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Hello everyone. We can get started now. This session is for Closeted Gays take hide. Alamea has been untied BBC's Merlin and queer experiences beyond queer joy.

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I have placed the hour. Behavior guidelines, a link to it in the chat. And I need to remind everyone that this session is being recorded and that by participating in the Q&A and discussion that you are giving consent to be recorded.

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And as far as, introducing our presenter Anna Katrina holds a BA and MA in foreign languages and literatures.

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Literatures and is pursuing a PhD in linguistics, literary and in intercultural studies at the university of Milan.

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I will leave it to you.

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Excellent, thank you. Thank you for having me first of all. So closeted gates take hide.

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Alamia has been untied. BBC's Merlin and queer experiences beyond queer joy.

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As the title of this presentation suggests, I'm going to discuss queerness in BBC in the Picc's hit show Merlin which aired from 2,008 to 2,012.

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At first I would provide a brief overview of the show in case someone among the audience has not watched it and then later I will go on to discuss queerness firstly looking out the way online fandom has received queerness then and now the false accusations of queer baiting and lastly the way a queerness is portrayed within the show.

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Okay. Okay, so, BBC Merlin is a show that is now famous because it ruined lots of people's Christmas in 2,012 when at around dinner time it had its final episode the diamond of the day part 2.

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At the end of the episode, King Arthur, played by Bradley James, dies in Merlin, in Merlin's hands, and the Ceres wraps up and comes to an end.

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The show aired on BBC One, later BBC One HD for about 5 years and was created by Julian Jones, Jake Mishy, Johnny Capps and Julian Murphy.

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It adapts your Korean legend, but it does so with a twist. Insofar that we have the characters as the altar as the creators themselves have stated before they were famous.

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S. Merlin is not the old wizard, but he is now Prince Arthur's peer, and he is sent by his mother to Camelot to work as an apprentice physician to the court physician Gaius.

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In saving Arthur's life, he secures himself a spot as Arthur's manservant and thus from the first episode, the adventures of Archer, Arthur and Merlin, who is played by Colin Morgan.

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And every episode I have these sort of adventures, they involve magical creatures and they also have relationships with characters such as Morghana, played by Katie Mcgrath, Winnever who will later

become Queen, played by Angel Colby, and they move in this very strict Camelotian society govern by King Utha Pendragon played by Anthony Head.

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Now, it is by all means the coming of age story and it is the story of Merlin who is in possession of magic who tries to settle inside a world in which magic is not allowed.

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Despite being criticised by reviewers who said that it was a show that was all over the place because it had elements of sci-fi, the elements of legend, myth, fantasy, farce, creating a sort of pastiche of different genres.

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Which never quite got to the point. It had this sort of fascination of early to thousands BBC shows for example Robin Hood is another example of this that allowed you audience to be in for quite a while ride and witness struggles of culture and identity that are deeply that are strictly related.

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To the cultural landscape of Britain at the beginning of the new millennium. In the case of Merlin we see this in the collabline casting and the question that it asks about ethnicity which often reprise comments made by the Prime Minister David Cameron and the idea that British culture was a risk of losing its culture was at risk of losing its coherence because of losing its coherence because of the idea that British culture was at risk of losing its coherence because of immigration

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and the emergence of losing its coherence because of immigration and the emergence of subculture and the emergence of subcults because of immigration and the emergence of subcultures within the emergence of subcultures within the, within the kingdom.

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However, one must also keep in mind that Merlin is at its heart a family show. That means that it at around 6 o'clock every Saturday it was watched by whole families and it was a way to share a television time between children and parents.

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Give this of course poses some limitations as for example the fact that Merlin per se never really challenges the status quo.

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It never really unbalances the way things are and never quite dares to make a statement about Britain itself.

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This does not mean that Merlin does not try to approach complicated issues. And we see this specifically in the way that the show tackles queerness.

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So to go back to the title of this presentation, the lamnia in question is a magical creature created by, created within the show but high priestess is and this creature is a sort of mixture between girl and serpent whilst the power to transform men into hypermasculine versions of themselves, emblems of Western, Western, Western manhood.

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So they become a assertive, they become violent. And in the show, that relies on chivalry and what Cedric defines as the continuum between the homosexual and the homosexual, the sudden breaking of this continuum actually results in something quite striking.

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Now, 2 things emerge within the Lamiya episode. Firstly, that Prince Alter, King, in season 4 is not there and the fact that Merlin is not affected by the lumius powers.

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No. Yeah, this is. So glaring that the characters themselves at some point take notice of this.

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And in fact towards the end of the episode, Merlin and Gwen are discussing their theories about the lamnia.

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And the conversation goes as Poland. Merlin says all the victims have been men. So why haven't you fallen under her spell?

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And Mellon replies, I've just been lucky. I suppose. And it goes on making these theories about ninth and completely ignoring the fact that they went out of Camelot to investigate because villagers were being affected by these mysterious forces.

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And then at the end, after Gwen continues to invest the reasons why Merlin is not affected by the lamia, Merlin simply says who knows.

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Now, the audience knows that Merlin is an affected because he is a wizard or a sorcerer himself.

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So you already represents the other, that marks him as something different from the inhabitants of Albion.

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At the same time, however, because the show operates on an extended metaphor which is magic equals squareness.

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Do you audience may as well, may as well imply that Merlin is in fact where. Now, this is also tied to the fact that Arthur is not there, because to have Arthur inside the Lamia episode would mean that the writers had to choose between having offered, succumb to Lamia and betrayed Winnipeg or not succumb to the lamya and fall in the same category as

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Merlin, namely that your square also.

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So as we progress towards season 5 and the end of the show The writers slowly start to let the metaphor emerge and by the end of the episode we have this sense of identity which will later come into play because of the ultimate struggle.

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Power struggle between Merlin and Morgana.

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Now, the episode has had mixed reactions throughout the years. Here you can find some comments made on Tumblr by several users and we can find free distinct categories.

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First, we have those. Who disliked the episode because it deviates from the standard formula, which focuses usually on friendship and relationships.

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Then we have this idea that it does not fit the narrative which is not entirely true in light of the fact that Merlin is a show that explores queerness.

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And then we have those, that say that. The ultimate understanding is that Merlin is gay and that the episode is, quote, absolutely useful and necessary.

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Because it makes explicit that Merlin is the only man in his party who isn't attracted to, I mean, immune to love spell, the understanding being that he is not attracted to women.

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Now, the way, these 3 views converge, also present an insight into how the audience itself constructs their own identity while watching the show.

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And it leads us to this distinction of queer representation, but now and then. To contemporary audiences, shows like Merlin may seem quite outdated and in fact the use of subtext is nowadays occasionally criticized because it doesn't dare to quite unbalance the status quo and make a statement about heteronormativity.

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And yet this this is a result of the increasingly diverse television programs that are being add. If we considered that at the beginning of the new millennium we have a around 1% of the LGBTQ characters which is now at 10% with a wavering total amount.

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This is little and progress is still to be made and yet it has been in a steady grow and we may hope for more diversity now and in future.

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At the same time, funds, push for meaningful representation, they want to see themselves depicted on screen and above all they want to see themselves depicted with a full dignity and presence that the return of Matibia had their normative media disallowed.

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Stated by, This, representation that they feel close allows them to construct their own identity and find themselves a mediate their own experiences in order to make sense of them.

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Why the, ongoing diversification of television? Has a positive outcome insofar that it allows more people to see themselves depicted on screen.

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It also has some downsides and has created new standards for evaluation which ultimately turn certain depictions of the queer experience into something outdated that should not be portrayed.

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His new standards of evaluation are on the one hand, sanitization, which leads to the reintroduction of the opposition of what stitching calls good gaze and bad careers.

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And evaluation through happiness which leads to queer joy. In the first case, we see this in funds and online audiences sort of measuring every single queer text.

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In a position to some text that are that are perceived as better or better representative of their own experience. In the case of sanitization for example, many often cite Alice Osman's hard stopper, which chronicles the lives of high school kids as they find themselves another gate life.

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Now hard stop is often cited as a very unproblematic text. And, occasionally in online discourse, we have this idea that if a show is problematic, someone will come up and say, I's Osman, for example, would never do this.

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This, however, creates, as I said, a risk because it ultimately labels certain experiences as for example Adolescents who don't sweat don't drink don't smoke as the good guys and any other representation or any other story that deniates from politeness and from this sort of an overall sense of joy, something bad that should not be depicted at all.

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At the same time, the same can also happen to happiness, which was studied by McDermott.

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This has led to the glorification in a sense of text that I'm that become emblematic of queer joy and that is to say that tragedies also are dismissed and often are at risk of being called homophobic, notwithstanding that they do not do not necessarily fall into the category of trauma porn that is to say Stories centered on minorities that are written for the sake of

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non-minorities. Another downside of the increasingly diverse, the increasingly diverse television programs is the fact that funds often lose sight of the social cultural complexities in which a story is created.

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Now, because no story exists in a vacuum and because they make culture within a culture, they often retain some of the contexts and some of the events that were occurring at the time.

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One clearing example is for example is the media that is produced at the beginning of the new millennium in America in the aftermath of the attack on the World Trade Centre.

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But the same occurs in England. Because England in the early 2,000 is subjected to a Tory government.

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We have David Cameron vouching against, minorities and immigrations because it loses Because England is at risk of losing its cultural coherence and we also have the lasting effects of section 28 which was introduced under capture if we look at queer stories.

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Now section 28 imposed that homosexuality could not be talked about or could not be depicted in media because it were promoted and for the longest time even after its repeal and the Equality Act we still have people Being unsure especially in education whether or not they could discuss these things Now this is the kind of social cultural context that influences Merlin and ultimately creates a story that is rooted in

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subtext. Which of course is not accepted. Mel, not only deviates from this idea of explicitness, it also relies on tragedy.

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And as I mentioned at the beginning of this presentation in Diamond of the Day, King Arthur dies.

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But this is warranted by the story itself and is not a case of the writers being homophobic.

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Now, the. The different approach that online fundamentally has to queer stories. Please turn into mingling of queer baiting and queer coding.

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So, preabating is a marketing strategy used to know in LGBTQ plus audiences.

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Kotala points out that it promises representation but then, quote, emphatically denies a loss of the possibility, unquote, to which Burir Rapiko add that by the end the story reasserts heterosexuality.

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Quiet coding on the other hand is the intentional and consistent subtextual coding of the characters as square.

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They are obviously not the same and yet in online random spaces they are often conflated together. At the heart of this, it is the dissatisfaction with the source material because it is telling a story that people do not find relatable and that they deem as completely outdated.

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Now, Merlin It does have the occasional joke. For example, we have King Harper, then Prince Arthur and Merlin's first meeting, which relies on innuendos.

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How's your knee walking coming along? Oh, don't run away. From you. Thank God.

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You were deaf as well as dumb look I've told you you're an ass I just didn't realize you were a royal one.

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Oh, what are you going to do? You get your daddy's men to protect you. I can take you apart with one blow.

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I could take you of all this in that. You sure? There you go, Big Man. Come on then.

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I warn you I've been trying to kill since birth. Wow. I don't know if you've been training to be a practice.

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You can't address me like that. Sorry. How long have you been training to be a prat?

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My lord.

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And then they sighed. This reliance on jokes. That clearly referenced blur jobs. Obviously flow, flying over young audience's head. But looking back at it, Merlin is studied with such jokes.

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That I'm not the mainly for entertainment or for teasing fans, but to crap, but to provide an insight into the relationship between Merlin and Arthur.

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They also make sure that Merlin has become, despite critics, often the survival of the show, a car TV show that allows fun practices.

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As of today we have 5 55,700, and, 3, fun fiction, Tugged as Merlin TV on our cup of our own.

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Most of them are tugged as Merlin slash author and we also have a variety of discussions on Tumblr, fun edits such as GIFs or Manets.

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Nishal obviously has a create potential which bands exploit. But this is not exclusively related to the phenomenon that Cohen defines as whole gay.

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Homosexuals, yay, namely, namely shows implication that characters could have a neurotic tension.

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Nida, is it, reliant on 2 of the most known strategies such as, fondoms, keenness, especially straight women, to ship hot men that to ship hot men who appear in the same frame or stick.

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Good view to staging and same frame. So in reality, Queenness in in Merlin, does transcend these accusations and at the same time Queen is in Merlin and the love story at the heart of it.

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And not an example of data of bully 101 as one tumbler user suggests. More importantly they are not the result of writers giving each other blow jobs why they talk about how much they deserve servants.

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In fact, the idea of servitude, which goes back to Plato and the symposium.

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Enables the Romans rather than having writers Trying to reinforce. Social structures. So What keeps the the play world of Merlin that this allows explicit queerness.

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Ruper Pendragon, played by Anthony Head, who is the man myth legend whose actions ongoingly shape the lives of the characters long after is that the Now, Utha spends most of his time within the show being surprised that magic still exists in Camelot as outside of his kingdom.

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And his quest is to completely eradicate it. And he is keen on burning any sorcerer alive at the stake.

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Now this creates an environment of fear. This also disrupts his relationship with his daughter, Magana, will find out that she has magic.

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And it will also lead to Merlin ongoingly withdrawing into himself. And denying himself truth and denying himself from reaching out to other characters who he suspects to have magic.

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At the same time, author who has spent his entire life trying to make his son Arthur into an emblem of manhood and masculinity.

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Ultimately, is killed by magic, meaning that the, let's say, limiting environment is reinforced by a son also notwithstanding hopes for the future.

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So how does queerness in a land of myths appear? Well obviously it's First, and foremost, visible in the love story of Merlin and Arthur, to the point that by the time the show ended, newspapers were selling the DVD, were promoting the DVDs by calling it the D, the drum, sweet love story between Merlin and Arthur, which is compelling and relies

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on The same, tropes as any heterosexual Romans and often reprises classical texts as well as a tradition that dates back to early modern and let's say Petrarchan love.

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But it also, creates a sort of skewed perception because it transcends, it resents the main couple and ultimately creates an opposition that comes together in seeing magic as the marker for the other.

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Now obviously Merlin is not the only sorcerer in Camelot. We have a variety of magical creatures whom we meet, some accuse him of hypocrisy and ultimately allow us to have a different view of Moghana's quest, which is to take the throne for herself and reintroduce magic inside the kingdom.

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Now if we look at this, we as the audience are led to wonder who is right and who is wrong.

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And obviously because Merlin is the main character and because we are compelled by his relationship with Arthur, we want him to win and we do agree that the being remaining hidden is the best course of action.

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And at the same time, the vilification of Mogana may appear strange because more Ghana too is right she just wants to be herself and for her entire for her entire life.

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She's been actually bullied by her father to the point of imprisonment whenever she dared speak out in favor of those in possession of magic.

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Now, throughout the show we see Merlin's development at the beginning of season one he is quite open and quite trusting to the point that in some episodes He looks as if he's ready to tell someone about his gift.

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But the more the series goes on, the more Merlin becomes reticent to the point that the role of outsider, an insider, begin to blur to the point of switching.

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If at the beginning, Merlin is completely the outsider, he then will enter the world of Camelot's upper echelons.

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The to the point that he will actually make the hegemonic thought his. And this enables a sort of A switch of rolls between him and Moghana because Moghana as the Kings ward and daughter in effect she will later become the real other, completely alienated from the world of Camelot and hunted.

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At the same time, however, we have this point, we have other characters, point this out. As for example, in the saucer a shadow, episode 11 of season 3, in which a young gilly, played by Harry Melling, confronts Merlin about what Merlin is trying to do and the way Merlin uses magic.

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Oh

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You It's Lovely.

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To be more powerful than any man you know and have to live like a shadow. To be special and enough to pretend you're a fool.

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I know how it feels, I Understand. And you understand why I have to fight. You If Utha is killed.

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So what? How many of our kind of died at his hands?

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More will. It's time those with magic fought back. Billy, Tell me what to do.

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You need to learn to use a magic for good. That is its true purpose. It's not meant for your own vanity.

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I'm not going to apologise for who I am! You could be a servant and And pretend you're less than them, but I'm not.

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Well, that's not what I do. No, you're defending the king! Protecting a man that would have you dead.

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I'm protecting you! You've been pretending for so long now. That you've actually forgotten who you are.

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That's not true, isn't it? Man, it's time someone struck a blow for the likes of you and me.

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And if you're too weak, then I will.

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So Merlin is faced during this scene with his own selfishness and self-preservation, which are not bad qualities and make for a compelling hero.

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But at the same time one cannot think what can one cannot help but think that Gilly is in fact right.

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At the same time they are operating for the same reason. Gilly is tired of feeling low. Feeling low and lonely and he wants to reach authenticity which are the same motivations that Merlin has, but they approach is completely different.

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Merlin merging in together with the upper echelons, particularly because of his love for Arthur, ultimately prevent him from doing anything because he lives in hope and of fulfilling his destiny of being Arthur's manservant for the rest of his life.

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Everything he does is for Arthur and there is no way to sort of deviate from this course of action.

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So men ultimately disavows his older self in order to fit in and he continues to hope that in doing so he will ultimately reach his aim.

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At the same time he ongoingly meets characters such as Gil and Moghana who want to take proper actions and direct action to ultimately subvert the status quo.

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None of the characters are wrong in so far that they are all on a mythic quest for authenticity and authenticity comes in different ways.

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And ultimately they're also limited by the same thing, which is long, the long-lasting effect of Wooter's reign.

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Which has let's say a rippling effect in so far that Arthur continues his father's legacy because is killed by magic and later we do not know whether or not Queen Gunnabir actually will do something to bring change to come a lot.

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So this. Creates a suffocating environment and everyone had every one of the characters has a different reaction to it and has a different way to overcome.

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Alienation and loneliness. Obviously in Merlin's case is to continue to follow Arthur and follow his commands.

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Whereas in the case of Morghana, it means completely destroying Camelot and start a new No, one would expect by how the show is constructed to have an opposition between authentic and non-complicit identities and complicit identities and the ultimate victory of the ones that play by the rules of the hegemonic thought.

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This however is not the case and I think Merlin ultimately makes a compelling appeal to empathy and to Reconsider one stance towards the status quo and towards others in the same position.

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And in doing so, it lies the foundations of its tragedy. Because by the end of Merlin, Mernon, witnesses Arthur's death, which he cannot stop, he ends up being completely alone despite having played by the rules for the entire time Morgana is that, who would have been the only person capable of understanding him, and Guinevere is alone on the throne.

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And we do not know what our plans for Camelot are beyond the immediate attempt at bringing peace. Now, this creates sort of culmination for the tragedy and we have this idea that everyone is at risk of being punished regardless of their way of living poorness leaving oddness and and approaching themselves to a demonic thinking and the status quo.

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So the most compelling case that the show made about queerness and oddness is that an excessive policy does not matter and what matters is empathy and the fact that Everything in Merlin, every single, small tragedy, every single death.

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Could have been avoided if when Morgana tried to reach out to Merlin asking if he knew something about magic and if he could help her he would have said yes instead of no And in doing so, he reinforced the kind of trappings that Guy us his mentor and Luther the king entrop him in.

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Here's a brief overview and thank you.

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Excellent job. So could, would you mind, repeating a little bit more about the downside of presenting cultural diversity in television.

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Yeah, so basically, I think a phenomenon in online, is that despite a young going diversity and the variety and multitude of stories that are being told.

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People continue to ascribe to one single iteration, believing it to be the best. Which shouldn't be like it's sort of contradicting.

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Because in a way it becomes about Personal experience rather than empathy and understanding others. And despite the growing percentage then the majority of the things that are produced ultimately deemed as unsatisfactory in a way.

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Because I cannot see myself in it. But the solution to this is not the solution to not having enough diversity is not to tell the same story all over again.

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I think. But rather understanding that Another person is as real as me and their view of the world is influenced by certain social cultural influences.

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That I cannot relate to. But at the same time exist.

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Very great point. What was there a second point that you gave in your paper?

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What?

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Was there a second point in that that you, as second reason? In that you presented in your paper.

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I just remember that there were 2.

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Yeah, one was happiness. And the other one was sanitization and the dismissal of the cultural context in which stories are made.

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Which leads to excessive polishing. This because nowadays We have explicit representation, obviously, characters may say their sexual identity on screen and Obviously this is allowed by a series of developments.

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But one cannot apply this way of thinking to something that was made. Let's say 30 years ago.

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Or even further back. Because obviously times change and Right change if we think about it. And as I said, in England, we have this.

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Think that the section 28 imposed by Margaret Thatcher was repealed But it had lasting effects.

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To the point that there are several, for example, studies, I was writing a paper about AIDS.

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That's why I mentioned it. Several studies about AIDS among young people and they say they never received, despite being twenty-year-old, they never received sexual education, no one at school talked about homosexuality.

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Because of section 28 still. And obviously This creates a sort of environment where you say, 20 years ago, 30 40 of course we had queer people but at the same time their experience is different and was shaped.

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Bye, certain things. That are not exist now, obviously. No one would accuse a queer show to promote homosexuality, for example.

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Did you repeat? When did section 28 start and when was it repealed?

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Okay.

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Is started in the eighties? It was revealed around 2,003 if I remember correctly.

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But by 2,012 we still had people say I do not know if I can talk about homosexuality in front of children and other lessons.

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Looks to me like David, do you have a question or a comment? No? Okay. How about anyone else?

03:18:24.000 --> 03:18:26.000

I have a question. Just an area I would love to hear you talk about a little bit more.

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I was very excited to hear you mention the role of tragedy in queer representation and how even representing tragedy can still be valuable and still represent some queer experiences even if it isn't tied into that idea of queer joy that you talked about, the McDermott paper, which I've actually also read and cited.

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So I was wondering if you could expand a little bit more on that idea of, of tragedy in queer media and do you think there's a way that tragedy can be depicted that is

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I don't know, that might be more. Because I think for, for some queer people watching, it feels like

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Reliving. A trauma or, and can be really difficult. So is there a way to depict tragedy do you think that encourages empathy over just this reiteration of queer trauma?

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And I was just wondering if you could Talk about that a little more.

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I think the way I see it is that You can have, let's say, tasteful tragedy, which is not trauma porn.

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The moment It offers a sense of catharsis rather than having sort of an accumulation of bad things that continuously happen.

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And there's, for example, been a lot of discourse about the little life. In which you have all sorts of things happening and it's basically a tragedy and that has been labeled a strum of porn because there's basically this sense that it is for no marginalized communities.

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But at the same time We cannot this about tragedy entirely because sometimes it it has its own purpose and always had.

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There's this sense of complete rebirth at times when a tragedy is done right. So.

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Yeah.

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Well, I'm actually the reason I ask is I'm actually writing about a clear character or at least we're coded, but I read her as queer in context who has a tragic story and I just wanted to hear your take on it because I agree that it can still be a very valuable form of representation and still speak to a lot of people's experiences and yeah so I just wanted to hear more of your take on

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that so thank you

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And also I think sometime, like some tragedies sometimes. The genre is used in, in, in an eye opening way.

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Right.

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When you discuss certain limitations of society for example. I was writing a paper about playwright Steve Yockey.

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Who wrote octopus. Which is an AIDS play and he has death in it and some Reviewers, I criticize them for it because it is said and nowadays in America and we all know you know there's pills there's everything and at the same time he still writes about gay people dying.



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Right.

03:22:08.000 --> 03:22:15.000

Now in America because of AIDS, but he's not doing it, sort of without reason or to have non marginalized communities put themselves on the back and say, oh we are good alleys.

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Sometimes tragedy points to a problem which for example in the case of octopus is AIDS is not being discussed.

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People think that 8 is over. It is not over in aid skills. So not every tragedy has, let's say, homophobic reasons behind it.

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But I think in online funded spaces The most immediate approach is that, oh, the gay character dies or the one who is coded as gay.

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This is homophobic. This is the Barrio gay stroke. In the case of Merlin, the legend wants it.

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Arthur has to die and King Arthur will come back in Britain's time of need. So it's not a surprise, I think, for the audience, but the compelling thing is how we get there and the fact that At any point, this could have been avoided if there had been a sense of community if despite the different approach to, you know, their sadness.

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Merlin could have reached out to let's say Mor Ghana or Magana could have reached out earlier and if they had managed to get rid of the resentment and the conditioning of the older generation and break free of that cycle.

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Yeah, thank you. That's It also reminds me of a paper I read by Heather Love, which was actually talking about the film Mahal and Drive and talking about the use of tragedy in that film in relation to the lesbian experience.

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And it was interesting because the paper touched on, at least at the time it was written, this Sort of queer codedness.

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Of modern day tragedy and I yeah I'd be happy to send you this paper but I just it also kind of Made me think of that.

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Yeah, the idea that tragedy can be used to illustrate how you know, to criticise the hardships that queer people face within society.

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And within a heteronormative society.

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And also I think at least in case of male genres. Road movies, war movies, that tragedy is the way queerness can be actualized without you know, becoming too explicit.

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In order.

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Hmm.

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In the sense that you can, you a man can only hold another man when he is dying. Or you know, with the exchange of bodily fluids and such, then it becomes, it all becomes a metaphor.

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Right.

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But that is a requisite. Of tragedy and the genre.

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Thank you.

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How about anybody else? Do you have more discussion or questions?

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We've got about 4 min.

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While you were discussing this. Presentation of Merlin. It caused me to think of the presentation of Lancelot in the once in future king in which it explicitly says that he is in love with Arthur.

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Oh, okay. Well, it's.

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I'm not I don't know that is sorry But there there is a paper, I write the other day about Lancelot, the depiction of Lancer, the queer and several texts and how it does not quite define what is stated in legend and myth.

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And The author was reassessing the queerness and mill in looking at Lancelot.

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And saying. That this is always the sense of. You know homosexual bonds that slowly verge towards the homosexual and the fact that you know he's the B embodiment of the Chabarc hero.

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And another sort of alternative. Presentation that I think about is Charles Williams is the Arthurian torso.

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In which. Maryland and Morgana are Definitely not. Well, they're presented in a very different sort of way.

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I know there's not much to do with that. So we've got another 2 min.

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Any other questions?

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Yeah, I'll ask another question if no one else has any. So I would love to hear more about, your take on Morghana as a queer figure.

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If you would like to talk about that, especially, I like what you said about her and Merlin being sort of, you know, I like what you said about her and Merlin being sort of mirrors of each other because he kind of comes into this very like sort of royal elite society and she grows up in it and then leaves it so I'm really interested in that contrast.

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So yeah, and you know. Yeah, so I'd just love to hear if you have anything else to add a bit more Ga in particular.

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I think the interesting thing is that Magana in a way has been always been the outsider, even when she was at court.

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No.

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Because for most of our lives she believed to be nothing but with his ward. So that already placed on a secondary position.

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But then she finds out that he lied to her entire life. So, my goal not is in a way the outsider court but not to the extent that Merlin is at the beginning.

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And as soon as she discovers that she has magic, she has these nightmares. She is always trying to reach out to someone which never works.

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It doesn't work with Gwen, whom she is depicted to be in love with. For most of the show and then her system of goose comes in.

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And she finds this commonality, she finds this existence beyond Camelot. And she learns that magic is actually a good thing and that you know whose quest has nothing to do with her and the punishment that she was subjected to and the repression she was subjected to.

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We're actually We're not rooted in love. Violence is the opposite of it and not some twisted this version of fatherly relationships.

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And I think this sparks in a way, Moghana's desire to change things and this leads her to try to see the throne repeatedly.

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From her father, from a brother and she has this sort of

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On discord.

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Yeah.

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It's, 50 min after we do need to vacate. So yes, please move on to Discord.

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I'm absolutely. Thank you.

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Thank you. It's been a wonderful presentation.

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Yes. Thank you. Thank you so much. It was wonderful.

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Thank you.