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Okay, so hello everyone. Thank you for that introduction. Today I'm going to be talking about hell in children's via fantasy, namely the realm of Hades in re career than series based on Greek mythology.

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I titled my presentation revisiting Hades, that script depictions of the underworld in Virgil's and Recreer Dance work, but the comparative study ran a bit long.

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So today I will only be focusing on rear. I will be speaking of details specifically as it pertains to the heroic journey and the sense to the underworld portion of it.

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So I will consider the underworld. According to its geography that is sense and also the heroes.

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In order to see how these parts of this journey is happening today and how it relates to its predecessors.

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So first things first, for those of you who are not familiar with Recreer, then he's the author of countless novels known for bringing ancient mythologies into the modern era.

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Currently, his works based on Greek and Roman myth make up a franchise called, known as the Camp Half Blood Chronicles.

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As it stated in this classic book fair website quote the book that started it all began as a bedtime tale about the Greek gods.

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Recreated and son Haley had been studying mythology in school so he asked his dad to tell him all the stories in you about the Greek gods.

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Goddesses and heroes. We are in our thought Greek mythology in middle school for many years, so we knew lots of stories, but not enough for Haley.

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When there were no more stories to tell, he asked his dad to come up with new ones and the story of Percy Jackson was born end quote.

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Percy Jackson and, Yealink,pens, the original series introduces us and proceed to a reality where the Greek gods are still out in the back.

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12 year olds Percy finds out the Greek gods are real and that Poseidon is his father.

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After being introduced to this new world order and meeting other demigods children, he gets swept up into a life of quests and adventures.

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The novels are written in the first person narrated by Percy and the events of these first series are driven by the threat of the titans who are rising again and are intent on getting revenge on the Olympian gods.

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The SQL, heroes of Olympus. Here rear then introduces elements of Roman mythology for the first time.

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Presenting camp to Peters descendants of the Roman versions of the gods. The series moves from a first person narrative and more traditional heroic tale to a group of heroes with the books narrated in the third person from the points of view of all of the main characters.

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It begins some months after the events of the last Olympian when the second great prophecy that will guide the story is revealed.

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The premise centers around the rise of the earth god the sky who is seeking revenge on the Olympians for defeating the Titans and his intent on destroying the world.

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The most recent instalment of the French ice is the Sand and the Star and Ecodyangelo adventure.

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It's a standalone novel. Co-authored by Recreer D and Marco Shiro narrated in the third person following Nicole D'angelo and his boyfriend Will Solis as they break the end the world to rescue their friend Bob from TARGETS.

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So in this universe, the Olympian gods have a located to America because as it is explained to Persen, the lightning fifth, the gods move with the heart of the West and rear then describes Western civilization as a living force.

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Collective consciousness that burns bright and that the gods follow to wherever the flame is brightest. So, Olympus now lies at the top of the Empire State Building because America is now the heart of the flame.

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As such, rear then builds upon and relocates the tradition of Greek and Roman mythology into a new setting.

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The series, all of them focus on the stories of the Olympian God says human offspring, the demigods who keep expanding this tradition by going on quests and dealing with new versions of the same old troubles.

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Many characters from classical myth appear in the series, usually being rendered in a modernized and Americanized way.

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For instance, Dionysia's signature drink is diet coke. So these treatment of Greek mythology in his revisions has long been a subject of debate.

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One of the topics in the Q&A section of the author's website is precisely you got something wrong from Greek mythology.

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Why? And to these he says, But wait, what do you mean by wrong? Remember Greek mythology has been around for thousands of years and it was retold over and over again.

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The details changing as different storytellers brought the me to different cities. There are so many different versions of each myth.

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Which version is right? Pick the one you like best. But that doesn't mean the other versions are wrong.

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They are just different. I stick pretty closely to the meats, but I do favor some versions of others, where I do bend the stories, I try to explain myself in the books.

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End quote. And, recreated and recognizes and tries to reinforce the importance of classical material.

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But in some aspects, those sources can feel a bit outdated, especially when it comes to the values they uphold and the societies they represent.

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But it's true that they have their core universal in temporal human experience and so they can be retold in innovative and contemporary ways whilst keeping that core impact.

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So in this case the core that drives the narrative is the heroic journey. The the story trials which in achievements of a particular individual.

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In recreers and zone words, quotes, like Hercules, Jason and Theseus, Percy Jackson is half-man have got.

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He is constantly struggling to understand his identity because he struggles 2 worlds but belongs in NYU.

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Middle schoolers understand being in between. They are between adulthood and childhood. They feel stuck in the middle all the time, trapped in an awkward state.

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Everything is changing for them, physically, socially, emotionally. The demigod is a perfect metaphor for their situation, which is why the heroes request resonates with them and quote.

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So we will now see how rear then works discord to make it relatable to modern audiences when it comes to these heroes and the trials they face.

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Which rings us to the heroes most heartless task that is sent to the underworld. But which one?

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So hey, this is the Greek name attributed to both the land of the dead and its ruler.

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The imagery of Hades, including its geography, was mostly canonized by the great poets.

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So we have, for instance, in the thiogany where has your discusses the origin and location of Tartarus.

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And presents the notion that it would take 9 days for an anvil to fall from Earth to Tartarus.

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Meanwhile in the Odyssey, Homer describes the other world as quotes a gloomy Rome inhabited not only by the shades of the departed, but also by mythological monsters.

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Referencing many underworld figures like Kerber's Persephone and the Fories it's also in the eleventh book of the Odyssey that the first description of however the geography of the Homeric underworld was rather fake but it was an essential pillar for later authors who develop it.

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The most famous poets to do so was of course Virgil, known for providing some of the most thorough descriptions that constitute the key pillar of the imagery of the underworld we know today.

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And though the most detailed vision of the underworld is in book 6 of DA in it, the the land of the dead was first described in the georgics on the episode of orphus and your dice.

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So in a very, very, very generalized and summarized way, some of the Key elements that we can take from these works are that the underworld is home not only to the shapes but other monsters and deities and these ruled by Hades and Persephone.

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It has 5 rivers. Karen transports the souls across the sticks or sometimes the occurren, depending.

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The 3 headed dog guards the entrance to Hades. The soles are grouped according to the nature of their lives and also the manner of their deaths.

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The souls are grouped according to the nature of their lives and also the manner of their deaths. And so the named rams or regions of the underworld, according to Virgil, are the fields of morning where those who died from a broken heart are Elysium for extraordinary word individuals and starters for the worst seniors than the enemies of the gods.

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According to other classical sources, there are also the fields of vasphidel for those who did need nothing either good or bad.

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And yes, of the blessed within a lesion reserved for the heroes. So we're in Rear D's work, the underworld is used as the setting for the heroes's adventures in the lightning shift, the sort of Hades, the house of Haiti, and the standard the start.

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It also appears shortly in the last Olympian and the Son of Neptune and a tour of the place is given by Nico the Angelo in the ultimate guide and the landscape is geographically and historically described in greater detail in Percy, by Percy in Percy Jackson's Greek courts.

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Each of these works constitutes, an elaboration of weird than gender world, but since it is such a common landscape today I will focus on the works of the main series.

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That feature a traditional descent narrative, which are the lightning thief, the House of Hades, and the Senate this time.

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So, the first time Percy and the reader come in contact with the underworld is in the first book of the first series.

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The first journey through the land of the dead stays very close to those of the epics and the heroes follow the same physical path and face many of the same challenges.

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When introducing Percy to this in reality, Kronos confirms that the underworld is real and identifies it as a place where spirits go after death.

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Further on, Percy also learns that monsters can not be killed and do not die, but when they are slain in case, sends to Tartarus where they reform.

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Percy's quest to the underworld is driven by a prophecy and he is accompanied by his friends, Grover and Annab.

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One person and his companions are preparing for the quest, which is to recover Zeus's stolen master vote from the end of the world.

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The least heroes such as Arch Fuse and Hercules who have successfully gone their before. As forward to find its entrance we are told that it is always in the West so like Olympus it has now moved to America more specifically to Los Angeles and that is where the trio finds the DLA, dead on arrival, recording studios, which is the underwolf entrance managed by Karen.

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Once they are in the underworld while crossing the sticks, Percy describes it as, a dark oily river swirling with bombs, dead fish, and other strange things.

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Plastic dolls, crushed carnations, soggy diplomas with guilty edges, end quote.

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Karen explains that the pollution of the river comes from people's discarded hopes, dreams and wishes that never came through, thrown in the river as they get across.

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In typical weird, in fashion, Percy's first impression of the underworld is described like this.

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What? I'm not sure what I was expecting. Pearly gates or big black port collies or something, petty entrance to the underworld look like a cross between airport security and the Jersey Turnpike.

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So here like Ginger Sel notes as he does with classical people and places throughout the series, rear than recast the and enrolled in terms familiar to contemporary young American readers.

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The mystifying the underworld by making it less strange and potentially less frightened. Continuing on this trend we learned that there are 3 entrance points to Hades each with their online 2 of them marked attendant on duty and another one easy death.

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I think you can close, to classical traditional but giving a much more detailed view of how the souls are sorted into their final resting places.

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Annabath explains that the easy death flying is for the souls that choose not to be judged.

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And go straight into the Asphedale fields, which is where the souls of those who did nothing, either good nor bad.

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It's, very end they end up too. Meanwhile, they also speak of the court for dead people, which is described as being made up of 3 judges who are switched around from time to time.

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So people like King Minus, Thomas Jefferson and Shakespeare have all sat in judgment.

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These rotative system for the Jesuits is described in Percy Jackson's Greek gods. So at this point, Percy sports the soul of a famous priest that is being tortured in the end of world.

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He knew this priest from the news. He died of a car accident after spending charity money on mentions and other personal indulgences.

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Including the card where he died and here we are then addresses to very interesting points. The first is that we learned that semis especially we could people get tailored punishments from the gods themselves in this case Hades.

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And the second is that if he is indeed a priest who would believe in a Christian afterlife, what would he be doing in the Greek underworld?

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Which grew a response, quote, who says he's in this place as you're seeing it.

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Humans, they see what they want to see. And quote. And so here we are introduced to this notion that each person or human in this case will see the afterlife according to their personal beliefs or traditions that they affiliate with or were brought up in.

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And since Persian and his companions belong to the Greek tradition, the readers are presented with these Greek version of the underworld.

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Eventually the heroes run into Kerberos that is described as a pure brand Rottweiler twice the size of a woolly mammoth and beat 3 heads.

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They sneak through him and get into Hades through the easy death gate as NAFT distracts Carberus with a rubber ball.

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They move onto the Asphodel fields. We're Percy tells us to quote, imagine the largest concert crowd you've ever seen.

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A football field packed with a million fans. Now imagine a field a million times that week, packed with people and imagine the electricity has gone out and there is no noise, no light, no beach ball bouncing over the ground.

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Something tragic has happened backstage. We spurring masses of people are just kneeling around in the shadows waiting for a concert that will never start.

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If you can picture that you have a pretty good idea of what yes Fidel fields look like. End quote.

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So building on what we already know from classical sources, rear then provides a very approachable and easy way to visualize the fields at VASP.

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Then they move on to find the pavilion of judgment. With the fields of punishments to the left and Elysium to the right.

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The fields of punishment are one of ears and main additions to the underworld geography because they do not exist in ancient sources.

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So in rhythms, universe starters is where all of the underworld creatures, gods and monsters are imprisoned and sent to when they are defeated.

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And so he introduces the field of punishment as the place of torture for human souls. And this is where you can find the notorious seniors of classical myth such as Tantalus and Sisyphus.

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Sticking pretty close to classical material. He also describes Elysium and the others of the blessed as the resting place of heroes and people who have done deeds worthy of reward, adding the notion that yells of the blessed are reserved for people who had chosen to be reborn 3 times and 3 times achieved elysium.

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So at this point, Grover is dragged away by a cursed pair of shoes and the trio end up at the end entrance to Tartarus in a cavern at the end of a dark tunnel.

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The demigods do not seen or enter the dark pit. However, we learned that Percy has been receiving visions of the place who have been sent to him by Kronos, who the Titan who is still imprisoned in characters but is attempting to escape.

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They quickly back away and move on to the Palace of Hades. Do we know that, for instance, our first received an audience with the underworld rulers.

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In Virgil's work, there is no description of, hey, this is layer. So this presents another opportunity for rear than to expand on underworld geography.

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By describing Persephone's garden and Hades is placing great detail. After meeting with Hades, the trio leave the end the world by smashing the magical portal they received earlier in their quest and they resurface in the middle of the Santa Monica Pay.

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So it's for the geography moving onto the house of Hades. At the end of the Markov Latina, Annabette is being dragged down to Tartarus and Percy and able to save her.

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Hold on to her and they fall together. Their entire arc during the House of Hades happens in Tartarus as they try to cross it to get to the doors of death and close them.

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Meanwhile the rest of the 7 heroes of the series try to reach an underground temple in a period dedicated to Hades and Persephone known as the NECREMENTION or House of Hades to help close the doors from the other side.

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In this book for the first time we have a description of Tartarus from the point of view of 2 characters who are there.

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In the ethics the heroes that go to the end world usually pass by Tartarus and they are told of the tortures that are inflicted there and they can hear the sounds of pain and they can gaze upon the fortress that surrounds it but they never actually go in.

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So, likewise in the rear than verse, humans are not meant to go there, not even their souls because it's a place reserved solely for monsters and creatures.

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So here we get to see how 2 heroes do the help from a guide, manage not only to survive but also to escape.

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So consistent with this fact that there is no previous description of Tartarus in the franchise, the opening line of Anabaths first chapter goes like this.

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Quote. 9 days as she fell and her bed thought about hesitant to the old Greek poet who speculated it would take 9 days to fall from earth to targets.

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End quote. Due to their unfamiliarity with the place. There are a lot of mentions to ancient sources, but not directly referenced like these one, but we have NMF often saying things like, quote, she'd heard conflicting descriptions of darkness.

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It was a bottomless speech. It was a forest surrounded by breast walls. It was nothing but an endless fight.

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One story described it as the inverse of the sky. So in this sense, we start to recess the setting for person and vets adventures for the entire book.

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Rear then gets to go into great detail with the characterization. One of the first descriptions goes, quote, the beach wasn't sent.

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They were sitting on a field of jagged black glass chips, some of which were now embedded in nano vets palms, so the air was acids, the water was misery, the ground was broken glass.

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Everything here was designed to hurt and kill. So the first thing that the demigods noticed is that in, their powers of healing and their strength are repressed.

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To fight this they decide to head to the river of fire at any beds instruction since she recalls that all rivers of Haiti slow down to Tartarus.

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She claims that the river is used to punish the wicked, but that some legends call it the River of Healing, who keeps the wicked in one piece so they can endure the torments of the fields of punishment.

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So the demigods manage to stay alive in Tartarus, by staying close to these river of fire and drinking from it from time to time.

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During the rest of their voyage, the notion of Tartarus is a primordial being is also very present.

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So the geograph, the geographic landscape is often equated to parts of a body. In quotes such as this.

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At the year was the breath of starters. All these monsters were just blood cells circulating through his body.

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If Nabath had to guess and she didn't want to, she supposed Bob was leading her down the length of Tartarus's large intestine.

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All that you see is the body of Tartarus or at least one manifestation of it. All of Tartarus flows down to one place.

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His heart.



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So meanwhile, in the Senate the start, Tartarus becomes the story's main setting again and this time around it's Nico accompanied by his boyfriend Bill who actively make the choice to go to Tartaris to try and rescue Bob who sacrificed himself for person and Eve and has been calling out to him for help.

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Like in the lightning tip when contemplating the trip to the end of the world, a parallel is traced with all the heroes who have gone there before but here they highlight those who did not come back.

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Again, since all the chapters are from the point of view of 2 heroes who are in Tartarus, it's possible for year than to elaborate its nature even further and revisit locations that were previously introduced in House of Haiti.

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As the main setting of the 2 of the franchises novels start to receive the most well-described and detailed location of rear than Zander World.

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And where the epics focused more on Tartarus alternative ways and the potential consequences it represented for the heroes in Rear D's universe and eternity in Tartarus is not a possible outcome as it says space reserves for monsters.

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So it's function shifts from carrying the heroes into normal behavior to serve as a ground for their personal development, which we what we will look at now.

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So, Carabasis, quote, the ancient Greek term for the story of a hero's distance to the underworld is carabassis, which means literally a going down.

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It was used by the Greeks, more particularly to refer to a story about a living person who visits the land of the dead and returns more or less and skate it.

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And quote. The key element here being that the traveler is alive. So these narratives do not follow the trajectory of a soul when it dies, but rather a living person who will eventually return.

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In midst of the underworld in contemporary culture, Judith Fletcher notes that though there is no fixed version of the descent, a catabatic narratives tend to borrow from previous traditions and revise them and so it's possible to define a set of guidelines that are common or can be common to most decent.

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So in short, we have an extraordinary individual who takes a journey for the purpose of gaining knowledge or bringing back someone or something from Hades.

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Ascends to the underworld or a consultation with the gods, grants, wisdom, insight or knowledge of the future from a mental figure in the underworld.

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The traveler might have assisted corresponding to the instructions of Cercei or the Siebo before and during the trip.

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The journey is usually hardless and often in a westward direction. Hey DC's vast, populated by innumerable souls who live in a community, often with distinct regions.

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It is presided over by a king and or queen of the death. The other world is associated with the past but also contains information about the future.

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And lastly, a visit to Haiti's changes the individual who succeeds in returning above ground.

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So, in the lightning thief, which is a classical initiation tale, it deals with person's introduction to a new reality.

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And that he has to come to terms with and it also integrates his first descent to the underworld.

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His status as an extraordinary individual stems from the fact that he is a demigod and His descent much like Orpheus is driven by his desire to rescue his mother who who personally lives to be dead.

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However, most plots of the series are impelled by a prophecy. The lightning keeps prophecy for tells that Percy will indeed journey to the underworld in order to reduce something stolen, but leave what's most important behind.

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So accepting the prophecy for Percy means sacrificing his personal goals for the greater good. However, when he agrees to go on the quest, the He does, so we the intention of ignoring and defying the prophecy and his primary mission is to save his mother and not retrieve the master vote.

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He is not led by a mentor figure on disgust but he is accompanied by his friends and they rely on each other and the huge repository of myths about Hades for guidance.

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While the journey is not particularly hard with, it's not without its trials, but the obstacles faced by Percy on his first descent are pretty much the same as those of the Epic heroes.

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Image Karen crosses the sticks, if it's kerberus, weaknesses the states of the souls, and eventually has to flee when he's out in speak, Haiti takes a wrong turn.

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This because during his meeting with Hades person learns that his mother is not dead but was kidnapped and he's being held hostage.

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He also discovers that the lightning bolt he went to recover was not stolen by Hades, whose helm has also disappeared.

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But that the bolt has been planted in his backpack to frame him. So when faced with these revelations, Percy decides to see his quest through to the ends and prove his innocence by returning the lightning bolts to Zeus but promises to come back for his mother and also to return HDC.

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When first with the option of saving his mother at the cost of abandoning a friend and risking the safety of Olympus, he ultimately makes the sacrifice of leaving his mother behind and chooses to save Olympus thus fulfilling the prophecy.

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In the sense what's mine at first appear to be a straightforward dissent. Percy ends up going to the underworld and those false pretenses to retrieve something that is already in his possession while also failing in his primary mission of bringing his mother back.

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Still his quest is not pointless as it culminates in the delivery of knowledge that allows for the resolution of a potentially world-ending conflict between the Olympian gods and reveals the truth about the enemy.

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And the realities of where a hero's life intact. Meanwhile, in here is a Olympus, there is a move to a collective hero and the prophecy that guides the story of the series famously known and referred to as prophecy of the 7, pertains to 70 individual heroes who will only be able to save the world by working together.

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Every single one of the 7 demigods has a part to play and each has particular qualities that make them invaluable for the task.

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The importance of teamwork is already present in the first series. As a rule, a quest can only be successfully if 3 heroes are involved, but especially in this series, this notion that it is not possible to go through hell alone is more prominent.

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In the house of this is the only book of this series in which all 7 heroes narrate the chapter they all participate in a dissent of some kind.

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While in the first series rather than heroes wonder the underworld following pretty much the same steps as those of the epic heroes in later quest such as this one.

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The heroes, mainly those who have been to the underworld before, start making their decisions in different ways and to different places or different parts of the underworld.

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Percy and have requests to the end the role in the first book of the series. After that, Percy returns 2 more times.

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So in the House of Hades, rather than might have felt the need to raise the stakes by sending them to targets instead.

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Meanwhile the rest of the 7 go down to the deepest level of the House of Hades as none of them has completed the distance to the underworld before that is enough for their development.

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Of course, that all of these descent have a personal individual facet. But the actual physical.

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Journey is made in company. They do get split up, but we have Percy and Annab working as a pair and the remaining 5 as a group.

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At 1 point Cleo and Hazel also gets separated but eventually all of them find their way to the doors of death when they where they reunite and when there's the final confrontation of the now.

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So their communal goal is to close the doors of that. For person nanobet, this involves crossing targets, facing countless challenges, threats, monsters, gods, titans and giants, as well as a final confrontation with Tartaris himself.

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Though their fall is an unpredictable accident, their journey to the doors is intentional and becomes part of the quest.

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They are guided by Bob and aided by the giant, damaging, both of whom end up sacrificing themselves so that the demigods can succeed in their mission.

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For the rest of the 5, the dangers of going through the House of Hades includes many of the challenges of a traditional dissent with the addition of having to battle all the monsters who are coming back from Tartarus through the doors.

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So during their journey, Jason must reconcile the fact that he is no longer fully Roman and he is praised to Frank who has to come to terms with his new role of power and leadership by commanding a legion.

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Hazel is forced to master her gifts as a daughter of Pluto and the quest only succeeds because she is able to do so and because each of them individually play their roles.

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Meanwhile, in the beginning the start, the descent is once again to the deepest part of Hades.

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And this choice to start sending heroes to breakfast instead of the more neutral underworld may have to do not only with the characters development and prior visits but also to their godly parent.

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Parentage because Nico is a son of Hades. He spends most of his time cruising around in the underworld and considers it his home.

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So it makes sense that for him to have a descent it would have to be to a location more reminiscent of home.

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Though the notion of the possibility of surviving alone is understood in heroes of Olympus.

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In this novel, it is stated as fact many times. So Niko is accompanied by his boyfriend Will Solis in this descent.

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They are not led by a guide because Nico claims to have a special affinity with the rounds of the underworld and to know his way around.

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However, they still require help during their quest and before the descent they go to Percy and Nabath for advice as they are only as they are the only 2 demigods who have successfully made it out of Nicole and Will are told that staying together will be their only shot at survival.

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This is further emphasized by remembering Nico solo experiencing Tartarus so in here is of Olympus we learned that it's right to go to Tarter so long to find the doors and he was only able to survive because he was kidnapped out of Tartarus.

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But the extent of what we learned is, quote, Nico had plunged into Tartaris alone voluntarily to find the doors of death.

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He had been captured and imprisoned by giants. End quote. Meanwhile, in the sand in the start, we get a first-hand account of what actually happened and how it affected Nico.

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So we get to revisit his first solo failed experience before reading about his second attempt. The first time he went looking for the doors, this time he's descent is led by a desire to retrieve someone lost.

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And not only has Nicole been hearing cries of help which she believes to be Bob calling from Tartars he has also received the prophecy urging him to go rescue him.



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And though these rescue trip might be a trap, Nikon knows that it is unavoidable and must be undertaken.

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Hi everyone, like Percy and Annab who fell unexpectedly and accidentally, Nico and Will get a chance to make extensive preparations.

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They seek guidance from personality and they pack provisions. Still, their journey is very hard to us one, that tests both demicods and their relationship.

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And though this descent narrative, mostly concerns NICO, Will is also first to face difficulties that stem mainly from the fact that he is a child of Apollo, traveling very far away from the sun.

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In the end, Niko is able to save Bob by leaving the physical embodiment of his inner demons behind.

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So by willingly, admitting and letting go of the darkest parts of himself, Niko is able to leave the underworld with his friends and the realization that had he insisted on holding crutches, his body and soul would have become trapped in tartars forever.

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So what it's something that is common to 12 3 of these dissents is that despite having successful outcomes with all of the heroes returning, having gained something, all of them must always leave something behind.

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So as it's been established, these round trips to hell are not for anyone to make.

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They are reserved for exceptional individuals or other heroes. And we have seen how they do this descent and its setting and the purpose and so and we can see that the end of world for the most part stays relatively unchanged.

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That's what what about the heroes? What about these extraordinary individuals who go to hell and manage to come back?

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What makes them extraordinary? What sets them apart? And what model of greatness is being put forward through them?

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Rearden's demigods are presented to us as descendants, descendants of the Greek gods.

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They are the epic heroes of today. They share the same godly parents receive the same training face the same monsters and go on similar quests.

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But are they an exact copy of the heroes of ancient Greece? Though we recognize names such as Hercules, Achilles and many others as heroes, we know them as heroes of the past, we know them as heroes of the past whose heroic traits and actions are only heroic within the context of their own time.

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For today they would be seen as anything but in the context of their own time. For today, they would be seen as anything but in the Greek hero, even though they would be seen as anything but in the Greek hero, even improved, the Hillary well explores this very thing.

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For today, they would be seen as anything, but in the Greek here, only when you improved, the Hillary well explores this very theme and points out that not only did we'll explores this very theme and points out that not only did we are then, this very heme and points out that not only did we are then heroes grow up with more than values, but that those values directly oppose the ancient Greeks

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definition of heroism which encompassed violence, bragging theft and betrayals. Still, she points out that quote, Those ancient heroes weren't feelings.

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They lived according to the rules and values of their societies and times. And and concludes by stating that quote Ky is probably right when he says in the C of monsters that heroes embody that. Quote, Kyon is probably right when he says in the Sea of Monsters that heroes embody that struggle.

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You fight to the battles, humanity must train every generation in order to stay human. But modern heroes fights those battles with more grace, dignity and compassion that the ancient heroes have recruit, which says good things about the state of humanity in our time.

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End quote. And if code for the ancient Greek sacrifice pain or death were inconceivable in a champion nowadays a vulnerable hero can suffer and achieve his mission, which is what rear than heroes do.

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They save the world most of the time at great personal costs, leading a typically short life full of suffering and misery.

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And this is the fact that the heroes are reminded of at various points in passages like . It isn't time yet, little hero.

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Someday you will have your quest. You will find your destiny and your hard journey will finally make sense.

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But first you must face many sorrows. I regret that but heroes cannot be shaped any other way.

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You could begin a new life, leave to a ripe old age and escape a great deal of pain and misery that is in your future.

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As for you, Jason Grace, your path will be no easier than your friends. You will be tricked, you will face unbearable sorrow.

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But despite all the hardship, rears and heroes do much more and are much more than their struggles.

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For instance, all demigods canonically have HD and dyslexia. These are commonly labeled as learning disabilities, but in Rear D's works, these are the marks of the divinity of the demigods and though they can make daily life in the human world harder they are essential for leaving the life of a hero.

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So in the reared and verse, demigods struggle with dyslexia because their mind is hardwired for ancient Greek and the HD, the ADHD accounts for the heightened census and battle reflexes.

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As a Elizabeth when puts it in demicans and monsters quotes, disability is both of mark of heroism and the way to disguise your heroism but more importantly it is a constant reminder that everyone is flawed in some way, even the bravest, strongest and smartest people.

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End quote. In weird and zone words, quote, making Percy ADHD slash dyslexic was my way of honoring the potential of all of the kids I've known who have those conditions.

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It's not a bad thing to be different. Sometimes it's the mark of being very, very talented.

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And that's what Percy discovers about himself in the lightning teeth. Moreover, in line with this notion that first that were at first might seem like a disadvantages can actually be the source of great power.

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We are then introduces fatal flaws. Though everybody has one, they are especially dangerous for demigods.

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A fatal flow in the rear than versus the equivalent of a tragic flaw and likewise it constitutes a particular defect that if not managed properly can lead to the hero's demise.

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Rear tends attribution of fatal flaws is yet another way in which you brings these heroes closer to and sets them apart from ancient heroes whose common tragic flow was.

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In the Percy Jackson world, however, fatal flaws can be qualities that now a day are generally seen as honorable as this person's case.

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This vital flaw is excessive loyalty to his loved ones. And though at first this might not seem like a flow at all, it is mentioned many times during Percy Jackson and the Olympians and here as of Olympus that's to save a friend you would sacrifice the world to mean himself and everyone else in the process.

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Another fatal flaw that may not seem very fatal is Nikos holding grudges. This is the common fatal flaw for a child of Hades.

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And we see that throughout the series, Nico's struggles are always made more challenging because of this tendency and it leads him to isolate himself and it is what almost leaves him stranded in Tartarus twice.

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Other common fatal flaws have to do with Los Angeles team issues and inferiority complexes, as is the case of Piper, Frank, Leo, and Jason.

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This type of person of law points to struggles that most teenagers nowadays will recognize and resonate with and that a classical hero would never display or be doomed by.

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So by giving his heroes these flaws rather than deliberately or not makes it clear that it is not normal and okay for heroes to experience never negative feelings.

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But should never let themselves be ruled by them. On the other hand, fatal flaws similar to those of the ancient heroes such as Huber's ambition and wrath are attributed to demigods like Annabeth, Talia, and Luke.

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That is in Bitch almost later to join the Titan army, looks rough, turns him against the Olympians and ultimately leads to his death.

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And while Annabeth's fatal flaw of Huber's places her among the ranks of the great heroes.

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It's something she struggles with on many occasions during the course of the series and has some fans have pointed out it is also what landed her in characters as Percy's fatal flaw is what let him to so, but besides contributing to the characters, characters, and aerobic natures, these fatal flaws also play a role in helping to subvert traditional gender and heroic crops.

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Princeton in Percy and Nanobet's dynamic. Percy is shown to be the more emotionally different one acting without thinking, always moved to protect his loved ones.

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Meanwhile, Enabath is acclaimed for our superior intellect and rationality. Dotted with the gift of strategy like Odysseus for instance.

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This is further emphasized by their nicknames, see with Brain and Guise Girl and the fact that throughout the series it is pointed out by several characters, person included, that if it weren't for an event, he wouldn't been there a long time ago.

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But it's price for you there's works being inclusive goes beyond featuring heroes with flaws and disabilities due to his many different characters.

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We are then emphasizes the notion that a hero can be anyone. Though Percy Jackson and the Olympians focus is on Percy and his journey, the notion that he represents the only model of heroism is never implied.

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On the contrary, during the series we are introduced to many other demigods, each with their own strengths and weaknesses, each with important, with an important role to play.

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And with heroes of Olympus, there is a conscious move to a collective. Hero as well as a will to reconcile Greek and Roman demigods who have been at odds for a very long time.

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In regards to writing heroes of different genders, ethnicity, ethnicities and sexual orientations, rears and states that, quote, One of the most important reasons I became a teacher was to advocate for marginalized children.

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Those who are bullied or misunderstood. Those who feel lost in alone. It's essential to me that young readers find a variety of relatable positive role models in my books.

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Every child can be a hero. No child should be ashamed or shunned for being different. End quote.

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So through his heroes rear then represents qualities that make heroism accessible to anyone. While reinforcing the idea that your flaws are a part of yourself and will only set you back if you like them.

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Maybe not everyone is destined to be a hero and brave hell, but that shouldn't keep you from aspiring to emanate these qualities.

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So as these are works that are responsible for introducing a whole new generation to classical mythology, they are fulfilling many of the same functions.

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Standing as both an introduction to the world of myth and also an expansion of it. And in the descent narratives that were analyzed, we can see that the underworld mostly stays the same.

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In what concerns its geography, rearland sticks pretty close to ancient sources when it comes to the better known aspects, choosing to describe it in different ways, adding little details here and there to make it more personalized and relatable to a modern reader, taking greater creativity with the part of the underworld where no epico has gone before, Tartars.

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When it comes to the descent, though they follow a similar pattern, they take on different shapes for the different heroes.

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And in the end, they all amount to the same thing. They allow the heroes to gain something they lack and they must leave something else behind.

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In realms case, all heroes are successful in returning from the underworld and more often than not in rather than expected ways.

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As Judic Fletcher states, Hades is the literary space constructed from intertextual building blocks.

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Alluding to whether versions of itself renewed by the hero who succeeds in leaving, end quote.

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And while the 20 first century teenagers might not find much in common with the Epic hero in their reality, there will always be great comfort in seeing the story of another team who gets to go through hell and manages to come back victorious and relatively escape.

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Thank you.

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Okay, very good and ask thank you so much. Excellent job. We're at 1142 central time.

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So you did. As I was getting ready to interrupt you, then I saw you put up the final remarks, page.

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Okay, I'll just let her finish. But we still have 8 min for questions and comments. Folks.

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If you want to just chime in, you can put your question as a comment in the chat box and I'd be happy to read it for you.

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You don't feel comfortable doing that.

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You don't have to raise your hand or anything, just.

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Okay, so let me jump in then. Thank you. Inas for this very rich and, and inspiring presentation.

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I learned a lot, about, the series I haven't read, Percy Jackson's books, but,

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Sorry for spoilers. I forgot to add the warning.

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No, no, it's fine. I'm more interested in, in the reception.

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Of ancient stuff and how is it, reimagined, to suit and to address contemporary audience.

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So, that, was all very, very, interesting for me to hear. I have, I have a question on, on the on the notion of of faith or prophecy that you mentioned that those characters in the end fulfill some sort of prophecy.

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That appears at some point and that they need to use their own abilities and skills in order to. To meet the call to achieve their call.

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And I'm wondering how does that notion of a prophecy here relates to things like, the, the principle or idea of individualism of contemporary individualism of contemporary individual office or the the principle or idea of individualism or the the ideology that we we shape our own faith or the ideology that we we shape our own faith or the ideology that we we shape our own faith or our

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own faith or our own faith or our own identity in the modern world. The ideology that we, we shape our own faith or our own identity in the modern world.

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So, could you elaborate on this relationship between something that is the term mind, you know, as, in antiquity, this idea and, as, in antiquity, this idea and, and how is it, explored maybe by, the author, and how is it, explored maybe by, the author, in relation to

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contemporary, world view.

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That's very, very interesting point. And it's, something that, I think it's, really well done in his works.

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Is that we constantly see the characters having space to, show their individuality and one of the trends, specifically in Percy Jackson and the Olympians is the demigods being not being satisfied with the way they are treated by the gods and some of the demands first he gets to make from from the gods after he has done many things for them and he's being rewarded.

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He asks for them to recognize their demigod children, which is something that doesn't happen a lot.

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The gods are not allowed connection with their kids. So and that is something that leaves them, of course, this notion of absent parenting is also very strong and their demands to be treated fairly and to express themselves.

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Is is addressed and also because of their godly parents, the demigods are expected to have certain qualities.

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So all of Aphrodite's children are supposed to be in love. These, you know, and they are not so real and goes out of his way to all these give an exception to the rule.

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And what happens, well, all of the concept of the prophecy and free will and individuality could be an entire other paper but for the most part what ends up happening is that you get this prophecy at the beginning of the story and you expect it to go a certain way.

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You have a line like to store more fire the world must fall and you think you know to which of the heroes these verse pertains to but you don't tend all of the things of the prophecy end up happening but they happen in unexpected ways that are that's come from the heroes choices and their needs to affirm themselves and lots of times they say, I don't care about the prophecy, let's

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do things another way. We, we need to find alternatives. But in trying to do so, they eventually end up there maybe in different ways.

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So it's it's a bit complex but I think that that's. Yeah, I'm sorry.

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That sounds great, thanks.

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And if you're interested in the ways that the ancient stuff is being received now, I highly recommend that you read at least the Hades chapter of Percy Jackson's Greek gods, which are all of the myths about the Olympian gods.

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Explained from the point of view of Percy Jackson, a twelve-year-old kid who hates the gods because they always make his life hit.

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Very good. It looks like we have time for one or maybe 2, short ones.

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To a short question or one more. In depth one and then of course we can continue the discussion. On discord sorry I shared the link earlier to the general, discord but maybe, I don't know if you have the link for the specific channel devoted to

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Okay.

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I will pull it in just 1 s.

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Thank you.

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That's okay.

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Okay, yeah, take your time. And any other questions for I have one but I'm totally ignorant of reared and I'm afraid to say and that's your your presentation though has really prompted me to pick up some of his books and and take a look at them because it sounds like there's a lot of interesting things going on or so.

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I just wanna see if anyone else maybe with an interest in the author has a question for you. Before I toss mine your way.

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Feel free folks.

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Would you say in this in general that, is interested in downplaying the punitive aspect then of hell or the.

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Or the underworld. You mentioned an attempt to demystify it for young readers. And earlier you talk, you may have passed some reference to him changing the role of Tartus, for example.

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I think he does that with a lot of things. I know that one of his main goals that he claims to be a lot of things.

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I know that one of his main goals that he claims to be when he is his main goals is to make mythology accessible and interesting for young readers.

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And so many of the changes that he makes and the way he presents things, it's, some people say it's damped down or, it loses some of its meaning or the, or that he's, I'm lacking the word, but Dimi Mission, the components.

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And to some extent I guess it might be through true but I don't think his intention is to substitute anything.

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I think it's more to in Yeah, instill a will to go and find out more because that can't be all.

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If this is your first introduction to mythology, you you have a lot of reference to ancient sources that you will be left with the will to go reads for I don't know many people started reading this series when they were in their teams and now they either say that all of the Greek knowledge, the knowledge of Greek meets they have is from Percy Jackson or that they developed it because of Percy Jackson.

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So I think it's a good introduction and even though some things might not be as deep or have the same significance they had in in classical mythology they are fun and I think that's that's the goal I don't think this takes away anything.

02:03:28.000 --> 02:03:29.000

Yeah. Okay.

02:03:29.000 --> 02:03:35.000

I think it adds. It presents another vision and it by making it more accessible it may I wasn't reading, Virgil when I was 13 years old, but I read it now, it because of perceived accident because of this project and I enjoyed it much more from having these backgrounds, for instance.

02:03:35.000 --> 02:03:36.000

I don't know if that answers your question.

02:03:36.000 --> 02:03:39.000

Under. Yes, it does. So it sounds like he, he's willing to acknowledge that Hell is where sinners are punished, for example.

02:03:39.000 --> 02:03:47.000

He's just not terribly interested in that aspect of the underworld. Right. Very good.

02:03:47.000 --> 02:03:51.000

Yes, precisely.

02:03:51.000 --> 02:03:52.000

Thank you.

02:03:52.000 --> 02:03:57.000

I'm sorry folks. We are just about out of time. They want us to leave the rooms by 11 or 10 min too.

02:03:57.000 --> 02:03:58.000

Thank you.

02:03:58.000 --> 02:04:06.000



So thank you to and as our wonderful presentation today. Thank you to Pablo. The tech moderator, he has just shared the link for us, the Discord channel where conversation about this paper can continue.

02:04:06.000 --> 02:04:11.000

I'll see you all throughout the day, hopefully. Take care everybody.

02:04:11.000 --> 02:04:15.000

Thank you for being a Pantas Coast and as thank you for the presentation.