

WEBVTT

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Crisis averted. All right, I am going to begin recording, just so everybody is aware the session will be recorded. So, you know, present yourself accordingly.

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If you know you don't want your, your video to be recorded or something like that turn off your camera.

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And we are at time so whenever you guys are ready.

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So, I want to first welcome you to our session unfairly unknown new and neglected our theory and TV programming. My name is Carl cell, and I will be moderating today.

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Please welcome our three panelists, Michael Torah gratia regional Warmington and Richard Fahy whom I will introduce more fully just before they present.

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This session is sponsored by the Association for the Advancement of scholarship and teaching them medieval In popular culture. You can learn more about us at the link I posted this chat, and it will also be posted in the discord server as well so you

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can check that out, as I'm sure you all are aware now but if those of you who are still coming in this session will be recorded. so please do take that into account.

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And please mute you mute your microphones until that q amp a time, which we're going to hold at the end of our session after all of our presenters have given their remarks.

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Our first presenter is Michael a tour Gracia he is a graduate of the medieval Studies Program at the University of Connecticut stores and works as an adjunct instructor in English in both Rhode Island and Massachusetts.

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His research focuses on popular cultures adaptation and appropriation of literary classics, including the Arthurian legend Beowulf Dracula, and Frankenstein.

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In addition, Michael is the founder of the Alliance for the promotion of research on the matter of Britain and the Association for the Advancement of scholarship been teaching them from the evil in popular culture.

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He also serves as editor for these organizations various blogs and moderator of their discussion lists. Besides these activities Michael is also active in the northeast popular culture American culture Association, and organizes sessions for their annual

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conference in the fall.

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Michael is currently monsters and the monsters area chair for pniewska, but He previously served It's fantastic. Fancy science fiction and horror area chair position he held from 2009 until 2018.

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Michael's paper is Generation X in King Arthur's Court, or 13 TV of the 1970s and 1980s.

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Thanks Carl.

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Can you try sharing my screen.

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It's a bit of a lag on my end so hopefully this works out.

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Basically this is a work in progress. I'm going to sort of set up some context and then try and review some of the, the material that I've discovered.

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or in studies. I've been medievalist and Arthurian scholars since high school, so I didn't know what the time they were professions attached my obscure interests in college I would finally find my place in the world, and start to carve up my niece and

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My past publications is devoted to adaptations of a third material the mass media and pop culture and the bulk of my activity conferences, including the past with Khan has been focused on exploring what I perceived interesting and often ignored aspects

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the matter of Britain. A practices inspired myself and not might not frequent co collaborator, Marcel to adapt the idea. Sorry to age of fear unknowns for work in bringing attention to neglected text with my friend.

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I can't speak for Carl who's much younger than me, but I believe I have much my academic interest in there for my career to my status as a member of Generation X, a label use describe individuals born between approximately 1965 in 1980.

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Growing up the late 1970s and 1980s it was easy to become a fan of fantastic by passion for this urban legend version more slowly to do it seems to be it's less of presence in as a guest, so that ghost of those decades.

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character integrity, or my childhood, especially those in television, and to create a catalog and begin to assess their content, and ultimately to highlight their availability availability and value for the presence.

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I'm just going to skip my chunk on fantasy, because I'm sure you all know about that.

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So basically I'm my concept here is the late 1970s 1980s, beginning with Star Wars and Lord of the Rings films last the last unicorn lab and dark crystal was sort of like seem to ice a golden age of the fantastic.

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Maybe not entirely accurate but for those growing up in it that's what it seemed like, and despite all these new works of fantasy and science fiction.

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It seems to me the author and tradition was largely off my radar as a kid.

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As far as I can recall our third literary fiction did not come into my hands too late 1980s.

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It was then that I discovered Mary Stewart's World Series or Madrid novels works actually influenced my ongoing interest in two characters, but again that was in high school, other books and even comics based a legend came late as well.

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Again, either as a young teenager thrilling to teach us camera 3000 and more projects caliber overall and undergraduate gauge and focus researcher Merlin in his career.

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From the start to the sixth century to his reputation the mid 1990s. Instead, like many today my knowledge of the legend was learned from TV, or at least reflection of our three and films or king.

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other films and those pre home video years, largely through cable TV. I know I saw the fan recent productions at caliber and saw the valiant, at some point, Providence in a max. But the Disney Channel's my primary gateway to Camelot.

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The Sword in the Stone premiere and network in the summer of 1985 and classics like Knights of the Round Table and God and the green night.

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Later in the day there was sort of a nighttime block at that time. Other films like the Black Knight Prince violence with Lancelot Camelot Monty Python the holy grail, and various Connecticut Yankee camp this quarter role first viewed later in life.

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Most of these are undergrad engineer during the last Crusaders release was in high school.

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Besides the few films I caught TV bad Britain seemed very limited, but further investigation televisual matter Britain reveals a very active period that I was mostly unaware of growing up until I discovered the former World overthrown scholarship.

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My fresh introduction to larger our tradition was thanks to the science fiction book club and promotion 1986 of the Arthur encyclopedia and Beaumarchais Lacey this remains an invaluable a compendium that assisted me greatly through high school as an undergraduate,

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more the top. It also includes a short fascinating excellent TV, full of ideas I never knew existed and many I still have view TV till recently has been largely ephemeral.

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It's there is a recurrent intelligent a limited character hardy who I've introduced was introduced to in 1997 is made his career expand your knowledge is legit on film, which you terms sin Marianna, but the greater demand of what my best be termed the

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the quote matter of Britain on screen, unquote, needs further exploration and the contributions of television producers and distributors to the history of the reception spread of the third tradition.

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By made some contributions to this effort passes the work and Carlton too late McMullen sada and Hardy and some publications. These studies for me my primary source in the parliament list for today, with additional items discovered through searches under

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TV episodes and Internet Movie Database, and the work of Bibliography is like the emptiness Dolly Philips Hue Boardman Stephen our rumor, and how he awaits my review.

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I also noticed I know Eleanor ferals in the audience. She's got some items I think I've got add to my list as well and her King Arthur late piece for Miss Laura.

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So basically just wanted to take you through my survey. I'm remembering things like reruns were on TV so Rocky and Bullwinkle Peabody improbable history Looney Tunes some Bugs Bunny shorts Hanna Barbera shorts again underdog.

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1960s Superman super boy.

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I get the score. But it wasn't until 1970s where we start here and mostly there things that I wouldn't have known at all they want things in the US.

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The only one that we would have seen in the US was the Connecticut Yankee characters court.

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It's about an hour long film adaptation, very dark ending.

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The other material is British or British

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SpiderMan nights must fall, very obscure Spider Man series didn't rerun a lot. And then a Tales from Atlanta Frog Prince, with the prince is named after King Arthur so nothing really major there.

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1971, again, more obscure stuff, British program, and story theatre which is mentioned in the Arthur Encyclopedia 1972 we've had our first series, Arthur the Britain's again I'm not quite sure how available that was in the US.

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But the Brady kids and Duck Tales and Porky Pig meat the groovy goolies would have been more familiar again I wasn't old enough at that point to know these

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73 sort of see a bit more again they're, they're very scattered.

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The only one that I think is accessible today's is Sonny and Cher episode, which is on YouTube.

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It's not great comedy but it's kind of interesting.

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1974, not much again they're the King Arthur series for information is about 15 minutes it's on YouTube again.

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It's interesting. It's an unproduced series that would have been interesting to see where it would have gone.

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1975 is where we start to see more things happening again more scattered still the only one in the US was the Ghostbusters episode which was on DVD at one point.

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76.

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Again it's mostly cartoons, and they're scattered. The Scooby Doo would have been the only one in the United States.

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77 where we're getting towards Star Wars.

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A few more again very random.

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Nothing sort of very consistent scattered bits of our third material.

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78 we're starting to get a bit more.

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A lot of cartoons again The Pink Panther Bugs Bunny characters core connected rabbit challenge of the Super Friends freedom force. One first thing is the Doctor Strange series which no one is really talked about that has dr strangers mentor be Merlin,

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and they're fighting Morgan the FE.

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It was a pilot to wish series that ever was developed. So that sort of had a lot of potential again before Excalibur Merlin vs Morgan the faith,

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and other interests interesting one at the bottom is the shadows the boy Merlin a British series, which was later adapted to a longer running series in 79.

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It's on DVD but only reaching two

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other lasting things from 79.

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Legend of King Arthur, which is a British TV series that's now on DVD. It's also on Internet Archive if you're interested.

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And this one here I'm not sure how to pronounce usually called moral Arthur is a Japanese anime series.

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And that's were scattered across the world and various incarnations. In the USA year and I think in three or four episodes.

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One of them, a bunch of them collected on DVD, also on Internet Archive.

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Again, otherwise it's a lot of cartoon stuff, little bits and pieces.

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That was at Okay, 1980 Merlin series. In Germany, I don't know much about it a John Sherman has a piece in our three No, that's pretty good mentioned some of them.

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At one again is a bunch of sort of random material.

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That's the year of Excalibur Mr Merlin pops up on TV.

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It's hard to find. I think there's episodes on YouTube but I don't think the whole series is there.

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That'd be sort of the most Arthurian of anything of the decade.

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So the year, the funding half his gang is sort of a Connecticut Yankee ish episode.

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SpiderMan nights and demons is based on the British comic at the time, with the Black Knight characters familiar with Marvel at all.

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Ed to was starting to see more HBO production of Camelot and offense scale and episode which I've never seen

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into the labyrinth and interesting British series, it's sort of like a time travel series kind of like Berlin is bringing the faith to evil wizard sorry.

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A good wizard versus evil wizard, and they take different roles over time, and a bunch of kids help them out

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at three surprisingly was kind of slow

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Dungeons and Dragons. The only thing they've got here at four or three in the square Knights of the Round Table.

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I'm not sure how the reach of that was it's a Australian series.

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I was on DVD, sorry, VHS for a while so people may have seen it that way.

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Otherwise the dynasty series with Lancelot as a title I'm not quite sure what that was about. It's kind of interesting.

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Highway to Heaven divine madness is sort of a return of Arthur story.

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The more Arthur British telefilm is now on Films on Demand if you have access to that.

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and Excalibur Scooby, the one

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we're seeing more in like 85. That's what that our sons the king pops up again that I saw on TV. A lot of cartoons again

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GI Joe Transformers Thunder cats that year, Yogi's treasure hunt.

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So I want to say as the decade gets going, there's more things coming up.

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This is 86, the century ons Danger Mouse defenders of the earth Ghostbusters not the one we know the formation Ghostbusters. Not the

babies also visit of new Twilight Zone, based on a writer so last nice story.

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At seven starts slowing down again. Duck Tales is probably the one that most people are aware of.

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And he gets to jump. Any, any I don't have anything on my list which is weird.

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But at nine again. I'm sort of the biggest of the group I think, again, some bunch of cartoons on tv specials.

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The biggest of the group I sank against some budget cartoons, TV specials. The Kentucky court with kesha.com and from The Cosby Show would have been a big event, Jim Henson our had a couple funny things.

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There's a segment in Camelot from their current great moments of Elvis history which is really funny. If you track it down, Merlin the magician MD is I believe we're off the dog as Merlin It's been a while so track that one down.

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I'm probably the big one. There is a doctor who battlefield.

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Most people seem to know about that.

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The doctor is supposed to be a version of Merlin in his future in their past.

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Think about it.

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Especially the round table is their final episode.

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A Muppet Babies. And the last thing would be the world of Joseph Campbell, sort of on PBS so that's sort of where I'm ending.

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Again, if you're interested in more. The new Arthur encyclopedia has sort of coverage in the 1990s, and I've done past that in supplements in Arthur and literature can reach out to me for details on those are basically the 70s and 80s is sort of untapped

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territory.

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So thanks for everybody can stop sharing.

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Great. Thank you, Michael. Thank you.

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It's good to finally put it together.

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Absolutely. It's good to have that timeline to.

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Next up is Rachel Warmington. She's an instructor at Seton Hall University. She earned her BA in English from Montclair State University, and they in English from Seton Hall University.

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Her MFA at CUNY City College and as a doctoral candidate Indiana University of Pennsylvania.

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Rachel is also the editor in chief at the of the academic journal, watch on review. Her research focuses on themes of Arthurian legend in medieval texts and and contemporary literature film and TV adaptations and appropriations, and how these teams create

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themes create the space that challenges oppression and its various forms, but have also been used to perpetuate racism, sexism, and religious intolerance Rachel's paper is called Knights swords round tables and quests contemporary adaptations and appropriations

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of Arthurian legend.

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Thank you, Carl.

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Can everyone hear me okay.

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Yes, thank you.

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I argue that the malleability of Arthurian legend has enabled the legend to maintain its relevance.

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This has made it possible for each culture and generation to add, remove and alter aspects of the Canon to produce oral and written literature as

well as film, television and comic adaptations, as well as appropriations, that reinforce or reject dominant

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ideology supportive critique covering power systems, and comment on social anxieties or conflicts that are relevant to each time period, and also region.

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On the other hand, sometimes people just want to add their vision of a legend to the Arthurian ethos.

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I will support my argument through analysis of the TV series legacies Jupiter's legacy and cursed for the purpose and scope of this paper, I'm only looking at the TV adaptations of Jupiter's legacy and cursed also plot analysis is also necessary so spoiler

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alert major things will be revealed in this paper and adaptation and procreation Julie Sanders states that text needs to be well known and serve as part of a shared community of knowledge, both for the interrelationships and interplay to be identifiable

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and for these in turn to have the required impact on their readership Sanders also argues that adaptation of procreation turned on a whole to operate within the parameters of an established cannon serve and indeed at times to reinforce that cannon by

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ensuring a continued interest and accessibility of the original source texts available. I'll be it often revised Arthurian legend is well known, and several texts are part of the established medieval canon.

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In addition, contemporary adaptations and appropriations of Theo mosquito. Sorry. Medieval Arthurian stories have worked within the parameters of this cannon, as well as expand it out of it which continues to foster interest in these medieval source text.

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Some of the argument is made by Lewis dr song, and her definition of medieval Islam.

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There are songs that defines medieval ism as the reception interpretation or recreation of the European middle ages of posts medieval cultures.

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Likewise, Jonathan shoe and his essay co disciplinary states the Middle Ages in scholars, an act most of inquiry that sustained, at the very least two temporal mindsets at once.

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They must examine how it works for understood and use their own time, but scholars also investigate how people later periods, including the present, engage with or create such materials with our son and to argue that there's an exchange of information

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between the past and the present that enables engagement, or the recreation of these medieval works in the first instance adaptation was already occurring as right as during the Middle Ages, created analog adaptations and appropriations and engage the

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process of writing down world text by practicing rKZ incorporating into the corpus aspects of earlier periods.

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In addition, medieval tax were into textual influenced by oral written works with various regions and cultures within and outside of Europe.

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In other words, texts were recreated as global hybrids, with a dependency on pre medieval sources.

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What we're seeing there for our characteristics of contemporary adaptations of Arthurian legend already occurring during the medieval period, the Netflix show Jupiter's legacy.

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The purpose aspects of the Grail quest, and of course the code of chivalry.

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The show is set in the present but includes flashback, and provides details of the origins of superheroes, and their unit of justice as well super villains in these flashbacks.

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In the present, the world is in chaos. Sheldon Samson, also known as utopian is the leader of the union of justice in the flashbacks, we learned that Sheldon had visions of his dead father from his vision Sultan realizes that he must seek something, and

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that there are certain people that he must bring on this quest with him in his vision, the people that must go with him are seated around a table like Arthur's nights of their Grail quest Sheldon, and his team faced many obstacles, but what they really

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have to face is their own demons in order to be granted the powers that will enable them to save the world.

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years after changing their powers opposition has risen up, which impedes the efforts of the union of justice. Many members have been injured or killed.

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It is obvious that the storyline demonstrates the flaws and ideals in contemporary society, specifically America.

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When a union of justice was formed Sheldon created a code that members must follow similarly to the conflict that occurs and Arthurian legend aspects of the code are in conflict.

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Some members of the union of justice, in particular the next generation of heroes, point out how the code no longer and maybe never was realistic.

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The theme of the show is breaking away from the code and learning what is needed by contemporary society, in order to be instruments of change. So the show is utilizing our 30 themes to promote this message.

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The CW show legacy is, which is a spin off of original shows on The CW. The Vampire Diaries and the originals focuses on students at the saboteurs school.

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And just to give you a larger background to hone in on the authority and aspects. The school is for supernatural beings mainly vampires, which is in werewolves.

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There are several antagonists but the main antagonist is Malabar, and then mela was a supernatural being that was created years ago by witches vampires and werewolves to erase any supernatural beings by absorbing them into himself.

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If these beings were breaking rules in society and could expose vampires witches and werewolves, but Malabar betrayed his craters by absorbing any supernatural that cross this path in order to gain to gain more power Malvern also has the power to release

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these beings to do his bidding.

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In the first episode of season three malware releases the Green Knight.

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And since she is bound to the Green Knight nim way is also released in this adaptation the Green Knight has been corrupted by the power of the sword Excalibur, but it is not in his possession.

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The sword is actually at the Salvatore school, but the students do not realize what they have in their possession malware is aware of where the source is and there's a degree night will be drawn to it.

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Then way actually reaches the students first, when they are outside for a field day, she notices that one of the students has Excalibur in his possession he is just like nonchalantly practicing sword play on a punching bag with a sword which is comical

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nimbly tries to obtain the sword and explains that the evil being is tied to her because she is the keeper of Excalibur, but the students not trust her since they have been tricked many times before, by malware supernatural beings that he sends after

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them. At this point, during her explanation. The Green Knight shows up and when he does all of a sudden the stone releases out of when the students hands and punches into a rock sound familiar cryptically nim way provides details about who can wield Excalibur

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thinking that only one needs to be worthy several students try to grab this sort of the stone but all fail, and then they're sitting around thinking they're not worthy when you know they're actually Good, good, where what switches vampires.

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After watching the students fail. Then wait gives more cryptic details and she explained, well, you also must be from royalty, which none of them are from royalty.

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It seems that the Green Knight is about to kill everyone. And he moves in slow motion because then way puts a spell on him so he's been there the whole time but he's just he's moving very slow towards them.

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But at this moment when you think he's finally going to reach them and kill everyone. Another student Raphael shows up and is able to wield the sword and kill the Green Knight, roughly learns from them way but he is a descendant of King Arthur Raphael

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has been an orphan and spent most of his life in foster care. He's also where werewolf.

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Roughly along spurs family and even though he just found out that his the descendant of King Arthur it doesn't fill the void that he has.

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In the next episode of season three episode two due to a previous confident confrontation that Raphael had with one of Mel, Mel of words supernatural creatures, the necromancer breath I learned that he is actually going to die, and nothing can save him.

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However, on the show prison worlds are created with magic to cast out those to break the rules in these worlds each day repeats itself, and you cannot die.

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The only way to save Raphael is to send them to the prison world.

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In this episode, his parents are found in before Rafa goes to prison world he reconciles with them, and his parents actually decided to go with him to the prison world.

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Rough I was grateful for the opportunity to spend the same day with his family over and over again, since he was robbed at this as a young child.

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So, in essence, the prison world becomes his paradise, and I argue that the prison world is the show's vs version of Avalon when Raphael is about to leave his friend land and gives them Excalibur which Raphael left behind.

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Land and bows and says, until we meet again, my wants to future king.

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Well could be argued that the Netflix series curse, a purpose for several Arthur entails. Upon closer analysis, I argue that the show borrows many bits themes from the 20th century Arthurian adaptation mists of Avalon.

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For example, Christianity specific Catholicism is criticized Netflix series purse.

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Suddenly two morons in Bradley's novel Mr Avalon where there's a conflict between paganism Christianity in curse that they are being persecuted by monks called the red palette ends.

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In addition, Morgan's destiny has been foretold. She resist her path and cursed, new way also resist her destiny.

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Both women's struggles. Both women struggle with their predestined fate is the catalyst that actually sets them on their foretold path.

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Although their destinies are not the same both in way more games pastor filter tragedy is.

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This is my argument based on my family with mists of Avalon, and interpretation of curse meeting this through my analysis is the connections that I'm making, where the similarities between the works planned or coincidence, is Kirsten adaptation of an

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adaptation of an adaptation.

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Possibly.

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In the article curse on Netflix inside the reimagined King Arthur legends, violent for season, co creator Tom wheeler explain that quote we suddenly found this freedom to start through, through toys around the sandbox, and both present these like ledger

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characters a new way, while staying as truthful as we could to what we thought at their core, because we hold this mythology, as very sacred to us both. We grew up with it. I can't remember a time in my life when I didn't know about the Sword in the Stone, or about Merlin, whether it's Camelot.

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My mom would play music growing up of john and i watched on board Mr Talbert, which is just burned in my brain and quit so essentially Tom wheeler revealed, all the different adaptations that he was exposed to that influenced his reinterpretation of the

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tale.

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In my paper I've tried to demonstrate the adaptations and appropriations become part of the authoring ethos, and in turn, also adapted appropriated. I've also tried to show that perceptions of the story is also change each individual that engages with

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it because each individual brings their own schema that influences their understanding of the work. Lastly, I have argued that adaptations and appropriations of Arthurian legend.

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Very in several ways for various purposes. Thank you.

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Great. Thank you, Rachel.

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And finally we have Richard ve he recently graduated from the University of Notre Dame with a PhD in English and currently works as blog manager and contributor at the medieval Institute's medieval studies research blog and managing book review editor

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for religion and literature at Notre Dame, Richard specializes in Old English Middle English Latin Norse Icelandic and old saxes and literature and His research interests include medieval wonders monsters magic read riddles heroism cynic criticism, I

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probably butchered that I'm sorry Richard allegory intellectual history minimalism and public humanities, or she is currently transforming his recent dissertation to a monograph titled psychosomatic monstrosity and Beowulf and editing a collection of

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essays on the subject of white wizard male privilege. Richards paper is medieval ism in the kingdom chivalry and Arthurian kingship in The Walking Dead.

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Thank you, Carl, thanks for that introduction, and I'm just gonna share my screen here,

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and we'll get this started. Great.

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First let me preface by saying that I'm trained as a medievalist, and I'm interested in medieval ism but I do not consider myself to be an expert on the Walking Dead specifically, unlike something like the medieval poem Beowulf, but I do enjoy the show

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and the comics and I've the comics which I've read this far, which is, which is a good portion of them, but more importantly for this talk, I find the way competing medieval isms enter the world of The Walking Dead created by Robert Kirkman and Tony Moore

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and adapted by an AMC particularly interesting.

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There's usually a fair bit of medieval ism sprinkled into post apocalyptic film and literature, especially zombie movies where melee weapons have a distinct advantage over guns against the slow moving monsters, generally slow moving, not always, because

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they don't lose their usefulness, when when they run out of bullets social institutions often break down into what might be described as feudal systems of warlord rule, and the Walking Dead is no exception as the image from the TV show above illustrates

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where we have this sort of one handed Aaron wielding a sword and his mace arm and Eugene and others donning Spears to a battle with the hostile faction known as the whispers with the D evolution of society the power structures fighting styles tactics

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and even torture methods that emerge often reflect a might makes right brutality which is often associated in pop culture with the medieval period.

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However, this talk will center on the unusual medieval ism and the faction known as the kingdom which draws, I would argue from our three and ideals of chivalry and sort of pseudo Christian kingship as the bedrock of its post apocalyptic social order.

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But before focusing on the kingdom I want to illustrate the gritty medieval ism in which the kingdoms example is contrast it and contextualize to this and I first turned to Megan Megan is the ultimate warlord exacting tribute utterly dominating his enemies

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and his subjects alike with his brutal tactics. They Megan's characterization mobilizes modern imagery creating a sort of post apocalyptic Fonzie persona, who dons a black leather jacket, and it's fiercely intimidating in a dark yet playful way.

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Megan seems indomitable both physically and mentally and unlike his minions who readily use modern weapons especially guns, Megan prefers his personified bat Lucille inspired by his dead wife according to the TV series.

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In order to make the weapon, more ferocious he wraps it in barbed wire creating a sort of two handed mace as a web as his weapon of choice despite having all the power in the realm and access to virtually any weapon of his choosing past or present negatively

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leads the faction known as the Savior's who all refer to themselves as Nate Nagin and thereby an extension of their master. They call themselves the saviors because like gangsters and mobsters they supposedly offer protection from other humans and from

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the walkers and act as if they are saving human civilization, the militant and authoritarian rule of Megan and the Savior's, as well as the hierarchical class structures they create represent precisely what audiences might expect from a post apocalyptic

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zombie show, and the sort of medieval ism if it can be called that regularly featured in this type of literature.

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Like Megan has shown that Cortana wielding blocker hurting swords woman represents a sort of gritty medieval ism that we might anticipate in zombie literature.

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So Michelle and initially appears as a brutal warrior transforming she transformed her two former friends that are zombified into pets for protection.

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But, as I said, this this talk is going to look at the contrast which appears in the faction, known as the kingdom.

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So in the kingdom, a chivalric code of sorts is attended to by the ruler and the subjects show very central to all three and ideals blends warrior ethics and Christian virtues.

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Carl Of course knows knows a lot more about this than I do. But, but that's sort of the basis of it. Although aspects of materialism pervade The Walking Dead it's in the kingdom where its inhabitants.

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You know, and and through its inhabitants, that materialism is sort of brought to the forefront. Most heavy handedly.

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The kingdom was once a school campus and is transformed into this sort of idyllic community resorting to medieval titles modes of transportation methods of production, etc.

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And in the show. The motto in the kingdom is if you drink from the well you replenish the well, emphasizing sort of a shared duty and the virtue of teamwork generosity community reciprocity etc.

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There's also the inspirational statement by King is equal painted on the wall hope is the North Star let it guide you.

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But the charade is not for everyone in the show when Carol first arrives in the kingdom she's highly skeptical that such a place could exist, amidst the an article and tyrannical structures which tend to dominate the walking dead, and soon after arriving

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Carol really wants to leave because she feels the chivalric society is ridiculous and really won't survive very long in the world.

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Prior to the collapse of modern society.

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Zeke yo King is the gills background was as a zookeeper and a small time actor, which has demonstrated in his dramatic style and Shakespearean diction fitting for his biblical name is equal establishes the kingdom, the kingdom as a faction and postures

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as an ideal ruler governed by distinctively Christian virtue in the vein of King Arthur likely drawing, again inspiration from my theory and legend and notions of medieval chivalry.

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He bears a sword cane and a sword and like Megan and Michelle and seems to prefer melee weapons in the comics as equals death is famously dramatize as he's a victim of the whispers and his is one of the separate heads on the spike, they places a warning

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to rival factions in the TV show is he still alive, though, and he does become dethroned however when the kingdom false zQ is often referred to simply as a king, and he uses this his acting skills to sort of fame leadership, providing the community with

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a sense of protection and order. However, the king and his kingdom are secretly paying tribute to Megan and must regularly provide rations and supplies to the Savior's.

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There we go.

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King is equal rules from a place of love and concern for his people, or at least I think it's pretty genuine here.

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And his power is reinforced by his pet Tiger shiver, who is his most or Shiva something I think it's called in the show. Who is the most loyal friend and often the fiercest warrior in battle, the keeping of exotic pets in the Royal Menagerie is a medieval

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tradition and a menagerie like a menagerie of exotic pets existed at the Tower of London since the medieval period since at least the 14th century.

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Elizabeth Jane Tim's describes how quote Henry the third was given three leopards by the Holy Roman Emperor Frederick the second Henry the third was given a bear, presumably a polar bear by the king of Norway.

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How can the, the fourth Louie the night of France, made the gift of a magnificent African elephant, and a lion and a lynx were added in the reign of Edward the first, a large brown bear was apparently given to Henry the Eighth by Emperor Maximilian, etc.

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So this medieval tradition was by no means unique to the British royalty either and taming and befriending shivers seems to signal is equals kingly quality.

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Then we have Richard. So there are numerous characters that contribute to the sort of our theory and medieval ism in the kingdom but Richard is I think one of the most prominent he's as equals head of security and he bears sort of a traditionally royal

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name like Henry will as well. He's depicted as sort of a royal knight in the service of his Lord riding upon a horse bearing a sword often but also guns and Richards death has an especially powerful effect on his ego sort of inspiring him.

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Another warrior from the kingdom is Benjamin who plays a very small role in the comics but whose death like Richards has a profound effect on the plot of the show, in the show Morgan acts like a father to Benjamin and his death sets King is equal on a

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path to finally confront and fight back against the Savior's Diane, you know, is sort of new to the, to the show. She's an expansion of the medieval ism and the kingdom, and she's she's unique to the show I believe but she serves here in the show as one

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of his equals most loyal and trusted warriors preferring the bow but she's also a skilled horsewoman, and she's able to show up most opponents in a gunfight, even with her with her beau.

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We have Jerry who is sort of as he feels private guard with his massive acts, and he's most committed to the sort of titles of calling Ezekiel King, etc.

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He does get a little broken by the fall.

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Carol eventually becomes the queen, and so she's, she's a side character in the comic but she turns to a protagonist in the show, and she develops in a big way as a result of, of our interactions with the kingdom.

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She initially finds it kind of painfully foolish as we, as I mentioned, but eventually takes up the role as the queen.

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And this is after the adoption of Henry Benjamin's younger brother. So Carol assumes her role as Queen and this is sort of the happiest period in her life and throughout the entire show.

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She almost slips into something of a fairy tale which makes for an even harder return to reality once the whispers arrive and wreak havoc on the kingdom and the other factions, like Diane she's sort of an archer figure and I would say, Carol strength

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and ferocity surpasses Zeke eels and really anyone's in the kingdom, as she holds the mantle of leadership with him.

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So finally, the final character that I want to talk about his Henry he is, you know, also he's the adopted son unique to the show of King Ezekiel and Carol and sort of the bedrock of their family in raising Henry and ruling the kingdom they're able to

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pursue kind of this romantic life in relative peace after the Nagin wars.

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However, in the show after leaving to train and hilltop Henry is in fact killed by the whispers instead of Ezekiel, and this act corresponds to the fall of the kingdom and breaks both Carol and Ezekiel who are kind of thereafter sort of unable to salvage

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their relationship as Carol takes up the title of Queen similarly Henry becomes the prince, and it sort of overt medieval fashion. The Kings hope for the kingdoms rest upon the shoulders of his son and air as you would expect and so upon Henry's death,

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the facade of the kingdom finally dissipates, and its former inhabitants struggle to make their way in a gritty world, with only the fates memory of a better time when chivalric virtue and kingship rained.

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Thank you.

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Great. Thank you Richard. So we have a few minutes for for questions but I will remind everyone as well. That of course, we can take questions on the discord channel as well and I'll put that discord channel right there.

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Again, it's the the track to green channel as well. But we can take a cop I think maybe a question or two before we have to head out.

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I've got one for Michael in particular, so I kind of noticed on your timeline that the early 80s in particular seemed to be a period where more of the Arthurian adaptations were kind of have a more serious or dramatic nature.

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Now, whereas in the 70s in the late 80s there was a lot more comedic and cartoons and stuff like that.

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Can you theorize at all about that trend and what what might have caused it. I don't know I don't know, I'm not sure how complete is the list is yet. I'd say, Before I generalize on the trends I might want to dig a little deeper.

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I know for example the British Film Institute has a similar database I want to run through that first, but it is definitely interesting I wonder if it's a lot of it is the Excalibur, you know, playing in you know that influence but again the British stuff

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is is definitely more serious

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Kids stuff is more traditional you know so, yeah.

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Yeah, Thank you

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could probably get another question maybe two in.

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like it.

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I'm going to go ahead and put my question in the, in the track.

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Just because just because of my me ticket tiny bit of thought.

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And I want to hear from each of the panelists, but my mind is a, what was your favorite or three and work the talked about because like which, like if I had to pick one from each of you which one should I make sure to see, but I'm going to put that in

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in the in the chat and I'd love if each of the panelists answered that for us.

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Absolutely great I'm sure that will definitely require some thought.

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With the with a minute we have. And of course, you know with everyone sort of being able to put things on Discord. I want to thank everyone for coming out and having having fun with us on on a Saturday.

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So thanks again for, for coming to the panel sticking through our presentations and, you know, looking forward to some conversations, both on zoom and maybe, you know, on the on the on the blogs.

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Thank you. Thanks, guys.