shapes the image of the person or event it represents, thereby maintaining its function within collective consciousness.

However, it is also important to subject the term to critical examination. What Aleida Assmann—one of Nora's foremost critics—describes as the “traditional,” monologic mode of remembrance can be understood, in simplified terms, as emphasizing the exclusivity of a positive national self-image, a danger that is also present in the case of *lieux de mémoire*. This one-sided conception would seemingly apply to Joan of Arc's modern image as well, but this paper seeks to demonstrate (in part through the interpretive diversity suggested by the categories below) that the Maid of Orléans embodies the possibility of a mode of remembrance that the researcher describes as dialectical—one that is both assertive and open to compromise.

According to my argument, we can thus interpret the figure of the heroine as a *lieu de mémoire* in at least three ways: 1. From the perspective of the construction of French national identity, one of these interpretations does indeed correspond to the concept of *lieu de mémoire* in its original sense. 2. At the same time, her figure served as an example for other nations throughout the 18th and 19th centuries to strengthen and express their own aspirations for unity, so she can also be viewed as a kind of “transnational symbol.” 3. Furthermore, we must not overlook the religious dimension of this narrative, for which I deliberately employ a broader conceptual framework than Winock's so-called Catholic model of memory.

According to my further argument, literary works have also contributed significantly to Joan of Arc's emergence as a *lieu de mémoire*; furthermore—especially from the last third of the 19th century onwards—they interact with the results of historical research that is considerably more well-founded than that of earlier periods. Based on the categorical system established by Winock (which is similarly divided into three parts), the third, religious function could most closely be associated with the French researcher's so-called Catholic model of memory—though, as my thesis argues, these two interpretations do not correspond to one another entirely. Similarly, Winock's other two models do not correspond to the other categories of this thesis, which may stem in part from the differing nature of historical and literary approaches. The categories, however, do not stand in opposition to one another or invalidate the legitimacy of the other—though overlaps may arise between them at certain points.

Regarding the opposing criteria of “fidelity to history” and “artistic freedom,” however, the question arises as to whether a literary work that deviates from actual historical facts for the sake of greater (theatrical) impact or any other message can at all participate in the process of functioning Joan of Arc as a *lieu de mémoire*. Following a detailed presentation of Schiller's drama *The Maid of Orleans* (and its precursors), this paper argues (taking into account the development of the reception history of the image of Joan) that yes, it can; however, in the long run, this circumstance also justified the initiation of thorough historical research. The emergence of authentic sources will later require a different stance regarding the relationship to history even from the literary works produced after these.

According to the argument, however, shifts in emphasis on individual details do not in themselves mean that the author is going against the requirement of historical authenticity. Of course, the shift in emphasis raises the possibility of misinterpretation and thus of distorting the image of Joan—this must be examined on a case-by-case basis for each work. The deliberate distortion of meaning, however, in my view hinders—or at the very least complicates—the mechanism by which she functions as a *lieu de mémoire*. This is by no means harmless, since the resulting works of art, historical studies, or political discourses can, regardless of this, shape the image of a given person, object (etc.), or national *lieux de mémoire* in public consciousness over the long term.

2. Research methods

With regard to the chosen method, I found it essential (like Winock) to classify the characteristic types of Saint Joan's memory into categories. Collective memory, after all, is constituted by the sum of individual people's emotions and thoughts; this inherently unstable terrain particularly demands structured thinking so that it is always clear in which context and in what sense I am using a given concept.

The systematization of Joan's images in accordance with the chosen perspective was therefore also of key importance in this dissertation—in this regard, I followed the systematizing concept of the field's leading researchers (Michel Winock, György Mihály Vajda); even if the new approach naturally required the introduction of a new classification. This allowed me to point out overlaps in certain cases and, in others, substantive differences between the individual models. I considered this method important because it enabled me to distinguish the meaning of each concept on a play-by-play basis: namely, in the case of the frequently emphasized terms "sacrifice" or "self-sacrifice"—it is by no means insignificant that I use these terms in the sense of a sacrifice made for the (French) nation, as in Mercier's draft or Anouilh's work, or in the sense of standing up for a social class, as in Brecht's Joan plays.

These classifications also helped me trace the evolution of Joan's image within its historical context and continuity, which was necessary in order to draw attention to potential misunderstandings or extreme distortions of meaning. Within this conceptual framework, I then compared a number of Joan of Arc dramas (and, in certain cases, epics)—although in the dissertation I conducted less conventional, comprehensive dramatic analyses and rather—borrowing the apt formulation of one of my opponents, Anita Rákóczy, from my workplace defense—examined and presented "specific aspects of the dramas from particular perspectives." These perspectives are related to the three-part framework I established, and I considered them indispensable for differentiating between the various models of Joan of Arc's remembrance, with particular regard to their historical development. As a method to aid the analysis, I also drew on the framework of New Historicism—which is generally less widespread in Hungary—and I refer to it at several points in the thesis; however, it proved most fruitful in the analysis of Anouilh's drama. According

to the French playwright's pessimistic worldview, no social progress whatsoever has occurred since the Middle Ages. However, as I point out in light of the author's dramatic oeuvre: "The timeless irreconcilability of these tensions, however, seems to dissolve the 'ideological fault lines' characteristic of epochal boundaries, which Anouilh first attempted to transcend in *Antigone* and realized in its most perfect form in *The Lark*" (p. 124).

3. Research results

1. I have demonstrated that literary works also contributed significantly to Joan of Arc becoming a figure of memory place—and in light of the chronological overview, it is clear that this is by no means a foregone conclusion, contrary to the seemingly straightforward image that comes to mind when we think of the Maid of Orléans.
2. Using the categories I have established—which only partially overlap with Michel Winock’s models—I have demonstrated that the complex memory of Joan of Arc embodies the possibility of a mode of remembrance that Aleida Assmann, one of Pierre Nora’s foremost critics, has termed “dialectical.” Dialectical memory does not merely seek to emphasize one’s own positive aspects and grievances, in contrast to monological memory, which, according to Assmann, tends to overlook the harm caused to others. I consider it important to emphasize this because we cannot view places of memory as some sort of clear-cut and widely accepted perspective, and because monological memory can indeed carry within it the danger of selfishness or—due to the emphasis on the exclusivity of one’s own achievements—the formation of a distorted (national) self-image. In my opinion, Joan of Arc’s humility, even if she was resolute, actually facilitates the possibility of dialogue.
3. Through works that were well-known and successfully performed even in their own time, I refuted Winock’s claim that the 16th–17th centuries neglected Joan because the Baroque era interpreted the harsh world of the Middle Ages as barbarism, which was incompatible with the aesthetics of the period.
4. At the same time, I demonstrated that, ever since Chapelain wrote his epic, the figure of the heroine is definitively intertwined with the concept of the French state—and thus with the principle of *raison d’état*. However, since Joan of Arc had not yet attracted much attention at that time, I argued against accepting the poet’s image of Joan as a “point of reference” that was widely accepted in the 17th century.
5. Voltaire acknowledged Joan of Arc’s courage, yet he despised the fanaticism and superstition of the late Middle Ages, which he termed “*tristes temps*.” For this reason, however, he also characterized Joan’s mission as a mere political intrigue devised to incite the people. However, since Voltaire’s primary source was the by no means impartial Burgundian historian Enguerrand de Monstrelet (at least regarding the

Hundred Years' War and the Maid of Orléans), I questioned the reliability of the philosopher's assertions stemming from his conception of the Middle Ages.

6. An indisputable virtue of Schiller's play is that, following Voltaire's *La Pucelle (The Maid of Orléans)*, it succeeded in rekindling interest in Joan of Arc with a positive tone. Furthermore, due to the play's growing international popularity, it established the foundation for the veneration of Joan of Arc throughout the 19th century. That said, I argued that such a lack of historical authenticity cannot be considered an acceptable solution from the perspective of the *lieu de mémoire*, even if it is clear that this statement would in itself be a misinterpretation or misrepresentation of the drama's message, which—far from being Voltaire's, but—directly reflects upon and dramatizes the poetic reality of Chapelain's epic heroes, imbued with miraculous elements. Therefore, I regard these works as indispensable yet early stages in Joan's transformation into a memory place, all of which, in turn, necessitate the initiation of deeper, more well-founded historical investigations that took place in the 19th century.
7. I have thus sought to demonstrate that in such cases, a middle ground must be found between artistic freedom and historical works during the creation of a work of art. Accordingly, I have sought to demonstrate that at a certain point in the process of *lieu de mémoire* formation, it is an unavoidable requirement that individual works of art step outside the practice of legend-making that has developed around the hero. This does not, however, mean that the inexplicable, random realm of meaning interwoven throughout Joan of Arc's story cannot realistically be present in history itself. Nor does it mean that these elements cannot, at the level of motifs, inspire the creation of heroic narratives of any era. I considered it important, however, to highlight that we can describe Joan of Arc as a key pillar of national identity construction primarily because of her genuine reactions to actual events and, above all, the impact these had on people—not because of the mystical atmosphere of the legends that formed in retrospect.
8. I also sought to demonstrate that, despite all its musical ingenuity, Verdi's *Giovanna d'Arco* (based on Schiller's drama) and its limited reception also bear witness to a similar stylistic break as that for which Chapelain's epic was criticized in its day.
9. In relation to the requirements of “historical accuracy” and “artistic freedom,” I have highlighted that even a literary work that deviates from

historical facts in order to achieve the greatest possible (theatrical) impact on the audience's senses can participate in the process by which Joan of Arc becomes a *lieu de mémoire* (and functioning as such). Through my analysis of Schiller's "romantic tragedy" *The Maid of Orleans*, I also sought to draw attention to the fact that the image of Joan elevated by the author's imagination ultimately justified the initiation of well-founded historical research. My intention was to demonstrate that, since the emergence of authentic sources later required more thorough preparation and, generally, a different stance from the authors of subsequent literary works, all of this, despite the resulting distortions, has enabled Saint Joan to function as a *lieu de mémoire* largely since the 20th century.

10. Reinterpreting the oratorio *Joan of Arc at the Stake* from the perspective of the mystery play, I argued that although the piece would seemingly conform to Winock's Catholic model, it actually sought to mediate between the two opposing, religious and profane perspectives described by the scholar.
11. Claudel, therefore, did not refute the Maid of Orléans's status as a national heroine, as he regarded this as a fundamental premise. Instead, he argued that while honoring her patriotic qualities, one must not forget the complexity of her character—and thus the question of her sanctity. Through a performance analysis, I have sought to demonstrate that the National Theater's 2013 production of *Joan of Arc at the Stake* realizes Claudel and Honegger's intentions in many respects. In accordance with the principle that "every violent death refers to the sacrifice of Christ," I will demonstrate, within the context of the theater director's productions—which can be interpreted as mystery plays—why we can associate *imitatio Christi* (Christ-like countenance) in Attila Vidnyánszky's staging, based on the story of Joan of Arc and the oratorio's narrative.
12. The archetype of the female soldier frequently appears in contemporary (primarily popular) literature, and, partly as a result, in the works of the Hollywood film industry. Keeping in mind the echoes of Kleist's play *Penthesilea*, the scholarly literature also frequently refers to the quality of the "victorious Amazon" in relation to Schiller's drama. However, I felt it was important to distinguish between this fashionable character type in the film industry and Joan of Arc. Although Joan achieved decisive military victories, she did not achieve her triumph through the undeniably spectacular and impressive displays of power found in

today's superhero films. The source of her true "power" lies precisely in her intimate, quiet self-sacrifice, which, in Anouilh's (and Verdi's) work, makes the scene depicting her prayer in prison dramaturgically significant.

13. I demonstrate that *The Lark* also reflected on the Vichy government's educational policy, which stereotyped the meaning of symbols associated with Joan of Arc; the young generation—adolescents or those in their twenties at the time the play was written—was educated on textbooks reflecting this policy. For this reason, I also draw attention to the impact of the simplistic image of Joan generated by French school textbooks as a result of Vichy's cultural propaganda, which must not be overlooked in relation to the shaping of contemporary thinking about the heroine. In this paper, I aim to explain that the distortion of meaning not only hinders but also significantly impedes the possibility of the formation of a *lieu de mémoire*.
14. While examining *The Lark* within the context of Anouilh's entire oeuvre, I demonstrate that the eternal nature of the world's corruption, as well as the naive innocence that opposes it—which defiles itself in order to preserve or defend moral purity—are general characteristics of the author's plays, regardless of the mythological or historical subject matter of the themes. The timeless irreconcilability of these tensions, however, seems to dissolve the "ideological fault lines" characteristic of the boundaries between eras, which Anouilh first attempted to transcend in *Antigone* and realized in its most perfect form in *The Lark*. In light of this, I point out that in Anouilh's drama, the tragic tension is not to be found within the individual, as it is in Schiller's, but rather lies between the hero's duty (the command suggested by the Voices) and his environment—society—which seeks to mold her in its own image and expects her to behave and think as they do.
15. I will also demonstrate, in light of an examination of Anouilh's oeuvre, that *The Lark* blends different time frames, thereby rendering the aforementioned ideological fault lines timeless—a factor that plays a significant role in the play's function as a *lieu de mémoire*.
16. Through specific productions, I have demonstrated that the directorial choice to omit the coronation scene from the end of *The Lark* does indeed allow the performance/film to present an authentic picture of the final phase of the turbulent era of the Hundred Years' War in the form of a grand historical tableau. However, it sidesteps the main problem raised by Anouilh—one that is undoubtedly difficult to portray in terms

of *mise en scène* and the characterization. The author, indeed, examined and reinterpreted the significance of the national hero from the “perspective” of his own contemporary French audience—albeit fictional, yet openly secularized. In doing so, he chose not the burning at the stake or the victory at Orléans, but the coronation scene as his central point of reference. Yet the assessment of this ceremony has, understandably, undergone significant changes in modern societies.

17. In my view, this is why the portrayal of the coronation—whether as solemn, comic, or grotesque—in a potential stage production is of decisive importance for the modern and contemporary assessment of the value of the deeds carried out by Saint Joan. Furthermore, I argue that Anouilh, respecting the secularized perspective of the French, intentionally leaves the play open-ended, thereby consciously encouraging individual directors to offer their own interpretations.
18. Drawing partly on Anouilh’s Chinon scene and partly on his La Hire scene, I demonstrate that when examining the evolution of Joan of Arc’s significance, her everyday interactions—when she appears among her comrades as a private individual, revealing the most about her philanthropic nature—are just as integral to this as the prominent and therefore well-known stages of her life associated with specific French cities. I see these values, based on real historical facts, reflected in Anouilh’s drama as well, without any intention of misleading mystification. This also attests to a desire to capture historical authenticity.
19. Using the animal metaphors in G. B. Shaw’s *Saint Joan*, I refute the claim that the characters in Claudel’s work are “one-dimensional” or underdeveloped.
20. In light of the Vichy regime as a historical precedent, I argue that it is no coincidence that Anouilh places such great emphasis on the Domrémy scene, that is, on childhood. Furthermore, I considered it important to point out that the author did not, even so, diminish the significance of the subsequent events. Given the effort to avoid distortions of meaning, I welcomed this authorial decision, as it keeps the requirement of historical authenticity in mind.
21. Based on Eric Jennings’s analysis, I point out that Claudel’s play is most closely linked to the Catholic conception of the pre-World War I era, which was already characterized by a certain “folkloric–nostalgic” trait. This can also be linked to the vision of the composer Honegger, and *Joan of Arc at the Stake* sought to perpetuate this image as a

counterbalance to the growing Nazi power, while the second version to the horrors of World War II. In contrast, however, Anouilh's drama is associated with neither the Catholic, nor the Vichy-style pseudo-nationalist, nor the "profanized" republican reading that interprets The Voices as hysteria. As I have demonstrated through the shift in perspective traced across other works of the oeuvre, as well as through the dramaturgy of *The Lark*, in my view it instead transcends the oppositions between the individual models outlined by Winock. (In light of this observation, I also refute the misleading label of "tabloid comedy" with which the historian characterized the drama.)

22. The thesis highlights that Brecht's play *The Visions of Simone Machard* maintains the possibility of interpreting Joan as a national heroine even from a socialist perspective, in that the author conveyed the opposition between socialism and national socialism through the lens of loyalty to the nation. Thanks to this distinction, he was also able to separate Germany from the Nazi ideology that had taken hold of the country. Brecht thus used Joan as a symbol of France's liberation just as much as he articulated in her the desire for Germany's liberation from Nazi oppression. My argument, therefore, is that the play, even from a socialist perspective, preserves the possibility of interpreting Joan as a national heroine, without turning her figure into a tool serving Hitler's rhetoric or equating the patriotism of German-speaking people with Nazism.
23. Although I acknowledge its merits as a work of poetry, I question whether H el ene Cixous acted wisely when she downplayed the existence of national conflicts (cf. the Anglo-French rivalry during the Hundred Years' War).
24. In light of the corpus of works discussed, I argue that Pierre Nora's conception of the revival and constant transformation of fields of meaning can be considered forward-looking in the case of *lieux de m emoire* embodied in literary works, if new meaning is created by associating a new concept with it, taking into account the circumstances of its historical context and respecting its existence. In this case, however, the new connotation must not conflict with or override the original; at most, it may reinterpret or re-evaluate it in light of the present moment.

4. Publication activity

I. June 21–22 2019 *The Aesthetic Gesture of the Ritual as an Action of Individuation, Subversion, and Criticism* Workshop and Conference (1088 Budapest, Reviczky Street 4.)

The detailed program of the conference is available at:

<https://btk.kre.hu/index.php/1177-ritus-szinhaz-es-irodalom-kutatocsoport-workshopja.html>

Details of the project can be viewed at the following link:

<https://portal.kre.hu/index.php/ritus-szinhaz-es-irodalom-cimu-kutatasi-projekt.html>

The related study, as well as the conference proceedings that include it:

A Theater Play from a Concert Piece; Poetry and Ritual in the Gesamtkunstwerk? On Attila Vidnyánszky's *Joan of Arc at the Stake* (2013), in: Johanna Domokos – Enikő Sepsi (eds.): *Poetic Rituallity in Theater and Literature*, Paris–Budapest, KRE–L'Harmattan, 2020. 149–164.

The complete conference proceedings can be viewed at the following link:

<https://real.mtak.hu/153786/1/PoeticRituallityinTheaterandLiterature.pdf>

II. Joan of Arc and the *lieu de mémoire*. The Identity-Forming and Sacred Function of Place of Memory as Reflected in the Plays of Schiller, Brecht, and Anouilh, in: Gábor Boros – János Hóvári – Edit Jakubovits – Miklós Péti – Enikő Sepsi – Anett Szabó-Bartha (eds.): *Non est volentis: The Best Student Works of the Benda Kálmán College of Excellence (2017–2021)*, Budapest, KRE–L'Harmattan, 2021. 178–192.

In 2021, the College of Excellence of Károli Gáspár University of the Reformed Church in Hungary, the Benda Kálmán College of Excellence in Humanities and Social Sciences, published a volume of studies containing award-winning and outstanding papers presented at the 34th National Student Research Conference (OTDK).

III. Review of András Visky’s Monograph: “*What Is Theatre For? On the Way to the Theatrum Theologicum*”, in: *Urania Interdisciplinary Academic Journal*, 2022/1. 118–128.

In 2022, my review of András Visky’s monograph “*What Is Theatre For? On the Way to the Theatrum Theologicum*” was published in the journal *Urania*. The work explored the contemporary forms of seeking within ritual theatre, as well as the social and moral role of this art form from its beginnings, through analyses of performances by various Hungarian and international artists. The approaches and perspectives presented in this monograph were also applied in the drama analyses included in my dissertation—sometimes with direct textual references to specific ideas from the volume.

The link to the Hungarian-language version of the review is available here:

<https://urania.szfe.hu/2023/03/visky-andras-mire-valo-a-szinhaz/>

The same text was also published in the English-language issue of the journal *Urania*:

https://urania.szfe.hu/wp-content/uploads/2024/09/Urania_2022-01_ENG_p118-128_Hegy-7.pdf

IV. 1–3 June 2023 *EÖTVÖZET SZITU* – Conference on Theatre Studies, SZTE (University of Szeged) Eötvös Lóránd College (6725 Szeged, Tisza Lajos Boulevard 103.)

On Thursday, June 1, 2023, I had the opportunity to present a lecture closely related to the topic of my dissertation, titled: *The Representation of the Question of Sacrifice in the Reception History of Jean Anouilh’s The Lark in Hungary*.

The detailed program of the conference is available at the following link:

https://eotvos.elte.hu/dstore/document/7974/E%C3%B6tv%C3%B6zet%20SZITU_PROGRAM.pdf

V. The relationship between kenosis and art: Critical review of Enikő Sepsi's monograph *Poetic Images, Presence...*, in: *Criticai Lapok*, 2023. Vol. 32. Nr. 3–4.

Also in 2023, my review of my supervisor, Professor Enikő Sepsi's English-language monograph *Poetic Images, Presence, and the Theater of Cenotic Rituals* was published in the journal *Criticai Lapok*. The volume provided significant support for further deepening my understanding of the analytical frameworks I had encountered at the *Aesthetic Gesture* ritual conference. The insights of the volume, and the topic in general—which connects the question of rituals with poetry, poetic theatre, and at times even the philosophy of language—also contributed to the further development of my Claudel analysis published in 2019, while contextually preparing the ground for a reinterpretation of the concept of mystery play as a genre.

The link to the review is available at:

<https://www.criticailapok.hu/2-uncategorised/39793-a-ken%C3%B3zis-kapcsolata-a-m%C5%B1v%C3%A9szettel>

VI. Marie, or the modern Andromeda? A (musical) dramaturgical approach to Bernd Alois Zimmermann's opera *The soldiers* in the light of two contemporary stage productions, in: *Theatron*, theatre studies journal, 2023, Vol. 17. Nr. 3. 74–93.

My 2023 article in the theatre studies journal *Theatron* discusses the 20th-century operatic adaptation of a work by Jakob Michael Reinhold Lenz, the 18th-century German aesthete and playwright. I refer to Bernd Alois Zimmermann's opera *The Soldiers*, which shares its title with Lenz's play, at multiple points in this paper in relation to the evolving perception of the military as an institution, since this issue is important when discussing the character of the “warlike and militaristic Joan.” Even more important, however, is the comparison of *The Soldiers* (as a drama and as an opera) with Anouilh's *The Lark* in terms of the comic or tragic ending at the end of the play. In my argument, the coronation scene concluding the play is decisively shaped by how we evaluate Joan of Arc's actions. All of this, in turn, determines whether we can interpret her character (as portrayed in the work) as a *lieu de mémoire*.

The complete Fall 2023 issue of *Theatron* is available at the following link: https://real-j.mtak.hu/25593/13/Theatron-2021_3.pdf

The English-language abstract of the article, its ORCID identifier, and other metadata, as well as a version formatted for online reading and a version edited for the printed volume, are available via the following link on the journal's website:

https://theatron.hu/theatron_cikkek/marie-avagy-a-modern-andromeda-bernd-alois-zimmermann-katonak-c-operajanak-zenedramaturgiai-megkozelitese-ket-kortars-szinrevitel-tukreben/?iID=13316&tp=local

VII. 28–29 November 2024. *Mystery on the Contemporary Stage* conference, Benda Kálmán College of Excellence in Humanities and Social Sciences, Assembly Hall (1085 Budapest, Horánszky Street 26.), Doctoral School of the University of Theatre and Film Arts (1048 Budapest, Vas Street 2/d, 1. floor, Room 115.).

In November 2024, I presented the Claudel chapter, expanded through the lens of the mystery play, at the conference *Mystery on the Contemporary Stage*. The detailed program is available at the following link:

<https://btk.kre.hu/images/hirek/2024/11/Miszterium-a-kortars-szinpadon-konferencia-2024.pdf>

An article was also published about the conference, jointly organized by Károli Gáspár University of the Reformed Church in Hungary, Pázmány Péter Catholic University, and the University of Theatre and Film Arts. The article provides a detailed account of each presentation—mentioning our university and the title of the topic I presented:

<https://szfe.hu/hirek/miszteriumjatek-konferencia-eloadasok/>

The conference will publish the papers based on the individual presentations in the form of a collection of studies, edited by KRE–L'Harmattan Publishing, with the launch scheduled for this March.

The following invitation provides information about the launch of the book *Who Is Behind the Light Source? Mystery Plays on the Contemporary Stage*:

<https://szfe.hu/esemenyek/ki-van-a-fenyforras-mogott-karoli-konyvek-konyvbemutato/>

VIII. In February–March 2025, I had the opportunity to write a review of the monograph *Poetry and Rituality in Contemporary Hungarian Theater* by Vera Prontvai, the organizer of the aforementioned mystery play conference. The text was accepted by the journal *Urania* and is expected to be published in the second half of this year or the first half of next year.