

## In Saint Joan...

In the romance of her rise...	and the tragedy of her fall...			we discern...
“The road to hell is paved with good intentions...”				
Joan’s visionary, inspired ideas herald progress <ul style="list-style-type: none"><li>• Nationalism</li><li>• Protestantism</li><li>• Gender norms</li></ul> <i>Consider that she is proven right by posterity...</i>	A society in stagnation and stasis <ul style="list-style-type: none"><li>• French soldiers</li><li>• Charles</li></ul>	Joan’s transgressiveness ideas <i>could</i> threaten stability — and the power of existing institutions <ul style="list-style-type: none"><li>• Warwick’s “two masters”</li><li>• Cauchon’s “never once...”</li><li>• Cauchon’s “cancer” speech</li><li>• Cauchon’s “welter of war”</li><li>• Cauchon’s “marrow” speech</li><li>• Stogumber’s “rebel” speech</li><li>• Inquisitor’s “incest” speech</li></ul>	Men who are rigid, unimaginative and constrained by institutional loyalties <ul style="list-style-type: none"><li>• Inquisitor</li><li>• D’Estivet</li><li>• Cauchon</li><li>• Courcelles</li><li>• Assessors</li><li>• 1920s gentleman</li></ul> <i>Consider the antiphonal chanting...</i>	There is some hope of progress beyond stagnation and stasis <ul style="list-style-type: none"><li>• Stogumber’s partial enlightenment</li><li>• Joan’s canonisation</li><li>• “How long...”</li></ul>
Joan’s strength and courage inspire change and action <ul style="list-style-type: none"><li>• In her improvement of soldiers’ behaviour</li><li>• In her eventual military victory</li><li>• In her inspiration of Polly</li><li>• In her inspiration (and transformation) of Charles</li><li>• In her inspiration of Ladvenu</li></ul>	Men who are cowardly, childish and unfit to rule <ul style="list-style-type: none"><li>• Charles</li><li>• La Tremouille</li></ul>	Joan’s naivety and wilful ignorance alienates her allies <ul style="list-style-type: none"><li>• In matters of war</li><li>• In apprehending her own impudence</li></ul>	Men who appear shrewd, calculative or even callous <ul style="list-style-type: none"><li>• Warwick</li><li>• Stogumber</li></ul>	The inherent myopia of society will always confine visionaries to the margins <ul style="list-style-type: none"><li>• Stogumber’s incomplete enlightenment</li><li>• Joan “in the skies” and society “in the mud”</li><li>• Cauchon’s pithy aphorisms</li><li>• A return to darkness</li><li>• Joan’s eventual rejection</li></ul>
Joan’s ostensible divine inspiration earns her respect and influence <ul style="list-style-type: none"><li>• Eggs, and Robert’s ‘conversion’</li><li>• Foul-mouthed Frank, and La Hire’s ‘conversion’</li><li>• Wind, and Dunois’ ‘conversion’</li></ul>	Men who are foolish, prejudiced and ignorant <ul style="list-style-type: none"><li>• Robert</li><li>• Stogumber</li><li>• Courcelles</li><li>• La Tremouille</li></ul>	Joan’s presumption and arrogance alienates her allies <ul style="list-style-type: none"><li>• In her impudent manner</li><li>• In her Protestant inclinations</li></ul>	Men who are open-minded, objective and pragmatic <ul style="list-style-type: none"><li>• Dunois</li><li>• Archbishop</li><li>• Warwick</li></ul>	Visionaries will never be fully understood beyond their mythologies <ul style="list-style-type: none"><li>• Joan’s mythology in life</li><li>• Joan’s inaccurate statues</li></ul>
Joan’s initial faithful deference earns her <i>conditional</i> acceptance <ul style="list-style-type: none"><li>• In her moments of respect</li></ul>	Men who appear devoid of faith <ul style="list-style-type: none"><li>• Archbishop</li><li>• Warwick</li></ul>	Joan’s indomitable spirit sends her to the stake <ul style="list-style-type: none"><li>• In her dramatic refusal to recant</li><li>• In her unburnt heart</li></ul>	Men who are sincere in their convictions and “faithful to their light” <ul style="list-style-type: none"><li>• Cauchon</li><li>• Ladvenu</li><li>• Inquisitor</li></ul>	Change and progress is a slow and painful process <ul style="list-style-type: none"><li>• Stogumber’s incomplete enlightenment</li><li>• Sluggish pace of canonisation</li><li>• 1920s gentleman’s need for “fresh instructions”</li><li>• Joan’s rejection in the end</li></ul>
Joan’s ‘miraculous’ sainthood is accepted for its <i>pragmatic</i> purpose			Men who are not beyond human empathy and fellowship	“All society is founded on intolerance”

<ul style="list-style-type: none"> <li>• Polly's view of 'miracles'</li> <li>• Archbishop's view of 'miracles'</li> <li>• Charles' self-serving use of Joan</li> </ul>			<ul style="list-style-type: none"> <li>• Inquisitor</li> <li>• English Soldier</li> </ul>	<ul style="list-style-type: none"> <li>• Mockery of Joan's (anachronistic) bobbed hair</li> <li>• Mockery of the 1920s gentleman</li> </ul>
			Men who are capable of change, growth and repentance <ul style="list-style-type: none"> <li>• Stogumber</li> <li>• Ladvenu</li> </ul>	Society is unable to overcome the binary thinking of good and evil <ul style="list-style-type: none"> <li>• Injustice done to Joan's enemies in her rehabilitation</li> </ul>
				Madness and sanity, sainthood and heresy will always be subjective, unverifiable concepts <ul style="list-style-type: none"> <li>• Dunois: "booming of the bell"</li> <li>• Robert: "come from your imagination"</li> <li>• AB: "echoes of your own wildfulness"</li> <li>• Joan: "What other judgement..."</li> </ul>

### Evidence for Common Arguments

Argument	Analysis	Quote / Page
Joan		
Visionary	First impressions: sight motif, repeated tensifier. Contrasted with Charles.	"eyes <u>very</u> wide apart and bulging, as they often do in <u>very</u> imaginative people" (p. 9, end) "Little narrow eyes" (p. 26, beg)
	Pastoral imagery (evoking a pastoral utopia), biblical imagery (English serving as God's agents), anachronistic nationalism, resolute proclamatory modal verbs.	"They will drive the poor goddams before them like sheep. You and Polly will live to see the day when there will not be an English soldier on the soil of France; and there will be but one king there: not the feudal English king, but God's French one." (p. 21, beg)
	Elevates Charles with a superlative, repetition of possessive "His", using holy, sanctified language	"... become the greatest king in the world as His steward and His bailiff, His soldier and His servant" (p. 42)
	Difficulty compared to a "miracle", but a promise she conceives and delivers	"I can turn thee into a king, in Rheims Cathedral; and that is a miracle that will take some doing, it seems."

	Juxtaposition of lofty idealism and earthly vision	"But my head was in the skies; and the glory of God was upon me... your noses were in the mud." (p. 123)
Strong, determined and resolute	Repeated modal verbs, predictive proclamations, resolute certainty in tone.	"The horse <u>will</u> cost sixteen francs. [...] I can find a soldier's armor that <u>will</u> fit me well enough. [...] I <u>shall</u> not want many soldiers: the Dauphin <u>will</u> give me all I need to raise the siege of Orleans." (p. 11, mid)
		"You and Polly will live to see the day when there will not be... and there will be..." (p. 21, beg)
	Repetition, forceful dental alliteration, resolute modal verb.	"I shall dare, dare, and dare again, in God's name! Art for or against me?" (p. 42, mid)
	Polysyndeton, repetition, forceful dental alliteration, resolute modal verb.	"In His strength I will dare, and dare, and dare, until I die... And so, God be with me!" (p. 83, beg)
Confident and courageous	Directness, imperatives, the fact that this is their first interaction!	"Captain: you are to give me a horse and armor and some soldiers, and send me to the Dauphin." (p. 10)
	Biblical shepherd imagery, parallels to Jesus, resolute modal verbs.	"I will teach them all... and they will drive the poor goddams before them like sheep" (p. 21, beg)
	Stage direction of standing up to Robert, contrast of fear and fearlessness.	Steward: "[rising cautiously] No sir: we are afraid of you; but she puts courage into us. She really doesnt seem to be afraid of anything." (p. 8)
	"full", resolute modals...	"My heart is full of courage, not of anger. I will lead; and your men will follow: that is all I can do. But I must do it: you shall not stop me."
Instils courage	Stage direction of standing up to Robert, contrast of fear and fearlessness.	Steward: "[rising cautiously] No sir: we are afraid of you; but she puts courage into us. She really doesnt seem to be afraid of anything." (p. 8)
	Metaphor of the fire as vitality and energy, confidence of tone.	Polly: "It is a certainty. Her words and her ardent faith in God have put fire into me."
	Gesture of support from Joan, and Charles manages to put La Tremouille in his place	"JOAN quickly puts her hand on CHARLES's shoulder... CHARLES, with a grotesque effort culminating in an extravagant gesture, snaps his fingers in THE CHAMBERLAIN's face." (p. 42)

	Battle imagery, masculine associations of movement “up” and “down”, attributed to Joan in a punchy sentence fragment	Charles: “Do you know, I actually lead my army out and win battles? Down into the moat up to my waist in mud and blood. Up the ladders with the stones and hot pitch raining down. Like you.” (p. 122)
		Cauchon: “Their courage will rise as they think of you...”
Inspires correct behaviour	Emphasis of their “foul” natures, complete reversal of behaviour, repetition of the vague “something” to emphasise the mystique of her influence	Polly: “They are pretty foulmouthed and foulminded down there... They have stopped swearing before her. There is something. Something.”
	Comic irony, that emphasises his clumsy but sincere attempt to change for the better	LH: “If ever I utter an oath again may my soul be blasted to eternal damnation!”
Commands authority and influence (as an icon?)	Elevation to the spiritual, choral reinforcement.	LH: “... an angel dressed as a soldier.” AB, Chamberlain, BB: “An angel!”
	A lovely closing tableau, with the drawing of the sword as a symbolic rallying gesture, and the call and response reflecting Joan’s command of authority	“[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?”   La Hire: “[carried away, drawing also] For God and His Maid! To Orleans!” (p. 43)
	Deferent gesture of kneeling, symbolism of handing the baton, possessive “your”	Dunois: “[Kneeling and handing his baton to Joan] You command the king’s army. I am your soldier.”
	Mythological elevation in the eyes of her enemies	Stg: “My lord: at Orleans this woman had her throat pierced by an English arrow”
	Juxtaposition of empty cathedral and full streets, iconographic address of “the Maid”, with the definite article	Dunois: “the cathedral is empty; and the streets are full. They are calling for The Maid.” (p. 70)
Virtue and purity of heart	Title of the Maid, as a recognition of her virtue; parallel to Jesus in a reference to Revelation 3:20	Steward: “as long as The Maid is at the door”

	Comparison to the bastion of purity!	Polly: "I should as soon think of the Blessed Virgin herself in that way, as of this girl."
	Reminiscent of Jesus' persecution, suffering and crucifixion, piety on display	"A pillar bears one of the stations of the cross... Joan is kneeling in prayer before the station."
	Comfort in heaven, rather than earthly counsel	"[her eyes skyward]" (p. 82)
	Comfort in heaven, listing, defiant transmutation of estrangement into strength	"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." (p. 83)
	She wants a physical token to remind her of God, even in death	"She asked for a cross." (p. 115)
Faithful and pious, deferent to Church authority	Deferent body language, reverent address, mitigator.	"[ <i>She falls on both knees before him, with bowed head, not daring to look up</i> ] My lord: I am only a poor country girl" (p. 36, beg)
	Deferent body language, overwhelming sincerity of kissing	"[she falls on her knees, and kisses the hem of his robe fervently]" (p. 37)
Derives strength from her faith	Repetition of the intensifier, the light of faith is so strong that it radiates without...	"[rising, with a sunflush of reckless happiness irradiating her face] ... Oh, my lord, you have given me such strength, such courage."
	Comfort in heaven, listing, defiant transmutation of estrangement into strength	"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." (p. 83)
Personal divine connection	Certitude of tone and declaring it is God's will, direct mental connection	"But you see that it is the will of God that you are to do what He has put into my mind." (p. 10)
	Miracle, symbolism of eggs as resurrection and life, Robert becomes pious!	Steward: "The hens are laying like mad, sir. Five dozen eggs!"   Robert: "[crosses himself]" (p. 22)
	Certainty of modal verb, subsequent confirmation through the 'wind' miracle, epizeuxis that commands audience attention	"I will tell St Catherine: she will make God give me a West wind" (p. 50, mid)   "The wind, the wind, the wind!" (p. 50, end)
	Three levels of holiness	"My sword is sacred: I found it behind

	(altar, church, St Catherine), hushed reverentiality of sibilant alliteration.	the altar in the church of St Catherine, where God hid it for me" (p. 49, mid)
	Reminiscent of Jesus' persecution, suffering and crucifixion, piety on display	"A pillar bears one of the stations of the cross... Joan is kneeling in prayer before the station."
	Bucolic imagery, symbolism of bells as a call to prayer	"But here in this corner, where the bells come down from heaven, and the echoes linger, or in the fields, where they come from a distance through the quiet of the countryside, my voices are in them." (p. 72)
'Obstinate' secrecy about her voices	Foreshadows her own execution, modals	"I cannot tell you the whole truth: God does not allow the whole truth to be told. You do not understand it when I tell it. It is an old saying that he who tells too much truth is sure to be hanged."
	Modals, obstinacy of her tone	"I cannot tell you: you must not talk to me about my voices."
Innocent and naive	Simplistic plan, ignoring the wind, depending solely on God	"In God's name, then, let us cross the bridge, and fall on them." (p. 46)
	Suggestive of her metaphorical blindness and clouded rationality	Dunois: "You are in love with war."
	Turn of phrase reveals her faith, but also her naivety, emphasised by incomprehension of her question	Dunois: "But they must wait for God."   Joan: "What do you mean? God is waiting for them."
	Tender diminutive address, epizeuxis, balanced clause, parallel to the imaginativeness of fiction	Dunois: "No, no, my girl: if you delivered me from fear I would be a good knight for a story book, but a very bad commander of the army" (p. 47, mid)
	Forlorn rhetorical questions bookending cumulative list with anaphora. Pause creating molossus.	Joan: "Why do all these courtiers and knights and churchmen hate me? What have I done to them? I have... I have... I have... Then why do they not love me?" Dunois: "Sim-ple-ton!" (p. 71, mid)
	Alliteratively emphasised, hyperbolic diction, places	"Jack: the world is too wicked for me." (p. 72)

	the blame on the world...	
	Comparison to Greek tragic heroes, almost metatheatrical warning, irony in proud absolutes bookending a profession of humility	AB: "The old Greek tragedy is rising among us. It is the chastisement of hubris." Joan: "[distressed, but naïvely incapable of seeing the effect she is producing] But I do know better than any of you seem to. And I am not proud: I never speak unless I know I am right." (p. 76, beg)
	Dual hyperbole that underscores her inability to comprehend her peril	Inq: "Unless you put a gag in her mouth you cannot prevent her from convicting herself ten times over every time she opens it." (p. 88)
Arrogant and hubristic	Impatience of tone, crude address, publicly audible!	"[impatiently to THE ARCHBISHOP] Oh, my lord, will you send all these silly folks away" (p. 37)
	Blasphemous comparison of herself to Jesus	"Wilt be a poor little Judas, and betray me and Him that sent me?" (p. 42)
	Derogatory insults, presumptuous rhetorical question, absolutes	"Your older and wiser heads are fatheads: they have made a fool of you... Do you not know that I bring you better help than ever came to any general or any town?" (p. 47, mid)
	Juxtaposition, anaphora (of personal pronoun).	"I have asked nothing for myself except that my village shall not be taxed; for we cannot afford war taxes. I have brought them luck and victory: I have set them right when they were doing all sorts of stupid things: I have crowned Charles and made him a real king" (p. 71, mid)
	Almost metatheatrical reference, warning of downfall with a comparison to a tragic hero	"The old Greek tragedy is rising among us. It is the chastisement of hubris." (p. 76)
	Talking to one of France's best commanders, accusatory second-person, anaphora	"You dont know how to begin a battle; and you dont know how to use your cannons. And I do." (p. 77)
	Dual references to military generals, her upstart power-hungriness and insufferable hubris	BB: "Not content with being Pope Joan, you must be Caesar and Alexander as well." (p. 78, end)
	Hubris of storing an omnipotent being in one's	Dunois: "she thinks she has God in her pocket."

	pocket, making Him your own tool	
	Absolute, rhetorical phrasing of the question in the negative, positions herself as the holder of "commonsense"	"even if they are only the echoes of my own common sense, are they not always right? and are not your earthly counsels always wrong?" (p. 81)
	Asyndetic list of her hubris with anaphora emphasising "your own"	AB: "... trusting to your own conceit, your own ignorance, your own headstrong presumption, your own impiety in hiding all these sins under the cloak of a trust in God..." (p. 82, beg)
	Symbolic associations of "gold", knightly associations of surcoat, importance of clothing, rhetorical question.	Joan: "have I not been punished for my vanity? If I had not worn my cloth of gold surcoat in battle like a fool, that Burgundian soldier would never have pulled me backwards off my horse" (p. 100, beg)
Presumptuous and disrespectful	Use of nickname (c/f "squire..."), provoking an outraged exclamation, an accusatory second-person pronoun, insult, and an incredulous rhetorical question	"Polly and Jack and —"   Robert: "Polly!! You impudent baggage, do you dare call squire Bertrand de Poulengey Polly to my face?"
	Assertive body language, accusatory 2nd-person pronoun and direct address	"[ <i>She rises impetuously, and goes at him, unable to sit quiet any longer</i> ] You do not understand, squire" (p. 20, end)
	Diminutive, irreverent rhetorical question, assertive modals.	"It's no use, Charlie: thou must face what God puts on thee. If thou fail to make thyself king, thoult be a beggar: what else art fit for?" (p. 39, mid)
	Derogatory insults, presumptuous rhetorical question, absolutes	"Your older and wiser heads are fatheads: they have made a fool of you... Do you not know that I bring you better help than ever came to any general or any town?" (p. 47, mid)
	Chiding tone, repetition vs. brash tone, imperative, second-person address	AB: "[sternly] Maid: the king addressed himself to me, not to you. You forget yourself. You very often forget yourself."   Joan: "[unabashed, and rather roughly] Then speak, you"
	Intensifiers, context of the court...	"It is great nonsense. Nobody could be such a fool as to think that." (p. 97)



	<p>Irony use of salutation "master", interruption, calling him an idiot, talking to people of greater authority...</p>	<p>"Thou are a rare noodle, Master." (p. 99)</p>
Stubborn and wilfully ignorant	<p>Comparison to Greek tragic heroes, almost metatheatrical warning, irony in proud absolutes bookending a profession of humility</p>	<p>AB: "The old Greek tragedy is rising among us. It is the chastisement of hubris." Joan: "[distressed, but naïvely incapable of seeing the effect she is producing] But I do know better than any of you seem to. And I am not proud: I never speak unless I know I am right." (p. 76, beg)</p>
	<p>Sidesteps the warning, clings to her belief that she is always right</p>	<p>AB: "Pride will have a fall, Joan."   Joan: "Oh, never mind whether it is pride or not: is it true? is it commonsense?" (p. 79)</p>
	<p>Misses the point: inappropriate tone of flattery</p>	<p>Dunois: "And the lucky man that makes the capture will receive sixteen thousand pounds from the Earl of Ouareek."   Joan: "[flattered] Sixteen thousand pounds! Eh, laddie, have they offered that for me?" (p. 79)</p>
	<p>A refusal to see</p>	<p>"[her eyes skyward]" (p. 82)</p>
Childish and petulant	<p>Temper tantrum behaviour, open outburst of exclamation</p>	<p>"Treaty! [She stamps with impatience]." (p. 75)</p>
	<p>Temper tantrum behaviour</p>	<p>"[She squats down on the flags with crossed ankles, pouting]." (p. 77)</p>
Estranged and misunderstood	<p>Charles' platitudes, phatic question. Joan's intensifier, absolute.</p>	<p>Joan: "I am going back to my father's farm." Charles [surprised, but relieved]: "Oh, are you? Well, that will be very nice." [...] Joan [bitterly]: "I know well that none of you will be sorry to see me go." (p. 73-74)</p>
	<p>Direct and frank advice from his staunchest supporter</p>	<p>"You need it, poor innocent child of God. You have not many friends at court." (p. 71)</p>
	<p>Repetition of "alone" with intensifier, asyndetic list with anaphora emphasising "your own"</p>	<p>"You stand alone: absolutely alone, trusting to your own conceit, your own ignorance, your own headstrong presumption, your own impiety in hiding all these sins under the cloak of a trust in God..." (p. 82, beg)</p>

	Comfort in heaven, rather than earthly counsel	"[her eyes skyward]" (p. 82)
	Comfort in heaven, listing, defiant transmutation of estrangement into strength	"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." (p. 83)
	Compared to a trapped bird	"And why must I be chained by the feet to a log of wood? Are you afraid I will fly away?" (p. 96)
	Imploring question, repetition, repeated apostrophe, long vowel sounds amplifying despair.	"O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?" (p. 136, mid)
Transgression of gender norms	Context of sumptuary laws, incredulity of exclamations	Steward: "She wants to go and be a soldier herself. She wants you to give her soldier's clothes. Armor, sir! And a sword! Actually!" (p. 9)
	Promiscuity assumed based on her interactions with soldiers, sumptuary laws, gender norms.	AB: "She is not even a respectable woman. She does not wear women's clothes. She is dressed like a soldier, and rides round the country with soldiers."
	Importance of clothing in 15th century, anachronism of 1920s transgressive, boundary-pushing bobbed hairstyle for the audience.	"Joan, dressed as a soldier, with her hair bobbed..."
	Verb-to-be and emphatic tone in self-definition, resolute modal verbs, parallelism.	"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. 48, mid)
	"A bit... after all", reminding us of all her transgressions of gender norms — and her refusal to be defined even by that "bit" of gender ('nothing')	DUNOIS: "You are a bit of a woman after all."   JOAN: "No: not a bit: I am a soldier and nothing else."
	Emphatic anaphora, cumulative listing, incremental escalation in line length, allusion to the spiritual God and cosmic Nature	Stg: "the woman is a rebel; and that is enough for me. She rebels against Nature by wearing man's clothes, and fighting. She rebels against the Church by usurping the divine authority of the Pope. She rebels against God by her damnable league with Satan... And all

		these rebellions are only excuses for her great rebellion against England" (p. 69, mid)
	Slippery slope argument, alliteratively associated with wildness, metaphor of quarelling evincing disorder and chaos	Inq: "the woman who quarrels with her clothes, and puts on the dress of a man... they are followed, as surely as the night follows the day, by bands of wild women and men who refuse to wear any clothes at all." (p. 93)
Protestant conception of direct service to God	Juxtaposing two ideas of monarchy (feudal and divine)	Robert: "I take no orders except from the king."   Joan: "My Lord is the King of Heaven." (p. 10)
	Rhetorical question, juxtaposed absolutes, personal relationship with God	Cauchon: "Has she ever in all her utterances said one word of The Church? Never. It is always God and herself." (p. 63)
	Absolute, intensifier, mitigator	Cauchon: "this girl has never once mentioned The Church, and thinks only of God and herself" (p. 67-68)
	Anachronism for the 1920s audience	WW: "I should call it Protestantism..."
	Obedience directly to God, rhetorical question	"And how can you say that I am disobedient when I always obey my voices, because they come from God." (p. 81)
	Repetition, modal "must", resolute tone	"God must be served first." (p. 102)
		"CAUCHON. And you, and not the Church, are to be the judge? JOAN. What other judgment can I judge by but my own?"
Nationalistic inclinations	Rhetorical question, unifying absolute, language as a symbol of a common identity	"what does it matter? we all speak French." (p. 17)
	Pastoral imagery (evoking a pastoral utopia), biblical imagery (English serving as God's agents), anachronistic nationalism, resolute proclamatory modal verbs.	"They will drive the poor goddams before them like sheep. You and Polly will live to see the day when there will not be an English soldier on the soil of France; and there will be but one king there: not the feudal English king, but God's French one." (p. 21, beg)
	Anachronism for the 1920s audience, listing of modern	Cauchon: "I can express it only by such phrases as France for the French,

	nations to drive the point home	England for the English, Italy for the Italians, Spain for the Spanish... Call this side of her heresy Nationalism if you will" (p. 68)
Threat to feudal authority	Parallel construction of clauses, modal "must"	"You must not think about your duty to your feudal lord, but about your duty to God." (p. 19)
	Anaphora, appropriation of biblical truth (Matthew 6) in this secular context	WW: "Men cannot serve two masters... goodbye to the authority of their feudal lords, and goodbye to the authority of the Church. That is, goodbye to you and me." (p. 54)
	Epizeuxis for emphasis, chiasmic structure that cuts out feudal authority	WW: "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. 66)
	Degrading image of punishment	WW: "the king could break us across his knee one by one..." (p. 67)
	Absolute, intensifier, mitigator	Cauchon: "she has never once mentioned the peerage, and thinks only of the king and herself" (p. 68)
Socially disruptive	Emphatic anaphora, cumulative listing, incremental escalation in line length, allusion to the spiritual God and cosmic Nature	Stg: "the woman is a rebel; and that is enough for me. She rebels against Nature by wearing man's clothes, and fighting. She rebels against the Church by usurping the divine authority of the Pope. She rebels against God by her damnable league with Satan... And all these rebellions are only excuses for her great rebellion against England" (p. 69, mid)
	Absolute, intensifier, mitigator	Cauchon: "this girl has never once mentioned The Church, and thinks only of God and herself, but she has never once mentioned the peerage, and thinks only of the king and herself" (p. 67-68)
	Anaphora, appropriation of biblical truth (Matthew 6) in this secular context	WW: "Men cannot serve two masters... goodbye to the authority of their feudal lords, and goodbye to the authority of the Church. That is, goodbye to you and me." (p. 54)
	Rule of three, emphasising each type of authority she has offended, positing Joan as a usurper, rhetorical question	Dunois: "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?" (p. 71)
War-hungry	Hyperbolic "lived", intensifier, epizeuxis.	"We lived at that bridge... it is so dull afterwards when there is no danger: oh, so dull! dull! Dull!" (p. 71, beg)
A moment of fear and doubt	Terror in body language, exclamation	"[looking round desperately for rescue] Oh God!" (p. 106)
	Forlorn repetition, marked change from previous faith in voices, alliterative emphasis of her foolish faith, recalls her previous conviction of "daring" and "daring" again	"[despairing] Oh, it is true: it is true: my voices have deceived me... I have dared and dared; but only a fool will walk into a fire" (p. 106)
Entrapment and confinement	Juxtaposition of light and darkness, image of chains, hyperbolic transmutation of the impalpable darkness into a stifling odour...	"But to shut me from the light of the sky and the sight of the fields and flowers; to chain my feet so that I can never again ride with the soldiers nor climb the hills; to make me breathe foul damp darkness..."
	<i>Consider the staging too...</i>	
Steadfast individualism / an indomitable freedom	Polysyndeton, repetition, forceful dental alliteration, resolute modal verb.	"In His strength I will dare, and dare, and dare, until I die... And so, God be with me!" (p. 83, beg)
	Resolute modal verbs, total rejection of impossibility, absolutes, both past and future tense.	"If you command me to declare that all that I have done and said, and all the visions and revelations I have had, were not from God, then that is impossible: I will not declare it for anything in the world. What God made me do I will never go back on; and what He has commanded or shall command I will not fail to do in spite of any man alive." (p. 101, beg)
	Climactic defiance, assertive imperatives, conviction in rhetorical question.	"Give me that writing. [She rushes to the table; snatches up the paper; and tears it into fragments] Light your fire: do you think I dread it as much as the life of a rat in a hole?" (p. 110, mid)
	Familial intimacy of God's bosom, defiant agency of choosing death	"He wills that I go through the fire to His bosom; for I am His child" (p. 111)
An affinity with nature	Bucolic imagery, auditory shift from the sounds of spring to winter, idyllic seasonal changes and new	"if only I could still hear the wind in the trees, the larks in the sunshine, the young lambs crying through the healthy frost..." (p. 110)

	life	
Lasting change wrought	A fervent wish, exclamation, chiasmic structure, body language rejecting Charles' self-serving rhetoric	Ladvenu: "God forbid that I should have no share in her, nor she in me! [He turns and strides out as he came]" (p. 121)
	Battle imagery, masculine associations of movement "up" and "down", attributed to Joan in a punchy sentence fragment	Charles: "Do you know, I actually lead my army out and win battles? Down into the moat up to my waist in mud and blood. Up the ladders with the stones and hot pitch raining down. Like you." (p. 122)
Enduring icon	Phoenix-like refusal to burn, heart as the seat of life and moral character, cryptic "wry smile", enigmatic exclamations	Ex: "Her heart would not burn, my lord... You have heard the last of her." WW: "[with a wry smile, thinking of what Ladvenu said] The last of her? Hm! I wonder!" (p. 117, beg)
	Heart as the seat of one's spirit, repetition, enduring immortality of indomitable spirit	Ex: "Her heart would not burn; and it would not drown." (p. 130)
	Absolutes, repeated "special", eternity of "end of time", holiness of "chapel" and "altar"	1920: "On every thirtieth day of May, being the anniversary of the death of the said most blessed daughter of God, there shall in every Catholic church to the end of time be celebrated a special office in commemoration of her; and it shall be lawful to dedicate a special chapel to her, and to place her image on its altar in every such church." (p. 132, beg)
Reduced to an icon, and never fully understood	Antimetabole: physical symbol vs meaning.	"It is the memory and the salvation that sanctify the cross, not the cross that sanctifies the memory and the salvation." (p. 123, end)
	Irony, physical object of statue, vague indefinite "thing".	Of the statue: "Is that funny little thing me too?" (p. 133)
	Parallel structure, juxtaposition	Dunois: "Half an hour to burn you, dear Saint, and four centuries to find out the truth about you!"
Transient acceptance (in a mini Freytag pyramid!)	Foreshadowing of Joan's rejection, juxtaposition between Joan's reception dead and alive	Charles: "If you could bring her back to life, they would burn her again within six months, for all their present adoration of her." (p. 120)

	Epistrophe and anaphora, symbolism of kneeling	[kneeling to her] "... praise thee, because thou hast..." (p. 134)
	Retraction of kneeling deference, darkness as undermining the glorious celebration, physical withdrawal from stage a reflection of rejection.	"A sudden darkness blots out the walls of the room as the spring to their feet in consternation" [He goes]... (p. 135)
	Forlorn rhetorical question, pleading apostrophe, repetition.	"O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?" (p. 136)
<b>Charles</b>		
Petulant and immature	Attention-seeking rhetorical question, petulant tone, almost parent-child relationship.	Charles: "Oh, Archbishop, do you know what...?" AB: "I am not interested in the newest toys." Charles; [indignantly] It isn't a toy. [Sulkily]" (p. 26, mid)
	Playground fighting: taunting dares, threatening imperatives and rhetorical questions, aposiopesis, slapstick threats of physical violence!	Charles: "Aha! Ask that bully there [pointing to La Tremouille]" LT: "[furious] Hold your tongue. Do you hear?" Charles: "Oh, I hear. You needn't shout. The whole castle can hear. Why don't you go and shout at the English, and beat them for me?" LT: "[raising his fist] You young--" Charles: "[running behind the Archbishop] Don't you raise your hand to me. It's high treason." (p. 27, mid-end)
	Parallel construction, basic expectation of self-governance	"if you cannot rule your kingdom, at least try to rule yourself." (p. 27)
	Infantilising language, petulant reply in assertive modal verbs, yet undermined by later parallelism and spiteful declarations.	Joan: "Thou poor child... I much teach thee" Charles: "I am not a child: I am a grown man and a father; and I will not be taught any more." [...] Charles: "I don't want to be bothered with children. I don't want to be a father" (p. 40, mid-end)
	Repeated (3x) sarcastic retort, wearing off of comic effect to reveal grating	"Another lecture! Thank you." (p. 27, 28)

	petulance	
Irresponsible and reckless	A huge quantity, rhetorical question, absolute, importance of clothing as a marker of dignity	LT: "Twenty-seven thousand: that was his last haul..."   AB: "What becomes of it all? He never has a suit of clothes that I would throw to a curate." (p. 23-24)
	Juxtaposition of grand expectations and the banal, passive image	"if you are going to say 'Son of St Louis: gird on the sword of your ancestors, and lead us to victory' you may spare your breath to cool your porridge" (p. 38-39)
	A distinct lack of ambition, repetition of personal pronoun emphasises selfish individualism	"I just want to be what I am." (p. 40)
Unable to command respect	Courtier laughing at king, penalties of lese-majeste, parental chiding of a child...	BB: "[laughing at him] Naughty!"
Unfit for rule	Hyperbole, incredulous exclamation, literally and metaphorically unable to bear the weight of the crown	"I would not go through it again to be emperor of the sun and moon. The weight of those robes! I thought I should have dropped when they loaded that crown on to me." (p. 73)
Superficial, self-serving and self-absorbed	Epizeuxis with emphasis on the personal pronoun, parallelism.	"he is sending a saint: an angel. And she is coming to me: to <i>me</i> , the king, and not to you, Archbishop" (p. 28, mid)
	A distinct lack of ambition, repetition of personal pronoun emphasises selfish individualism	"I just want to be what I am." (p. 40)
	Anaphora, listing.	"Can you tell me any secrets? Can you do any cures? Can you turn lead into gold, or anything of that sort?" (p. 35)
	Constant use of personal pronoun, self-absorbed rhetorical question and delight in exclamation, contrast with Ladvenu's compassion for Joan	"Good. Nobody can challenge my consecration now, can they? [...] Excellent. Think of what that means to me!"   Ladvenu: "I think of what it means to her!" (p. 120, mid)
Lack of faith and piety	Irreverent dismissal of praying as a chore / duty to be performed, unbecoming of his	"Oh do stop talking about God and praying... Isn't it bad enough to have to do it at the proper times?" (p. 40)



	monarchical role in a Christian kingdom	
Cowardly	Dehumanisation, and doubly unflattering comparison: worse than a cowardly rat	Polly, about Charles: "like a rat in a corner, except that he won't fight" (p. 14, mid)
	Cowardly blocking, resigned rhetorical questions, sulky complaints	"[petulantly moving to the throne side of the room to escape from her magnetic field] How can I prevent him? He bullies me. They all bully me." (p. 38)
	Subversion of Joan's resolute modal verb, sedentary image symbolic of deliberate blindness, sedentary verb / appeal!	Joan: "I shall put courage into thee" Charles: "But I don't want to have courage put into me. I want to sleep in a comfortable bed... let me alone." (p. 39, beg)
	Comedic exaggeration, like a timid child	"[He jumps into bed, and hides under the clothes]"
Honest self-awareness	Honesty of confession subverting expected answer to rhetorical question, plainness of short affirmation. Balanced sentence, mitigator.	Joan: "Art afraid?" Charles: "Yes: I am afraid. [...] I don't want to kill people; I only want to be left alone to enjoy myself in my own way." (p. 38, mid-end)
	Visual image of Charles as a miserable figure, and Charles' self-aware, self-deprecating recognition of his pathetic nature as King	"[he sits enthroned, a piteous figure] here is the king for you!" (p. 39)
Alienation from Joan	Phatic banalities, palpable relief of tone	Joan: "I am going back to my father's farm."   Charles: [surprised, but relieved] Oh, are you? Well, that will be very nice... A healthy life, you know." (p. 73)
Some transformation	Bravery in his active verbs (a far cry of the passivity of the "rat in the corner"!), a title of greatness and grandeur	"Do you know, I actually lead my army out and win battles? Down into the moat up to my waist in mud and blood. Up the ladders with the stones and hot pitch raining down... I am Charles the Victorious now."
Returns to metaphorical slumber	Symbolism of sleep, darkness, audibly reinforced by the mumbling	"[mumbling in his pillows] Goo ni. [He sleeps. The darkness envelops the bed]"

Dunois		
Imaginative and poetic	Appreciating beauty, an affinity for the arts	"[affected by the loveliness of the Loire.] West wind on the silver Loire: what rhymes to Loire?" (p. 44)
Kind and empathetic	Protective of the kingfisher, ability of the Page to laugh indicates their close relationship	"Let me catch you trying to trap them, and I will put you in the iron cage for a month to teach you what a cage feels like. You are an abominable boy." THE PAGE laughs, and squats down as before.
	Gesture of support, encouraging coaxing	"[raising her] Come come! it will be over in a couple of hours." (p. 70)
Open-minded and patient	Irreverence of informal slang, amusement and comfort indicated by facial expression, returning the address.	Joan: "Aye, lad..." Dunois: "[grinning at her familiarity, and echoing it] Aye, lass..." (p. 48-49)
	Irreverent imperative and forceful modal verb, amusement and comfort of laughing, gentle, tender address and epizeuxis	Joan: "Listen to me: I will deliver you from fear..." Dunois: "[laughing heartily, and waving her off] No, no, my girl..." (p. 47, mid)
Capable and pragmatic	Listing of historical battles that he has learnt from, mathematical diction.	"I have learnt the lesson of Agincourt, of Poitiers and Crecy. I know how many lives any move of mine will cost; and if the move is worth the cost I make it and pay the cost." (p. 79, mid)
	Hyperbole and simile, to chide emotion clouding rationality	"If our cannon balls were all as hot as your head, and we had enough of them, we should conquer the earth, no doubt." (p. 77)
	Mathematical diction, pragmatic calculus.	"The English have more than ten times ten goddams in those forts to hold them against us." (p. 47)
Commitment to duty and hierarchy	Modal, invocation of rank, division of duties	"You must not dare a staff officer, Joan... Besides, you must know that I welcome you as a saint, not as a soldier." (p. 49)
	Paramount importance of "first", intensifier "single", resolute modal verb.	"I speak first, for the army... [when she is captured] 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. 79-80)
	Hyperbole of jumping in with armour, definitive	"As God is my judge, if she fell into the Loire I would jump in in full armor to

	modal verb.	fish her out. But if she plays the fool at Compiègne, and gets caught, I must leave her to her doom." (p. 83, mid)
Pity for Joan	Recognition of innocence, but direct and frank	"You need it, poor innocent child of God. You have not many friends at court." (p. 71)
Limits of imagination	The aural cacophony implied by "booming", dismissal as "fancies" and "cracked"	"Then, Joan, we shall hear whatever we fancy in the booming of the bell... I should think you were a bit cracked..." (p. 72)
Alienation from Joan	Hubris of storing an omnipotent being in one's pocket, making Him your own tool	Dunois: "she thinks she has God in her pocket."
Attempts to justify himself	Qualifying "perhaps" for admission of responsibility, swift transitional "but", rhetorical question.	"Perhaps I should never have let the priests burn you; but I was busy fighting; and it was the Church's business, not mine. There was no use in both of us being burned, was there?" (p. 125, end)
	Symbol of sleep, a tone of resignation, rejection of his exit	"Forgive us, Joan: we are not yet good enough for you. I shall go back to my bed. [He also goes]"
<b>Warwick</b>		
Intolerant	Tautologous superlative and intensifier, sarcasm.	To the 1920s gentleman: "I congratulate you on having invented a most extraordinarily comic dress." (p. 131, beg)
Amoral and impious	Catholic notion of attaining heavenly merit through acts of devotion, regarded as mere score-keeping	"I have made my pilgrimage to the Holy Land; and the Heavenly Powers, for their own credit, can hardly allow me to be worsted by a village sorceress" (p. 54)
Desensitised to suffering	Repetition of "over", mitigatory "mere" and euphemised as an "item", euphemism of a thick skin.	"When one has seen whole countrysides burnt over and over again as mere items in military routine, one has to grow a very thick skin." (p. 62)
Shrewd, calculative and callous	Mecantile diction, detached tone (e.g. use of the indefinite "one").	"Or buy her. I will offer a king's ransom. [...] One has to leave a margin." (p. 55, beg)
	Plosive alliteration, but calm and collected tone, with the matter-of-fact diction	"We shall burn the witch and beat the bastard all in good time... I am waiting at present for the Bishop of Beauvais, to arrange the burning with him." (p. 54)

	Objectification, detachment in tone, contrasted with the horror of burning.	"Well, my lord, hand over your dead branch; and I will see that the fire is ready for it." (p. 61)
	Detachment of tone, discussing a life in political terms	"in fact I tell you now plainly that her death is a political necessity which I regret but cannot help." (p. 88)
	Dismissive downplaying in mitigator, aptly mercenary "owe"	"The burning was purely political... Still, when they make you a saint, you will owe your halo to me" (p. 130, mid-end)
Determined to see Joan dead	Intensifier "whole", confidence of declaration with the "even if", excessity of "eight hundred"	Stg: "The noble earl has eight hundred men-at-arms at the gates. She will not slip through our English fingers even if the whole city be on her side." (p. 95, mid)
	Undercurrents of impatience, decided outcome with the intensifier	"May I suggest that you are taking a rather unconscionable time to make up your minds about a very plain case?" (p. 86)
	The Church's authority supersedes his — yet he is willing to act of his own accord!	"I should be sorry to have to act without the blessing of the Church."
Clear-eyed, far-sighted and objective	Steps out of the anti-semitism of the time, and capable of self-deprecation	"The Jews generally give value. They make you pay; but they deliver the goods. In my experience the men who want something for nothing are invariably Christians." (p. 55, mid)
	Willing to credit the Muslims, steps out of the Islamophobia since the Crusades	"As a pilgrim I saw something of the Mahometans. They were not so ill-bred as I had been led to believe. In some respects their conduct compared favorably with ours." (p. 65)
Close relationship with his Page / Some capacity for levity	Some light banter, anachronistic parody of tongue twister: comedy, lighthearted relationship	WW: "Do not address him as Pious Peter."   Page: "No, my lord. I shall be kind to him, because, when The Maid is brought in, Pious Peter will have to pick a peck of pickled pepper." (p. 85)
Some capacity for human fellowship	Empathetic gestures, epizeuxis, absolutes, intensifiers in an effort to soothe him.	"[patting him on the shoulder]... [soothing him] Yes, yes: of course I will. [...] No, no: not at all" (p. 114, mid)
Attempts to justify himself	Describing Joan's burning in euphemisms, pleads ignorance, brings up a	"The truth is, these political necessities sometimes turn out to be political mistakes... Still, when they make you a

	silver lining	saint, you will owe your halo to me" (p. 130)
<b>Other Secular Authority (Robert, La Tremouille, Bluebeard)</b>		
Weak and cowardly	Exaggerated body language, imperative, ironically undermined by blunt declaration	Robert: "[feeling that he has lost ground, brings down his two fists squarely on the table, and inflates his chest imposingly to cure the unwelcome and only too familiar sensation] Now listen to me. I am going to assert myself." (p. 11, beg)
	Swift reversal of body language, using Steward as a human shield	Robert. "No: stay here; and back me up." [Robert goes back to his magisterial chair, but remains standing to inflate himself more imposingly. Joan comes in, full of good news.] Joan: "Jack will go halves for the horse." Robert: "Well!! [He sits, deflated]." (p. 16, end)
Incompetent	Obvious difficulty with reading suggests illiteracy, his role as a military commander.	LT: "[begins reading it with some difficulty, following the words with his finger and spelling them out syllable by syllable]"
Worldly concerns	Epizeuxis to convey anger, yet worldly concern of filling his stomach	Robert: "No eggs! No eggs!! Thousand thunders, man, what do you mean by no eggs?" (p. 5, end)
Unimaginative and ignorant	Incredulous exclamations, immediate disparaging insult, confident booster, implication that Joan is a slut (when she is the paragon of chastity! — Polly compares her to the "Blessed Virgin")	Robert: "Praying! Ha! You believe she prays, you idiot. I know the sort of girl that is always talking to soldiers." (p. 9, beg)
	Invocation of patriarchal authority, corporal punishment, and the inability of rational comprehension indicated by "madness"	Robert: "I shall send you back to your father with orders to put you under lock and key and thrash the madness out of you." (p. 10)
	Dramatic pause and bathos for comedic effect, narrow-minded assumption	Robert: "I must talk to you like a father... It's about this girl you're interested in." (p. 13)

	Jumps to conclusions, incredulity in exclamation, loaded question	Robert: "My three Barbary hens and the black are the best layers in Champagne. And you come and tell me that there are no eggs! Who stole them?" (p. 7)
	Epizeuxis to convey anger, yet his demand is something that can't be helped, comic helplessness of the Steward	Robert: "No eggs! No eggs!! Thousand thunders, man, what do you mean by no eggs?"   Steward: "Sir: what can I do? I cannot lay eggs." (p. 5-6)
Preoccupation with rank and status	Use of the interrogative "what", self-definition with ranks and titles, derisive mention of working classes (anachronism), Robert's attempt to pull rank even for something like eggs	Robert: "Yes: what am I? Am I Robert, squire of Baudricourt and captain of this castle of Vaucouleurs; or am I a cowboy?" (p. 6)
Aggressive and blustering	Aggressive blocking, comic litany of insults (emphasised by alliteration and rhyme), a return to the symbol of authority of a table	Robert: "[driving him to the wall, adjective by adjective] You have not only the honor of being my steward, but the privilege of being the worst, most incompetent, drivelling snivelling jibbering jabbering idiot of a steward in France. [He strides back to the table]" (p. 6)
	Animalistic treatment, threat of defenestration, and the actual presence of a doorway to validate the audience's fear	Robert: "[seizing him by the scruff of the neck] Positive! Now see here. I am going to throw you downstairs." (p. 8)
Childish and rowdy	Playground fighting: taunting dares, threatening imperatives and rhetorical questions, aposiopesis, slapstick threats of physical violence!	Charles: "Aha! Ask that bully there [pointing to La Tremouille]" LT: "[furious] Hold your tongue. Do you hear?" Charles: "Oh, I hear. You neednt shout. The whole castle can hear. Why dont you go and shout at the English, and beat them for me?" LT: "[raising his fist] You young--" Charles: "[running behind the Archbishop] Dont you raise your hand to me. It's high treason." (p. 27, mid-end)
Devious and deceptive	Symbol of purity, yet irony of Bluebeard being a serial killer...	BB: "Your faithful lamb, Archbishop."
Callous and cold-hearted	Matter of fact, flippant tone, gossiping act,	BB: "Yes: he has just fallen into a well and been drowned."

	juxtaposed against the grim subject matter of death	
Pragmatic	Quite a sensible observation!	Robert: "Miracles are all right, Polly. The only difficulty about them is that they don't happen nowadays." (p. 15)
	Personal disbelief, but pragmatic calculus	Robert: "This may be all rot, Polly; but the troops might swallow it" (p. 21)
<b>Archbishop</b>		
Want of spirituality	Objectification, irony of the AB condoning idolatry	LT: "[...] stone idol" AB: "I am an archbishop; and an archbishop is a sort of idol." (p. 23, mid)
	Worldly connotations of being plump and "full-fed"	AB: "full-fed prelate with nothing of the ecclesiastic about him"(p. 23, beg)
	Parallel construction, juxtaposition of holy virtue and cunning pragmatism, Shaw leaves it ambiguous	"how much of you is God's archbishop and how much the most artful fox in Touraine." (p. 33)
Narrow-minded, prejudiced and unimaginative	Disparaging indefinite article / determiner, harsh guttural alliteration, informal slang of "lass" // "country", reduction of her as simply mad	AB: " <u>some</u> <u>cracked</u> <u>country</u> <u>lass</u> " (p. 28, mid)   AB: "this crazy wench" (p. 29)
	Promiscuity assumed based on her interactions with soldiers, sumptuary laws, gender norms.	AB: "She is not even a respectable woman. She does not wear women's clothes. She is dressed like a soldier, and rides round the country with soldiers." (p. 29)
Moved by religiosity and deference	Tender laying on of hands, tender address.	"[touched, putting his hand on her head] Child: you are in love with religion." (p. 36)
Pragmatic, almost to the point of being unfaithful	Treading a fine semantic line (frauds vs contrivances), oxymoronic "innocent contrivances", emphatic fricative alliteration and the power of 'miracles'.	"Miracles are not frauds because they are often – I do not say always – very simple and innocent contrivances by which the priest fortifies the faith of his flock." (p. 33, mid)
	Rhetorical question, recognition of morally grey need to withhold the whole truth, secular parallel	"Could you make our citizens pay war taxes, or our soldiers sacrifice their lives, if they knew what is really happening instead of what seems to them to be happening?" (p. 32)

	Parallel construction, juxtaposition of holy virtue and cunning pragmatism, Shaw leaves it ambiguous	"how much of you is God's archbishop and how much the most artful fox in Touraine." (p. 33)
Prescient and open-minded	Anachronistic prediction of the coming Renaissance / Enlightenment	"There is a new spirit rising in men... I should seek peace for my spirit with Aristotle and Pythagoras" (p. 33)
Rational source of order	Modal verbs, pleading epizeuxis	"Come, come! This will not do. [...] Please! Please! We must keep some sort of order" (p. 27, end)
	Direct, parental chiding of Charles' childish petulance (sulking, attention-seeking sourness)	Charles: "[indignantly] It isn't a toy. [Sulkily] However, I can get on very well without your interest."   AB: "Your Highness is taking offence very unnecessarily." (p. 26)
	Direct, parental chiding, calling a spade and spade.	"Control yourself, sir. These outbursts of petulance are not seemly." (p. 27)
Fixation on hierarchy	Clear division of spheres of authority ("function"), a sense of unnatural injustice with "usurp"	"It is for the Church to make saints: let De Baudricourt mind his own business, and not dare usurp the function of his priest."
	Assertion of his authority: firm tone, reference to his "office". Acceptance of Joan is conditional on her knowing her 'rightful' place: diction of reverence.	"I interpret His will with the authority of the Church and of my sacred office. When you first came you respected it, and would not have dared to speak as you are now speaking. You came clothed with the virtue of humility..."
Intolerant of disrespect	Almost metatheatrical reference, warning of downfall with a comparison to a tragic hero	"The old Greek tragedy is rising among us. It is the chastisement of hubris." (p. 76)
	Asyndetic list of her hubris with anaphora emphasising "your own"	AB: "... trusting to your own conceit, your own ignorance, your own headstrong presumption, your own impiety in hiding all these sins under the cloak of a trust in God..." (p. 82, beg)
Conditional acceptance of Joan	Assertion of his authority: firm tone, reference to his "office". Acceptance of Joan is conditional on her knowing her 'rightful' place: diction of reverence.	"I interpret His will with the authority of the Church and of my sacred office. When you first came you respected it, and would not have dared to speak as you are now speaking. You came clothed with the virtue of humility..."
<b>Other Ecclesiastical Authority (Cauchon, d'Estivet, the Inquisitor, Ladvenu)</b>		



Clinical, detached impartiality	Extended metaphor (society as the tree of life, Joan as a dead branch), dehumanisation, dissociation in tone	Cauchon: "No. When the Church cuts off an obstinate heretic as a dead branch from the tree of life, the heretic is handed over to the secular arm. The Church has no part in what the secular arm may see fit to do." (p. 61, beg)
	Juxtaposition between expression and superlative: sinister undertones behind gentle veneer	Inq: "[always patiently smiling] ... gravest cases of heresy within my experience"
	The formal rising, ritualistic antiphonal chanting, formal "decree" and second-person "thou"	"They rise solemnly, and intone the sentence antiphonally."   Cauchon: "We decree that thou art..."
	Matter-of-fact detachment in short sentences, trivialising comfort of the fire being soon over	Inq: "One gets used to it. Habit is everything. I am accustomed to the fire: it is soon over." (p. 113, mid)
Focus on institutions and hierarchy	Polysyndetic list of the Church's institutional enlightenment, rhetorical question in horror, ignominious state of being associated with the kennel	Cauchon: "What will the world be like when The Church's accumulated wisdom and knowledge and experience, its councils of learned, venerable pious men, are thrust into the kennel..."
	Individual conscience suppressed under institutional hierarchies, parallel construction, diction of hierarchy	d'Estivet: "I would throw up my case today and hasten to her defence if I did not know that men far my superiors in learning and piety, in eloquence and persuasiveness, have been sent to reason with her..." (p. 67)
	Authority derived from the judicial chair, fixation on "training", claims authority from the institutional legacy tracing back to the Apostles	Inq: "[taking the other judicial chair on CAUCHON's left] All secular power makes men scoundrels. They are not trained for the work; and they have not the Apostolic Succession." (p. 89)
	Juxtaposition of fallible individual knowledge with institutional knowledge: consider the different degrees of certitude between "judgement" and "wisdom"	Inq: "it, too, sets up the private judgment of the single erring mortal against the considered wisdom and experience of the Church..." (p. 95)
	List of clerical figures in decreasing order of	Ladvenu: "That means, does it not, that you are subject to our Lord the Pope, to

	hierarchy, reverential address	the cardinals, the archbishops, and the bishops for whom his lordship stands here today?" (p. 102)
	Light motif, comparison to a beast: positions the Church as a civilising source of light	Inq: "It is not enough to be simple... The simplicity of a darkened mind is no better than the simplicity of a beast." (p. 105)
	Rule of three, asyndeton, focus not on personal wrong but institutional integrity and a greater cause	Cauchon: "But this thing that they have done against me hurts justice; destroys faith; saps the foundation of the Church." (p. 124)
	Alliteratively emphasised, sight motif, gesture of submission	Inq: "[kneeling to her] The judges in the blindness and bondage of the law praise thee..."
	Pragmatic considerations, sight motif	Inq: "I do not see how The Inquisition could possibly be dispensed with under existing circumstances" (p. 135)
	Procedural diction, modal "must"	Gentleman: "The possibility of your resurrection was not contemplated in the recent proceedings for your canonization. I must return to Rome for fresh instructions." (p. 135)
Angered by Joan's 'presumptuous' Protestantism	Stage direction, incredulity and outrage of exclamation, even prouder than the leader of the Church, harsh plosives, reflection of Joan's Protestant sidelining of the Church	Cauchon: "[flaming up] A faithful daughter of The Church! The Pope himself at his proudest dare not presume as this woman presumes. She acts as if she herself were The Church." (p. 63)
	Rhetorical question, juxtaposed absolutes, personal relationship with God	Cauchon: "Has she ever in all her utterances said one word of The Church? Never. It is always God and herself." (p. 63)
	Absolute, intensifier, mitigator	Cauchon: "this girl has never once mentioned The Church, and thinks only of God and herself" (p. 67-68)
	Incredulity of exclamations, absolute "everything", sentence fragment, polyphonic outrage	Ass: "[shocked and indignant] Oh! The Church contrary to God! [...] Flat heresy. This is beyond everything etc etc." (p. 101)
	Assertion of Church	Joan: "And how can you say that I am

	hierarchy, dismissal as unrestrained 'wildfulness'	disobedient when I always obey my voices, because they come from God."   AB: "The voice of God on earth is the voice of the Church Militant; and all the voices that come to you are the echoes of your own wildfulness."
	Horror of tone, loss for words, single common exclamation	Ass: "[scandalized] Oh! [They cannot find words]."
Paranoia and genuine conviction	Parallelism and epizeuxis, apocalyptic, hyperbolic absolutes, direct attribution to Satan ("Prince of Darkness", "diabolically")	Cauchon: "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. 59-60)
	Parallel to disease and pestilence, asyndetic list and epistrophe, grand intensity of diction in repeated clauses.	Cauchon: "It is cancerous: if it be not cut out, stamped out, burnt out, it will not stop until it has brought the whole body of human society into sin and corruption, into waste and ruin." (p. 63-64)
	Hyperbolic diction, asyndeton, incremental listing	Cauchon: "It will be a world of blood, of fury, of devastation, of each man striving for his own hand: in the end a world wrecked back into barbarism." (p. 64, mid)
	Paranoia: hyperbolic comparison to Mahomet, reference to the core of the body. Sincerity: absolutes, parallelism in past and present.	Cauchon: "For now you have only Mahomet and his dupes, and the Maid and her dupes; but what will it be when every girl thinks herself a Joan and every man a Mahomet? I shudder to the very marrow of my bones when I think of it. I have fought it all my life; and I will fight it to the end." (p. 64, end)
	Hyperbole, alliteration	Cauchon: "The world will perish in a welter of war." (p. 68)
	Parallelism and simile for certainty, escalating series of sins.	Inq: "as surely as the night follows the day, by bands of wild women and men who refuse to wear any clothes at all... as surely as the summer follows the spring, they begin with polygamy, and end by incest"
Commitment to an impartial trial /	Firm repetition of the negative modal, recognises	Cauchon: "I cannot burn her. The Church cannot take life. And my first

saving Joan (as far as possible!)	his priority and obligation, echoes the 5th Commandment	duty is to seek this girl's salvation." (p. 60)
	Smallest excuse of a "loophole", resolute modal "shall"	Cauchon: "if there be a loophole through which this baptized child of God can creep to her salvation, I shall guide her to it." (p. 61)
	Deliberate tautology of "all eternity", sees beyond the corporeal, able to have compassion	Cauchon: "I am not thinking of this girl's body, which will suffer for a few moments only, and which must in any event die in some more or less painful manner, but of her soul, which may suffer to all eternity." (p. 62, mid)
	Anaphora and determination, intensifier "to the utmost", rule of three	Cauchon: "I will not imperil my soul. I will uphold the justice of the Church. I will strive to the utmost for this woman's salvation." (p. 69)
	Seriousness of tone, proclamation of modal, diction of righteousness	Cauchon: "[sternly] I am determined that the woman shall have a fair hearing. The justice of the Church is not a mockery, my lord." (p. 87)
	Superlative, absolute, intensity of diction. Irony: recalls AB's "alone, absolutely alone"	Inq: "The Maid needs no lawyers to take her part: she will be tried by her most faithful friends, all ardently desirous to save her soul from perdition." (p. 87, mid)
	Series of rhetorical questions, anaphora ("have we", "to..."), gentle pleading diction.	d'Estivet: "Have we tortured her? No. Have we ceased to exhort her; to implore her to have pity on herself; to come to the bosom of her Church as an erring but beloved child? Have we –" (p. 87, end)
	Leading questions, in hope of humanising Joan, recognition of her innocent naivety ("simplicity"), mitigatory "merely"	Ladvenu: "But is there any great harm in the girl's heresy? Is it not merely her simplicity?" (p. 92)
	Firmness associated with a divine commandment, juxtaposition of a small trace of malice with the grand scale of eternal damnation	Inq: "God forbid that I should tell you to harden your hearts; for her punishment if we condemn her will be so cruel that we should forfeit our own hope of divine mercy were there one grain of malice against her in our hearts." (p. 93-94)
	Rule of three, hyperbole	Inq: "I would go to the stake myself sooner than do it if I did not know its righteousness, its necessity, its essential

		mercy."
	Urgent worry in tone, concerned leading rhetorical questions, pleading, firm imperative.	Ladvenu: "You do not know what you are saying, child. Do you want to kill yourself? Listen. Do you not believe that you are subject to the Church of God on earth?" (p. 101, end)
	Like a patient father, tender address, hand-holding, spelling out the letters.	Ladvenu: "Come, child: let me guide your hand. Take the pen... J. E. H. A. N. E." (p. 109)
	Parallelism, absolute, culminates in marring epithets	Ladvenu: "At the trial which sent a saint to the stake as a heretic and a sorceress, the truth was told; the law was upheld; mercy was shewn beyond all custom; no wrong was done but the final and dreadful wrong of the lying sentence and the pitiless fire." (p. 119, end)
	Conviction of asking God to bear witness, anaphoric repetition, incremental length of clauses	Cauchon: "Yet God is my witness I was just: I was merciful: I was faithful to my light: I could do no other than I did." (p. 124, end)
Patriarchal judgement	Exasperation in tone, reference to decorum and courtesy.	Inq: "Now as to this matter of the man's dress. For the last time, will you put off that impudent attire, and dress as becomes your sex?"
	Rule of three, incremental list, extreme diction	D'Estivet: "Second, she wears men's clothes, which is indecent, unnatural, and abominable" (p. 103)
	Disbelief and incredulity of tone, derogatory address referring to the "whore" archetype	Stg: "A king's ransom! For that slut!"
Limited imagination	Incredulity of exclamations, absolute "everything", sentence fragment, polyphonic outrage	Ass: "[shocked and indignant] Oh! The Church contrary to God! [...] Flat heresy. This is beyond everything etc etc." (p. 101)
	Horror of tone, loss for words, single common exclamation	Ass: "[scandalized] Oh! [They cannot find words]."
	Alliteratively emphasised, sight motif, gesture of submission	Inq: "[kneeling to her] The judges in the blindness and bondage of the law praise thee..."

Measured and clear-eyed	Able to recognise biases and prejudices, the zeitgeist of rising nationalism	Cauchon: "Catholic courts are composed of mortal men, like other courts, however sacred their function and inspiration may be. And if the men are Frenchmen, as the modern fashion calls them..." (p. 57)
	Not clouded by the mystique of the Maid, able to attribute credit to Dunois	Cauchon: "And though it pleases you to say that he has been defeated by this girl, some of us may be disposed to give a little of the credit to Dunois." (p. 58)
	Considers logical explanations, rather than the supernatural. Echoes AB's speech	Cauchon: "All these things that you call witchcraft are capable of a natural explanation." (p. 60)
Understanding of Joan's innocence	Clear distinction drawn, that enables compassion inasmuch that Joan is a victim of the devil	Cauchon: "She is not a witch. She is a heretic." (p. 60)
	Imperative, tautologous adverbs, separates Joan's misguidedness from malice (Irony here!)	Inq: "You must not fall into the common error of mistaking these simpletons for liars and hypocrites. They believe honestly and sincerely that their diabolical inspiration is divine." (p. 93)
	Joan framed as a victim (a powerless "creature"), destructiveness and violence of "crush" sympathy of the Inquisitor	Inq: "But it is a terrible thing to see a young and innocent creature crushed between these mighty forces, the Church and the Law." (p. 113, mid)
Contrition and repentance for Joan's death	Carrying the cross as penance, continuity over time, enumeration of days, absolute.	Ladvenu: "I held this cross when The Maid perished in the fire. Twenty-five years have passed since then: nearly ten thousand days. And on every one of those days I have prayed to God to justify His daughter on earth as she is justified in heaven." (p. 119, mid)
Lasting change wrought by Joan	A fervent wish, exclamation, chiasmic structure, body language rejecting Charles' self-serving rhetoric	Ladvenu: "God forbid that I should have no share in her, nor she in me! [He turns and strides out as he came]" (p. 121)
Legacy tarnished as Joan's legacy is restored	Asyndeton and anaphora, intensity of diction in "orgy", light imagery, colour symbolism of "white" and "smirch"	Ladvenu: "Yet out of this insult to justice, this defamation of the Church, this orgy of lying and foolishness, the truth is set in the noonday sun on the hilltop; the white robe of innocence is cleansed from the smirch of the burning faggots" (p. 119-120)

	Asyndetic list of binaries, parallelism, anaphora, increasing clause length.	Cauchon: "they will see in me evil triumphing over good, falsehood over truth, cruelty over mercy, hell over heaven. Their courage will rise as they think of you, only to faint as they think of me. Yet God is my witness I was just: I was merciful: I was faithful to my light: I could do no other than I did." (p. 124, end)
	Gruesome image, harsh dental alliteration, weighty sentence fragments.	Cauchon: "Dead. Dishonoured. They pursued me beyond the grave. They excommunicated my dead body: they dug it up and flung it into the common sewer." (p. 124, mid)
<b>Comic Relief (Stogumber, Courcelles)</b>		
Comically extreme hate for Joan	Stage directions, polysyndetic list of violent acts, personal murder of strangling, swearing, "cassock" and its importance as clothing	Stg: "Still, I have a feeling about it; [with growing agitation] and I am not ashamed of it; and [rising wildly] by God, if this goes on any longer I will fling my cassock to the devil, and take arms myself, and strangle the accursed witch with my own hands." (p. 53, mid)
	Anaphora, crescendo of increasing sentence length, incremental listing culminating in nationalist rage. Aural contrast with subsequent short sentences for emphasis and gravitas, rule of three, metaphor of disease and infection.	Stg: "She rebels against Nature by wearing man's clothes, and fighting. She rebels against The Church by usurping the divine authority of the Pope. She rebels against God by her damnable league with Satan and his evil spirits against our army. And all these rebellions are only excuses for her great rebellion against England. That is not to be endured. Let her perish. Let her burn. Let her not infect the whole flock." (p. 69)
	Contrast to previous solemnity, syntactical inversion to emphasise bloodthirsty nature, eagerness in actions.	Stg: "Into the fire with the witch [he rushes at her, and helps the soldiers to push her out]"
Dramatic and overwrought	Dehumanising "parcel", repetition, almost melodramatic gesture	Stg: "[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. 53)
Pompous and self-important	List of titles, glib tone, reverential address	Stg: "[glibly] John Bowyer Spenser Neville de Stogumber, at your service, my lord: Bachelor of Theology, and Keeper of the Private Seal to His Eminence the Cardinal of Winchester."

	Proud tone, disproportionate given the fact that there are six degrees of separation between him and the barony	Stg: "there are only six cousins between me and the barony of Stogumber, which was created by the Conqueror" (p. 54)
Ironical hints of nationalism	Dehumanising "parcel", repetition, almost melodramatic gesture, all to show his devotion to his "countrymen"!	Stg: "[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. 53)
	Explicit reference to nationalism, ironic parallel	WW: "though perhaps I shall not carry Messire John with me there. England for the English will appeal to him." (p. 68)
	Anaphora, crescendo of increasing sentence length, incremental listing culminating in nationalist rage	Stg: "She rebels against Nature by wearing man's clothes, and fighting. She rebels against The Church by usurping the divine authority of the Pope. She rebels against God by her damnable league with Satan and his evil spirits against our army. And all these rebellions are only excuses for her great rebellion against England." (p. 69)
Ignorant and superficial	Derogatory slut-shaming and class-shaming, and conviction that that is proof of sorcery	Stg: "What! Not when the famous Sir Talbot himself has been defeated and actually taken prisoner by a drab from the ditches of Lorraine!" (p. 57)
	Unable to believe that an Englishman may be wrong, rhetorical question, attacks the sanity of Cauchon, even claims its logically impossible	Stg: "His lordship is beside himself. How can what an Englishman believes be heresy? It is a contradiction in terms." (p. 65)
	Reference to Jewish authorities / Pharisees plotting against Jesus for being a disruptive rabble-rouser, but this makes him the slayer of the Messiah...	Stg: "It is expedient that one woman die for the people." (p. 69)
	Sarcastic tone in hyperbole, mocking intensifier and epithets, repetition of "very great" for comic mockery	Inq: "I am overwhelmed with admiration for the zeal displayed in your sixty-four counts... all the members of court are not so subtle and profound as you, and that some of your very great learning might appear to



		them very great nonsense" (p. 90, beg)
	Bathos, comic juxtaposition of banality of issue of language, and his calling it "vital"	Stg: "But some of the most important points... The Maid has actually declared that the blessed saints Margaret and Catherine, and the holy Archangel Michael, spoke to her in French. That is a vital point."
	Hyperbolic diction, leading up to a bathetic conclusion.	Cou: "It is only another example of the diabolical influence which this woman exercises over the court... But it seems to me that there is a conspiracy here to hush up the fact that The Maid stole the Bishop of Senlis's horse."
Childish petulance	Childishly defiant body language, comically dramatic facial expressions, temper tantrum refusal to sit, before sitting just to spite the Inq when asked to stand	Stg: "[folding his arms doggedly, his face working convulsively] I will NOT sit down... I will NOT stand [he flings himself back into his chair]" (p. 108)
Rigid adherence to custom	Genuine incomprehension, repeated reference to tradition, culminating in absolute "always"	Cou, of torture: "[bewildered] But it is not a pleasure. It is the law. It is customary. It is always done." (p. 99)
Contrite and submissive	Reverent address, aposiopesis, body language.	Stg: "My lord: I--I went too far. I--[he sits down with a submissive gesture]" (p. 62, beg)
Enlightenment	Asyndetic incremental list of sensory organs overwhelmed culminating in one's seat of moral worth the "heart", aposiopesis, contrition of "kneeling", apostrophe, exclamation, the metaphorical torment of the guilty fire	Stg: "when you see the 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!" (p. 115, beg)
	Putting himself literally in Joan's shoes, overwhelmed with sorrow	Stg: "He stumbles to the prisoner's stool, and throws himself upon it with heartrending sobs."
	Self-dehumanisation, frantic agitation of his body language, comparison to the ultimate betrayer Judas, hyperbolic wish for death to reveal depth of	Stg: "the mad dog, de Stogumber. [He rushes wildly out, shrieking] I am no better than Judas: I will hang myself." (p. 116)

	contrition	
Stogumber: incompleteness of enlightenment	Irony, sight motif	Stg: "O God, take away this sight from me!" (p. 115, beg)
	Repeated "oh no" and definitive rejection, irony of sight motif.	Stg: "Oh no; it was not you. My sight is bad: I cannot distinguish your features, but you are not she: oh no..." (p. 129, end)
	Fearful repetition...	Stg: "Oh, do not come back, you must not come back. I must die in peace!"
<b>Ordinary Men (Steward, La Hire, English Soldier)</b>		
Superficial and unable to understand Joan	Jumps to conclusions, invokes black magic	Steward: "But there is a spell on us: we are bewitched." (p. 7)
	Irony of invoking God's name, only for pragmatic concerns	"Do so in God's name, sir. Think of those hens, the best layers in Champagne..." (p. 12)
	Change is out of fear...	LH: "She may strike the lot of us dead if we cross her. For Heaven's sake, Archbishop, be careful what you are doing."
Unimaginative	With posterity, we know Pythagoras was right...	AB "A sage who held that the earth is round, and that it moves round the sun." LT: "What an utter fool! Couldnt he use his eyes?"
Pragmatic	Political metaphor of a card game	Polly: "Anyhow, she is the last card left in our hand. Better play her than throw up the game." (p. 15)
Paralysed by fear	Repetition of "saving skins", cowardly image of flight	"Our soldiers are always beaten because they are fighting only to save their skins; and the shortest way to save your skin is to run away." (p. 21)
Patriarchal attitudes of men	Rhetorical question, juxtaposition, judgement on the basis of gender	Joan: "I am a prisoner guarded by soldiers. If I were to dress as a woman they would think of me as a woman; and then what would become of me? If I dress as a soldier they think of me as a soldier, and I can live with them as I do at home with my brothers."
Capacity for some redemptive goodness	Motivated out of basic human decency, plain commonsensical language	Eng. Soldier: "She had as good a right to a cross as they had; and they had dozens of them. It was her funeral, not theirs."
	Moral ambiguity of a	Eng. Soldier: "Yes, noble captain: I have

	“ruffianly” soldier, demonstrating kindness and a commitment to conscience that great men could not show	a day off. Every year, you know. That’s my allowance for my one good action.”
<b>Other Women (Court Ladies)</b>		
Judgemental and mean-spirited	Mean-spirited laughter, contemptuous tone	“My dear! Her hair! ALL THE LADIES explode in uncontrollable laughter.” (p. 35)
<b>Motifs</b>		
Joan and light imagery: virtue and enlightenment	Angelic appearance that emphasises virtue; almost like a rapturous union with God!	Cauchon: “even as she burned, the flames whitened into the radiance of the Church Triumphant.” “The last remaining rays of light gather into a white radiance descending on Joan.”
Figures of authority and darkness	A state of ignorance and metaphorical slumber...	“A sudden darkness blots out the walls...” “The darkness envelops the bed”
Joan and avian imagery: her rise from farm girl to saint	Scene bookended by eggs and hens, and Joan inspires fertility in the hens	“No eggs! No eggs!” (p. 5, end) “Five dozen eggs!” (p. 22, mid)
	Joan’s entrance heralded by kingfishers	“No: the kingfisher. Like blue lightning. She went into that bush.” (p. 45, beg) “Joan, in splendid armour, rushes in...” (p. 46, beg)
	Compared to a trapped bird	“And why must I be chained by the feet to a log of wood? Are you afraid I will fly away?” (p. 96)
	Self-identification with a caged bird	“If you leave the door of the cage open the bird will fly out.” (p. 97)
	Phoenix in her ‘resurrection’ in the Epilogue	Cauchon: “The Church Militant sent this woman to the fire; but even as she burned, the flames whitened into the radiance of the Church Triumphant.” (p. 125-126)
Figures of authority and bestial imagery: their base lowliness	Fox: cunning	BB, referring to the AB: “the old fox blushes” LT, referring to the AB: “the most artful fox in Touraine” d’Estivet: “vulpine beneath his veneer”
	Ass: stupid	LH, referring to Robert: “blazing ass”
	Bull: wrathful	Cauchon, referring to Sir John Talbot:

		<p>"mad bull"</p> <p>WW, referring to Sir John Talbot: "a mere fighting animal"</p>
	Rat: cowardly	Polly, about Charles: "like a rat in a corner, except he doesn't fight"
	Externally evident bestiality that covers humanity	LT: "wineskin of a man"
Joan and height (an extension of avian imagery)	Ability to rise	<p>Cauchon: "this country girl can rise above the idea of her village"</p> <p>LH: "the spirit rises in her"</p>
	Affinity with the sky	<p>"Joan: [her eyes skyward]" (p. 82, mid)</p> <p>Ladvenu: "When I had to snatch the cross from her sight, she looked up to heaven"</p> <p>"My head was in the skies"</p>
Figures of authority and earthward imagery	Earth-bound	<p>Cauchon: [insists that Joan] "recant in the dust before the world"</p> <p>AB: "the pit is open at her feet"</p> <p>Joan, about authorities: "noses in the mud"</p> <p>Charles: "I keep my nose pretty much to the ground"</p>
Joan and clothing: her rise from Scene 1 to 3	Scene 1: seeking plain armour	"I do not need beautiful armour"
	Scene 2: has obtained armour	"Joan, dressed as a soldier"
	Scene 3: magnificent epithet of "splendid"	"Joan, in splendid armour"
<b>Miscellaneous</b>		
Stasis and cowardice of society	Parallelism makes the corruption and inefficiency clear, repetition drives home the point	Joan: "Our soldiers are always beaten because they are fighting only to save their skins; and the shortest way to save your skin is to run away. Our knights are thinking only of the money they will make in ransoms: it is not kill or be killed with them, but pay or be paid"
Conflicts between Church and State	Balanced structure, contrast of diction, aposiopesis — he would burn her himself...	WW: "But we certainly do not share your pious desire to save The Maid: in fact I tell you now plainly that her death is a political necessity which I regret but

		cannot help. If the Church lets her go..."
	A sweeping absolute, derogatory address...	Inq: "[taking the other judicial chair on CAUCHON's left] All secular power makes men scoundrels. They are not trained for the work; and they have not the Apostolic Succession." (p. 89)
An uneasy alliance between Church and State	Balanced structure, parallelism	WW: "Well, my lord, hand over your dead branch; and I will see that the fire is ready for it. If you will answer for The Church's part, I will answer for the secular part."
Coexistence of good and evil	Moral ambiguity of a "ruffianly" soldier, demonstrating kindness and a commitment to conscience that great men could not show	Eng. Soldier: "Yes, noble captain: I have a day off. Every year, you know. Thats my allowance for my one good action."
Subjectivity of sanity and madness	Rhetorical question, inversion of expectations	Polly: "What is the good of commonsense?" (p. 14)   Polly: "We want a few mad people now. See where the sane ones have landed us!" (p. 16)
Ambivalence of visionary insight	Transmutation of visionary height into something negative and naive (chiding second-person), of limited vision into a pragmatic virtue	"But my head was in the skies; and the glory of God was upon me... your noses were in the mud." (p. 123)
		Charles: "You people with your heads in the sky... and I keep my nose pretty close to the ground." (p. 125)
Certitude of Protestant / Catholic convictions	Rhetorical questions, stichomythic quality created by the repetition of "judge" across the two lines	Cauchon: "And you, and not the Church, are to be the judge?"   Joan: "What other judgment can I judge by but my own?"
Subjectivity and unverifiability of voices	Wordplay, to emphasise juxtaposition of conceptions of the voices	Joan: "I hear voices telling me what to do. They come from God."   Robert: "They come from your imagination." (p. 18)
	Two unverifiable interpretations, juxtaposed side by side	Joan: "And how can you say that I am disobedient when I always obey my voices, because they come from God."   AB: "The voice of God on earth is the voice of the Church Militant; and all the voices that come to you are the echoes of your own wildfulness."
	The aural cacophony	"Then, Joan, we shall hear whatever we fancy in the booming of the bell... I

	implied by “booming”, dismissal as “fancies” and “cracked”	should think you were a bit cracked...” (p. 72)
	Two diametrically opposing interpretations, tautologous adverbs (Irony!!)	Inq: “They believe honestly and sincerely that their diabolical inspiration is divine.” (p. 93)
	Church’s appeal to authority, Joan’s appeal to faith, emphasised by leap of faith of “accept”	Inq: “the Church instructs you that these apparitions are demons seeking your soul’s perdition. Do you accept the instruction of the Church?”   Joan: “I accept the messenger of God. How could any faithful believer...” (p. 103)
Miracles as mere pragmatic tools	Miracle as a reflection of something beyond comprehension, pragmatic diction and the metaphor of a political game	Polly: “I think the girl herself is a bit of a miracle. Anyhow, she is the last card left in our hand. Better play her than throw up the game.”
	Treading a fine semantic line (frauds vs contrivances), oxymoronic “innocent contrivances”, emphatic fricative alliteration and the power of ‘miracles’.	AB: “Miracles are not frauds because they are often – I do not say always – very simple and innocent contrivances by which the priest fortifies the faith of his flock.” (p. 33, mid)
Society’s inevitably binary thinking	Asyndeton and anaphora, intensity of diction in “orgy”, light imagery, colour symbolism of “white” and “smirch”	Ladvenu: “Yet out of this insult to justice, this defamation of the Church, this orgy of lying and foolishness, the truth is set in the noonday sun on the hilltop; the white robe of innocence is cleansed from the smirch of the burning faggots” (p. 119-120)
	Asyndetic list of binaries, parallelism, anaphora, increasing clause length.	Cauchon: “they will see in me evil triumphing over good, falsehood over truth, cruelty over mercy, hell over heaven. Their courage will rise as they think of you, only to faint as they think of me. Yet God is my witness I was just: I was merciful: I was faithful to my light: I could do no other than I did.” (p. 124, end)
Society’s lasting limitations of vision and imagination	Horror of tone, hyperbolic reference to the need for Christ to die again and again	Cauchon: “Must then a Christ perish in torment in every age to save those that have no imagination?” (p. 129)
	Absolute, present tense, attribution to “mortal”	Cauchon: “The heretic is always better dead. And mortal eyes cannot

	limitations	distinguish the saint from the heretic." (p. 135)
	Foreshadows the erring nature of the court, "mortal" underscores unchanging, inherent fact of human fallibility.	Cauchon: "Catholic courts are composed of mortal men, like other courts, however sacred their function and inspiration may be." (p. 57)
The sluggishness of change  [some hope, perhaps?]	Parallel structure, juxtaposition	Dunois: "Half an hour to burn you, dear Saint, and four centuries to find out the truth about you!"
	Inadequacy implied by "yet" and "enough"	Dunois: "Forgive us, Joan: we are not yet good enough for you." (p. 135)
	Forlorn rhetorical question, pleading apostrophe, repetition.	"O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?" (p. 136)

### Settings for PBQs

Argument	Analysis	Quote / Page
<b>Scene 1</b>		
Fresh hope and new beginnings	Symbolism of morning	"A fine spring morning..."
Robert's 'seat' of authority	Visual image of sturdy furniture	"At a plain strong oak table"
Joan's virtue and courage	Colour symbolism of red, reminiscent of the blood of Christ and the valour of war	"respectably dressed in red"
<b>Scene 2</b>		
Joan's new heights of power	Symbol of the throne as the seat of power	"An end of the throne room in the castle"
Joan's transgressive defiance of social structures	Transgressive, anachronistic haircut, sumptuary laws	"dressed as a soldier, with her hair bobbed and hanging thickly round her face"
Behind-the-scenes peek into the true selves of authority	Privacy of the smaller antechamber	"curtained off to make an antechamber."

figures		
Public persona of authority figures	The formal decorum expected of the throne room	"They go out together through the curtains... revealing the full depth of the throne room"
<b>Scene 3</b>		
Joan's new heights of power	An 'upgrade' in splendour, from her dressing in the scene before	"in splendid armour"
Joan's divine mandate	A 'miracle': even the wind heralds Joan's arrival! A sign of her divine mandate	"The wind drops"
<b>Scene 4</b>		
Joan's ominous decline	A shift to the enemy's side, in a war camp!	"A tent in the English camp."
<b>Scene 5</b>		
Behind-the-scenes peek into Joan's private situation	Hidden from the public view	"The ambulatory in the cathedral of Rheims, near the doors of the vestry."
Joan's impending isolation and execution	Reminiscent of Jesus' persecution, suffering and crucifixion	"A pillar bears one of the stations of the cross."
	Solemn atmosphere	"The organ is playing the people out of the nave after the coronation."
Joan's stubborn individualism	Even after the battle, she clings to her individualism, sumptuary laws	"She is beautifully dressed, but still in male attire."
Joan's isolation and estrangement	Defeat and distancing	"They follow her dispiritedly."
<b>Scene 6</b>		
Rigidity of the Church	The rigidity of stone	"A great stone hall in the castle"
	The orderly arrangement of furniture	"Rows of chairs radiating from them at an obtuse angle"
Insularity of the Church	The shrouding of the Church...	"The court is shielded from the weather by screens and curtains."
	... from the hope, vitality and radiance of the light	"It is a fine sunshiny May morning."



Joan's powerlessness and entrapment	Height, and power dynamic	"two raised chairs... heavy rough wooden stool for the prisoner"
	Entrapment	"chained by the ankles"
	Colour symbolism of death, and a fall from her previous knightly status	"She wears a page's black suit."
Joan's isolation	Visual separation on the stage	"the judicial chairs and scribes' table are to the right. The prisoner's stool is to the left."
Stogumber's belated enlightenment	Puts himself literally in Joan's shoes	"He stumbles to the prisoner's stool, and throws himself upon it"
<b>Scene 6</b>		
Dreamscape setting	Associated with the supernatural	"A restless fitfully windy night in June 1456, full of summer lightning"
Joan's lingering presence	Evocative of fire (Joan's symbol of defiance) and air (Joan's avian associations)	"At first glance the prevailing yellow and red in these hanging pictures is somewhat flamelike when the folds breathe in the wind."