



Solomon: H. the opposite of an earth
 b, from was the
 [legendary] Journey as resonance II
 Disney / 200 hrs of Hercul. stories Hera

Registration opens at 3 pm on June 29th,
 2015.

Information: e-mail the organizers
 aaugoust@illinois.edu and
 rauccis@union.edu

~~I disagree w/ Osman re. supernatural
 what is Amphitruos really H. of
 Trade behind the legend~~

Morgan: Star text: how actors engage
 w/ person roles

audience interprets role through lens of previous
 ones

NEW HEROES ON SCREEN



INTERNATIONAL
 CONFERENCE
 EUROPEAN
 CULTURAL
 CENTRE
 DELPHI

JUNE 29-JULY 1,
 2015

ORGANIZERS:
 ANTONY
 AUGUSTAKIS
 AND
 STACIE RAUCCI



The digital turn: Heroes of the Arena on Film

Divergent Heroism in Neil Marshall's Centurion

Program

Monday, 29 June 2015

- 15-17 REGISTRATION
- 17 WELCOME: ANTONY AUGOUSTAKIS AND STACIE RAUCCI
- 17-18:30 **Session 1: The New Hercules** Chair: Stacie Raucci
- 17-17:30 JON SOLOMON (UNIVERSITY OF ILLINOIS, USA)
Hercules and the Millennial Generation
- 17:30-18 EMMA STAFFORD (UNIVERSITY OF LEEDS, UK)
Hercules: A hero for the 2010s?
- 18-18:30 OSMAN UMURHAN (UNIVERSITY OF NEW MEXICO, USA)
The Hero's Reputation, Politics, and Hercules (2014)
- 18:30-19 *Reception*
- 19-20 **KEYNOTE ADDRESS:** MONICA CYRINO (UNIVERSITY OF NEW MEXICO, USA)
Maximal Projections:
Screening the New Heroes of NOAH (2014) and EXODUS (2014)
- 20 *Dinner*

Tuesday, 30 June 2015

- 9-10.30 **Session 2: Roman Heroes** Chair: Dan Curley
- 9-9.30 ANNA ANNA FOKA (UMEÅ UNIVERSITY, SWEDEN)
The Digital Turn: Heroes of the Arena in Film
- 9.30-10 HUNTER HUNTER H. GARDNER (UNIVERSITY OF SOUTH CAROLINA, USA)
Divergent Heroism in Neil Marshall's Centurion (2010)
- 10-10.30 KRISTEN KRISTEN DAY (AUGUSTANA COLLEGE, USA)
Aeneas in the Old West: Virgil's Hero in Western Film
- 10.30-11 *Coffee Break*
- 11-13 **Session 3: New Heroism I** Chair: Monica Cyrino
- 11-11.30 ANGELINE CHIU (UNIVERSITY OF VERMONT, USA)
I Get By With a Little Help From My Friends:
The Roles of Heroic Companions in Hercules (2014)
- 11.30-12 MEREDITH SAFRAN (TRINITY COLLEGE, USA)
The New Herakles? Savior, Sacrifice, and Masculinity
in CW's Supernatural (2005-2015)
- 12-12.30 ALASTAIR BLANSHARD (THE UNIVERSITY OF QUEENSLAND, AUSTRALIA)
'Pain for which there ain't no ointment':
Philoctetes and the Problematics of Reception in Disney's Hercules (1997)
- 12.30-13 DAN CURLEY (SKIDMORE COLLEGE, USA)
The Hero in a Thousand Pieces:
The Monomyth in Recent Classical Cinema
- 13.30-14.30 *Lunch*
- Excursion**
- 20 *Dinner*

Program

Wednesday, 1 July 2015

- 9-11 **Session 4: New Heroism II** Chair: Emma Stafford
- 9-9.30 LISA MAURICE (BAR-ILAN UNIVERSITY, ISRAEL)
Saviours, Six-Packs and Sensitivity:
The Hero of Greek Mythology on the Contemporary Screen
- 9.30-10 MARGARET TOSCANO (UNIVERSITY OF UTAH, USA)
The Immortality of Theseus and his Myth
- 10-10.30 AMANDA POTTER (OPEN UNIVERSITY, UK)
Jason in BBC Atlantis. An ancient Greek Hero
for 21st Century (British) Audience?
- 10.30-11 ERAN ALMAGOR (INDEPENDENT SCHOLAR)
The Heroic Feat of Describing the Life of a Hero: The Alexanders of
Plutarch and Oliver Stone
- 11-11.30 *Coffee Break*
- 11.30-13 **Session 5: The Many Faces of Heroism** Chair: Osman Umurhan
- 11.30-12 VINCE TOMASSO (RIPON COLLEGE, USA)
9/11 Anxieties and Ancient Heroes on Film
- 12-12.30 ALEX MCAULEY (MCGILL UNIVERSITY, CANADA)
Hollywood's Flawed Heroes: The Biopic as a laudatio funebris
- 12.30-13 FILIPPO CARLA (UNIVERSITY OF EXETER, UK)
The Ancient Hero in the Theme Park
- 13.30-14.30 *Lunch*
- Excursion**
- 20 *Dinner*

Centre at Delphi



Aeneas in the Old West: Virgil's Hero in Western Film

HERCULES: A HERO FOR THE 2010s?

Emma Stafford (University of Leeds)

The 2014 Hercules films:

- **The Legend of Hercules** (Millennium/Summit, January 2014) – directed by Renny Harlin, starring Kellan Lutz. **Plot in brief:** Action set in 1200 BC Argos/Tiryns, Sicily and elsewhere; Hercules is in love with Iole, princess of Crete; his 'father' king Amphitryon wants Iole (Gaia Weiss) to marry elder brother Iphicles; Hercules is sent into exile, later sold into slavery and becomes a gladiator with companion Sotiris; returns to Greece in nick of time to avenge Alcmena's murder by killing Amphitryon, restore peace to the kingdom, marry Iole and father a baby boy.
- **Hercules** (Paramount/MGM, July 2014) – directed by Brett Ratner, starring Dwayne Johnson. **Plot in brief:** Action set in 358 BC, in Macedonia, Thrace and Thessaly; Hercules leads a band of mercenaries in service to king Cotys of Thrace (John Hurt), against Rhesus king of the Thessalian 'centaurs'; flashbacks to madness/death of family; Cotys turns out to be in league with old enemy Eurystheus (Joseph Fiennes); Hercules stays to fight and is victorious, installing Coty's daughter Ergenia's son Arius on the throne before departing.
- **Hercules Reborn** (Asylum, July 2014) – directed by Nick Lyon, starring John Hennigan. **Plot in brief** (<http://www.imdb.com/title/tt3499424/plotsummary>): 'When a young man's bride is kidnapped by an evil king, he turns to Hercules for help. The fallen hero has been living in exile, banished for killing his family, but the young man's courage inspires Hercules. Together, they fight to rescue the bride and reclaim the honor of Hercules.'

Other films referred to (1957 to the 1990s):

- **Hercules** (1957, aka *Le fatiche di Ercole*) – directed by Pietro Francisci, starring Steve Reeves and Sylva Koscina; marketed in the States by Joseph E. Levine.
- **Hercules Unchained** (1959, aka *Ercole e la regina di Lidia*) – directed by Pietro Francisci, starring Steve Reeves, Sylva Koscina (Iole) and Sylvia Lopez (Omphale); marketed in the States by Joseph E. Levine.
- Around 120 films produced over the next 10 years had Hercules as hero, e.g. *Hercules Against the Mongols* (= sons of Ghengis Khan 1960), *Hercules Conquers Atlantis* (rescue of a damsel in distress leads to the destruction of the famous island 1961), *Hercules Against the Moon Men* (1964), *Hercules Against the Sons of the Sun* (1964), *Hercules and the Princess of Troy* (1965).
- **Hercules in New York** (1970) – directed by Arthur Allan Seidemann, starring Arnold Schwarzenegger.
- **Hercules** (1983) and *The Adventures of Hercules* (1985) – directed by Luigi Cozzi, starring Lou Ferrigno and Sybil Danning.
- **Hercules the Legendary Journeys** made-for-TV films, 1994 (starring Kevin Sorbo, director Bill Norton, filmed New Zealand and US, NBC Universal): *Hercules and the Amazon Women*; *Hercules and the Lost Kingdom*; *Hercules and the Circle of Fire*; *Hercules in the Underworld*; *Hercules in the Maze of the Minotaur*, TV series, 6 seasons originally released 1995-2000; Series 1-2 re-released on DVD 2010-11; two spin-off series: *Xena, Warrior Princess* (1995-2001), *The Young Hercules* (1998-9).
- Disney's **Hercules**, 1997 (directors: John Musker and Ron Clements)

1. CASTING HERCULES

Steve Moore, interview (in *Hercules: the Thracian Wars* 2008): '... still a ferocious warrior, but rather older than he's usually portrayed and with more in the way of character flaws and human relationships... we've taken a slight liberty in making Hercules and his companions about 40 years old...'

Dwayne Johnson (*Hercules* 2014): born 1972, 6'5/1.96m tall, 119kg/262 pounds (18¾ stone). As 'The Rock', 17 championship reigns in WWE, including 10 as world champion. 30 film roles, including the *The Mummy Returns* (2001) and *The Scorpion King* (2002), and the *Fast and Furious* franchise. Johnson (interviewed for DVD extras): 'I was born to play Hercules!'

The bodybuilder tradition and the Hercules role:

- Steve Reeves: Mr. Pacific Coast, Mr Western America and Mr America (1947, age 21), Mr World (1948), Mr Universe (1950). Films: *Hercules* (1957), *Hercules Unchained* (1959).
- Reg Park: Mr Britain (1949, age 18), Mr Europe (1950), Mr Universe (1951, 1958 and 1965). Films: *Hercules Conquers Atlantis* (1961), *Hercules and the Captive Women* (1961), *Hercules in the Haunted World* (1961), *Hercules Prisoner of Evil* (1964), *Hercules the Avenger* (1965).
- Mark Forrest (Lou Degni): Mr Venice Beach 1954. Films: *Goliath and the Dragon* (1960), *Mole Men Against the Son of Hercules* (1961), *Hercules Against the Mongols* (1960), *Hercules Against the Sons of the Sun* (1964).

- Samson Burke: various Canadian titles, 3rd in Mr Muscle Beach (1957), pro wrestler in 1950s. Film: *The Three Stooges Meet Hercules* (1962).
- Reg Lewis: Junior Mr Olympics (1953, age 17), Mr Olympics (1956), Mr Universe (1957), Mr Hercules (Mae West title, 1960), Mr. America (1963), Mr America Over Forty (1983). Films: *Fire Monsters Against the Son of Hercules* (1962).
- Micky Hargitay: Mr Universe 1955. Film: *The Loves of Hercules*, aka *Hercules Vs. the Hydra* (1960, with Jayne Mansfield).
- Gordon Scott: *not* a bodybuilder, but Tarzan (1955-60). Films: *Hercules Against Moloch* (1963), *The Tyrant of Lydia Against the Son of Hercules* (1963), *Hercules and the Princess of Troy* (1965).
- Arnold Schwarzenegger: Mr Olympia (1969-75 and 1980), Mr Universe (1967-70) Film: *Hercules in New York* (1970).
- Lou Ferrigno: Mr America (1973, age 21). Mr Universe (1973-4). Films: *Hercules* (1983) and *The Adventures of Hercules* (1985)

John Hennigan (*Hercules Reborn*): born 1979, 6'1/1.85m tall, 102kg/224 pounds (16 stone). In WWE, aka John Morrison, Jonny Nitro, Jonny Mundo; titles include 3 WWE Intercontinental Championships and 1 ECW World Heavyweight Championship.

Review of *Hercules Reborn* (Martin Hafer, <http://influxmagazine.com/hercules-reborn-review/>): 'As for Hercules himself, I just don't know what to think. This version is the least heroic I've ever seen. He's not mythically strong. He's a bit of a knucklehead at times. And, folks will be surprised just how ordinary he seems. This guy is a great fighter, granted, but he doesn't seem unstoppable or the sort that could take on an army all by himself. The way I see it, if you ignore his name and just see it as an action movie with a buff hero, it's a lot more enjoyable.'

Kellan Lutz (*Legend*): born 1985, 6'1/1.85m tall, 80kg/176 pounds (12½ stone). Model for Calvin Klein X campaign (2010). Film roles include Emmett Cullen in *The Twilight Saga* series (2008-12), Poseidon in *Immortals* (2011), voice of Tarzan in *Tarzan* (2013). Nominated for 2015 Golden Raspberry Awards in Worst Actor category for role as Hercules.

2. PICTURING HERCULES' GREECE

Film	Costumes	Locations and sets	Statue of Hera
Legend	H. bare-chested or in white tunic. Soldiers wear red cloaks, Corinthian helmets with red plumes, hoplite shields.	Filmed in Bulgaria. Palace at Tiryns has Mycenae Lion Gate plus elements of reconstruction of Knossos; in Tiryns fight in classical Greek-style theatre; arena in Sicily looks like Roman amphitheatre; bulla-charms hang around bedroom of H's baby.	Alcmene prays to statue of Hera after opening scene = kore broken off at the knees.
Hercules 2014	H. in leather corselet and lion skin. Soldiers costumes problematised as part of training: adopt Corinthian helmets before major battle v. Rhesus.	Filmed in Croatia and Hungary, with monumental sets, plus CGI for exterior backdrops. Childhood home has ceiling-mosaic (sic) of Zeus.	Domestic statue of Hera in H.'s childhood home = sources of snakes attacking infant H. Colossal statue of Hera at Cotys' court, toppled by H. at climax of final battle.
Compare	<i>The 300 Spartans</i> , <i>300</i> , <i>Gladiator</i> – as well as older H. films.	1957 <i>Hercules</i> for ruined temples; 1959 <i>Unchained</i> for Roman arena (complete with lions!).	1959 <i>Unchained</i> : statue of Hera toppled in final battle for Thebes.

Steve Moor, interview (in *Hercules: the Thracian Wars* 2008): 'And the whole story is set, as far as possible, in an authentic Bronze Age setting, c.1200 BC... [on 300] everything I've heard about it, from its homophobia to its historical inaccuracy, turns me of... having had a lifelong interest in classical mythology and the ancient world anyway... I insisted on the authentic Bronze Age setting (for which I've given the artist a lot of reference material), and reintroduced some of the mythology by way of 'tales told about Hercules by other characters'... according to the myths, Hercules lived some time shortly before the Trojan War, and some decades ago Martin P. Nilsson demonstrated that all the Hercules stories take place in Mycenaean Greece, not classical Greece. So the story's placed in 1200 BC, in the Mycenaean period, and I've provided lots of references for Mycenaean architecture, costumes, weaponry, etc.'

3. SEXUALITY AND LOVE-INTERESTS

Steve Moore, interview (in *Hercules: the Thracian Wars* 2008): '... if you look at the ancient stories, Hercules was a murderer, a rapist, a womanizer, subject to catastrophic rages and plainly bisexual, and I've tried to accommodate all those aspects in my characterization.'

***Hercules Unchained* (1959) final words** [+ sunset + soaring orchestral score]:

IOLE: Somehow the gods will be kind if we just love one another.

Legendary Journeys: For Hercules as family man, working the land and spending time with the children, see e.g. opening scenes of *Maze of the Minotaur*. Love interests include wife Deianeira (Renee O'Connor in *Lost Kingdom*, Tawny Kitaen, from *Circle* onwards); 2nd wife Serena (3 episodes, Season 3); distractions e.g. in *Lost Kingdom* by Omphale (Elizabeth Hawthorne) and in *Underworld* by Iole (Marley Shelton). Wrestling with Uncle Iolaus (Michael Hurst) in *Hercules in the Maze of the Minotaur*.

SMALL CHILD: Mommy, what's Daddy doing to Uncle Iolaus?

DEIANEIRA: I don't know sweetie, I was wondering the same thing myself.

On this scene Nisbet (2008, 64) comments: 'Hercules and Iolaus are doomed to be just good friends.' [For a montage of clips highlighting homoerotic overtones in Hercules' relationship with Iolaus: 'Total Eclipse of the Heart' (<http://www.youtube.com/watch?v=u2ef7L36T6s&feature=fvw>).]

4. GODS AND THE IMMORTALITY ISSUE

***Legend* (two-thirds through)**: Is it true? You're Hercules? God? HERCULES: No. I'm a simple man.

***Hercules 2014* (end of film)**: AMPHIAREUS: Some call him a man. Some call him a god. I call him Hercules.

***Hercules: the Thracian Wars* (2008) cover blurb**: '3000 years ago, a tormented soul walked the earth that was neither man nor god... After twelve arduous labors and the loss of his family, he turned his back on the gods finding his only solace in bloody battle.'

Steve Moor, interview (in *Hercules: the Thracian Wars* 2008): 'Hercules' (mythological) glory days are over and we now see him less as a demi-god than as a human being... ... being a pagan myself who's devoted to one of the Greek deities, I've done my best to treat Hercules and the other characters with respect... to me, Hercules is a god who deserves to be treated in the same way as Christ, Odin, Krishna or any other deity that the human race has taken to its heart in its long and turbulent history. And everyone in the story naturally believes in the absolute reality of the gods... there are no characters who are snide, post-modern 'advanced thinkers' who believe the gods are only for the superstitious.'

***Hercules* (1957), exchange between Hercules and the Sibyl (c.36 minutes in)**:

HERCULES: I can't stand being superior. Let me experience the real things – love, or hate.

SIBYL: Those are mortal states, Hercules.

HERCULES: If it's my immortality making me unhappy, then I'll do without it!

SIBYL: That's dangerous, Hercules. Don't you know how foolish you'd be to renounce it? To be born a man and see everything die is not to be immortal. Stay as you are, be a god – don't exchange immortality for fear, pain and sorrow

HERCULES: I want to live like any other mortal man. It is my prayer to have a family. I want children of my own. To see the children growing up.

***Hercules in the Underworld* (1994), before entering the Underworld**:

HERCULES: I need to know something: am I immortal or not?

ZEUS: Hercules...

HERCULES: I never asked you before, but as your son I'm asking you now: can I die?

ZEUS: You don't want to know.

Disney's *Hercules* (1997), end:

HERA: Hercules, we're so proud of you. HERCULES: Mother.

ZEUS: Hah! Fine work, my boy! You've done it! You're a true hero.

HERA: You were willing to give your life to rescue this young woman.

ZEUS: For a true hero isn't measured by the size of his strength, but by the strength of his heart. Now, at last, my son, you can come home. [*Gates open, gods cheer for Hercules. Megara is left behind.*]

MEGARA: Congratulations, Wonderboy. You'll make one heck of a god.

[*Hercules turns around and sees her leaving.*]

HERCULES: Father, this is the moment I've always dreamed of. But...

[*He comes to Megara and takes her hand.*]

A life without Meg, even an immortal life, would be... empty. I-- I wish to stay on Earth with her. I finally know where I belong. [*Zeus nods, they finally kiss and Hercules stops shining*]

Conclusion according to director and lead of Hercules 2014 (end of DVD extra 'The effects'):

RATNER: I think there should be a Hercules film every decade. It's an iconic story that needs to be told, I think, for every generation.

Johnson: We get challenged every day, we get knocked down, but we come back stronger. That's what Hercules is based off of. And in my opinion, that's what life is. We're all Hercules in a way, We all become Hercules.

RATNER: Now there is the definitive Hercules for this generation, and that's what I'm most proud of.

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Dwayne Johnson's Rock-Hard Hercules Workout and Diet Plan (<http://www.bodybuilding.com/fun/dwayne-johnson-rock-hard-hercules-workout-and-diet-plan.html>)

Building the World of Hercules (https://library.creativecow.net/wilson_tim/VFX_Hercules/1)

Herculean Tasks (http://www.cgsociety.org/index.php/CGSFeatures/CGSFeatureSpecial/herculean_task)

The Many Faces of Hercules (<http://www.briansdriveintheater.com/hercules.html>) – more information than you could possibly want on Hercules films 1957 to 1985.

Beefcake Babylon: The Iconography of Sword and Sandal Epics from DeMille to Fellini (<http://www.drkrm.com/babylon3.html>, July 14th - September 23rd, 2006) – article on the relationship between body-building and the *peplum*, with a section on Hercules and an interview with Steve Reeves.

<http://www.whoosh.org/epguide/herk/herk.html> – the Xena fan site *Whoosh!* Gives full details of the *Legendary Journeys* series, including a synopsis and transcript for each episode of the 6 TV seasons.

I did my Phd in classics in Liverpool university, but I have followed the dark side of academia, i.e. digital humanities, classical reception and gender studies. I am now to be associate professor in digital history at Umea University, in the very north of Sweden (too cold but I love it)

U
MEU

I have most recently edited 2 books: one on deviant women and one on gender, laughter and humour across histories and cultures. I have published articles and cultures on Greek culture and society- specifically on women and comedy, contemporary depictions of ancient femininity, digital classics, and my current externally funded project has to do with the recreation of a digital simulation of the Ludi.

→ ~~THE DIGITAL TURN: HEROES OF THE ARENA ON FILM~~
ANCIENT HEROISM 2015

KIRSTEN DAY

-Associate Professor of Classics at Augustana College in Rock Island IL

~~ILLINOIS~~

-Related publications include essays on lower class women in Rome S2 (for Monica's volume), The Blue Lagoonas a Daphnis & Chloe, Olympias in Alexander films, ancient oracular and modern demonic possession in horror films, the (classically-themed) art of sculptor Anita Huffington, and The Searchers as an Odyssey; also edited two theme volumes of journals dedicated to classical representations in popular culture

-This presentation an offshoot of my research for a monograph I'm working on that looks at Westerns (mostly Golden Age Westerns) in connection with the Iliad, the Odyssey, and the Aeneid.

→ AENEAS IN THE OLD WEST: VIRGIL'S HERO IN WESTERN FILM

Don't
screw
up
no

FOUR - Learning relies on representation
technology viewed as material practice
G/R = Syncretistic ekphrasis

Museion

what is
the through
line

historical
elements
vs. visible
what

SPARTACUS (50's) | SPARTACUS | COLLOSSUS OF PE AXONIA
= sign of Rome | 1960 | 1963
experience of action = Theatrical

GLADIATOR = (G/R as gladiator) element
2000

SPARTACUS: G/R of arena
I am Spartacus

Ph to realism
Physical realism
Functional realism
Post-humanity

more remote?

situating the locus

simulated experience

mediated narrative (empiric) sound + vision

Strom

UNCLES.

sublime
and quality

~~DAN~~ GARDNER
~~XXXXXXXXXX~~
~~XXXXXXXXXX~~

Syncretistic portrait of
legionary soldier

Soldier's-eye view of ancient Roman legion

Farruko: Son of a gladiator :: Son of Maximus in
GLADIATOR

VIRILUS: one of the guys: ought to be effective leadership
No Roman Survivors to give the praise

Realism = boundaries across nationality
unconnected ties to nationality

I stayed with you in May 2005, and am happy to return!

* Requests are not guaranteed and are subject to availability

Accommodation & Contact Details

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Check-In Policy

Check-In time: 13:00

Check-Out time: 12:00

10:05

This reservation was booked on Wednesday, 29 April 2015 18:45 UTC

DAY = Western's

A need reinforces crucial cultural values
 Guy Cooper - High Noon
 Deadwood - divine inspiration
 Reflection to duty man love
 Sacrifice of women neces. to Nation Build
 Masculinity

HUNTER

DIVERGENT HEROISM IN NEIL MARSHALL'S CENTURION

CHIU

Heroic name and recognition from companions
More: got 1 = companions and, where possible,
at the left contemporaries
Ancient sources: Caly from Hunt, fleece, Seven V Rats
Clap: dynamics of group

~~NOTE: has 'it's behind the front~~

Family

SAT

Supernatural: saving people, hunting things
Huge biblical framework - permeated by Greek narrative
Jesus-like situations, and Heracles
structural similarities w/ Jesus & H.

Heracles + Dean Winchester

Jesus + Dean

"It's a Terrible Life" of Axel Fantasy Jesus
or LTOC - Scorsese

Actual sacrifice

cf. Heros who stop human sacrifice = glory

Winchester self-sacrifice

"Code"

the screen. And yet COMPARE combat sequence between Etain and Virilus vs. Etain and Quintus

Hunter Gardner

- author - Gendering Time in Augustan Love Elegy } Oxford
- co-editor of collection of essays on the Odyssey in film, novels, OSU press poetry of 20th c.
- various articles on Catullus, Propertius, Vergil
- forthcoming project on plague narratives in Latin lit.

9:35
~~11:11~~

~~You're at 25 minutes.~~

Blanshard: Disney Hercules
Where does Disney's film fit into old
mythology & new mythology
Look at Philocletus: "Pasha Child" in context w/ myth
Heaney: The Cure at Troy
In-universe critical discourse

SOME PROBLEMS¹⁵

Imigo Mmbaya

|| antithesitic
check the str. lines

THE HERO IN A THOUSAND PIECES:
THE MONOMYTH IN RECENT CLASSICAL CINEMA

Thank you, Monica, for that kind introduction, and thanks to Antony and Stacie for organizing our conference and attending to all the details that go along with it. It's an honor to be here, and a real thrill to present at what Martin Winkler might call the source of "Apollo's new light." ^{cold.} Hear me?

In the time I have today I want to offer some rather broad thoughts on the current landscape of cinematic mythmaking, and especially on the journeys of heroes through that landscape. Those of you who know me know I'm a close-reading kind of guy. And though I'll support my assertions with examples from recent heroic films, I'm looking forward to stepping back a little and taking in the bigger picture, and I hope that our questions and discussions will help me refine that picture.

So let me begin with the title of this paper, which is (of course) an allusion to → Joseph Campbell's 1949 study, *The Hero with a*

Tommaso

United 300 - spoof wow
Obama → us = Romans (2004)
Resist the new Rome

300: received as linguistic attack on Med East 9/11^{post}
body text: terrorism, dust + ash
writing activities, not in the corner

See handout

McAuley Biopic vs Laufate Cinebrary ↙

Close demological gap betw / death + biopic
L.F. as way of creating a cultural hero

Politics 6.53 → cultural function of Laufate

Quint
Cic de or } structure of speech
Tac Ann

Luy: → can lead to corruption of the truth

Johnson 2018 fig 3.13 on picture

Biopic: Johnny's not is known

Tote as exemplum

Meredith: gendered aspect of this?
Apologize men / trash women

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Classics Post-9/11 and New Heroes on Film

1. The Classics and 9/11

Osama bin Laden's "Resist the New Rome" speech in 2004: Lawrence 2005: 212-32
Virgil at the NYC National 9/11 Memorial Museum: Alexander 2011
The political climate post-9/11: Roberston 2006, Connolly 2010, Melton 2013, Weiner 2014
Greek tragedy post-9/11: Rabinowitz 2013
Film post-9/11: McAuley 2015 and forthcoming

2. *300* (Snyder 2007)

EPHOR: Trust the gods, Leonidas.
LEONIDAS: I'd prefer you trusted your reason.

DILIOS: Diseased old mystics! Worthless remnants of a time before Sparta's ascent from darkness. Remnants of a senseless tradition, a tradition that even Leonidas cannot defy....

...versus *The 300 Spartans* (Maté 1962)

3. *Alexander* (Stone 2004)

↳ commensurate fears

The West is better w/o.

PTOLEMY: What, by Ares, did we look forward to but to be discarded in the end, like Cleitus? After all this time, to give away our wealth to Asian sycophants we despised? Mixing the races, harmony? Pah! Oh, he talked of these things, but wasn't it really about Alexander and another population ready to obey him?

...versus *Alexander the Great* (Rossen 1956)

ARISTOTLE: We Greeks are the chosen, the elect. Our culture is the best, our civilization the best, our men the best. All others are barbarians, and it's our moral duty to conquer them, enslave them, and if necessary destroy them!

OLIVER STONE:

"Americans are building another empire in the East. It seems to me an oil-driven empire out of Afghanistan, Iraq and maybe Iran, southern Russia. This is a big deal, and a lot's going to happen and a lot's in play right now, and who knows where it's going to come out?" (*Chicago Tribune* 11-21-04)

4. *Clash of the Titans* (Leterrier 2010)

PERSEUS: What are they?

DRACO: Djinn.

SOLON: I fought them, in the legion. This is their desert.

PERSEUS: Enemies?

DRACO: I thought so.

SOLON: They aren't human, not anymore. Desert conjurers, cut-throats.

PERSEUS: Somebody should thank them.

SOLON: What?

...versus ...?

No analogue for Djinn in
Dash 1981

Residual problems of
ancient world in pagan tradition

Feel good? a suicide bomber

9-11 theme of break
w/ tradition

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Carla : THEME PARKS

Join the hero in theme park rides
Hercules park in Disneyland

Terra Mítica in Spain, Beethovenland in Europa Park

Five reasons for popularity of myth

- 1 Myth as trans-cultural archetype
- 2 Myth as universal narratives
- 3 Set in a historic or pre-historic time
- 4 Flexibility + Possibility of adaptation
- 5 Myth as action-filled narratives
involving encounters w/ non-ordinary

Some thoughts on how rides are developed

- Ride of Hercules at Terra Mítica
- How to visit a ride → "scenes"
- Presence in Europa Park

Uniquely European phenomenon,
Asien → suddenly new