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All right, it's 5 30. Hello. This session is ancient queer bodies. The gender swapping profit.

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By Basil Perkins, I'm going to say a few things. So I will put. The.

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A link to the behavior guide lines in the chat in a moment. Please do you remember that if you have questions you can put them in chat.

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I'm supposed to remind everyone that by participating in the QA and discussion that you are consenting to being recorded.

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And our speaker is Basil Perkins. Who is an emerging scholar finishing at Hampshire College, an institution which prioritizes student-led research.

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They're self-design major is ancient gender and imperialism studies and they never miss a chance to talk.

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About reception work. Ancient, transgressive identities. Workers unions or women writers of Latin and Greek.

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So let's turn it over to Basil.

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Thank you so much. The screen share is loaded. Are you able to see this? Amazing.

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Yes.

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Thank you so much for having me. At this wonderful conference I've been learning so much today I'm gonna be speaking out about a broad research interest of mine, which centers on how mythic contexts are applied, queer and transposed to form fictional, specifically not to be believed media.

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We will be speaking about the ancient Greek and then Roman, blind, transsexual father and prophet, Tiresius, and the ways in which he and then she and then he again is applied, queued and transposed into context across media and time.

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Rather than investigate a specific context, this in process project is one which investigates the similarities and differences between portrayals of the same figure.

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Ultimately hoping to articulate the queer nature of receiving the speaker. How inherently reception creates an unstable and questionable or queryable body.

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What we're gonna get up to today. We're gonna ask. Why this work is important, why Tyresius, who is Tyresius, and then why and what is.

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Classical reception. We'll talk about what is, what do I mean when I speak about the ancient world or the classical world, how it has been molded and how it can be molded.

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And then we'll talk about the pieces and types of media. Which use Tyresius and to which ends.

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In its essence, classical reception occurs when the ancient Mediterranean world generally understood as the eighth century BCE through the fifth century CE and within the ancient Greek and Roman empires, though these boundaries both temporally and spatially are very permeable.

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Classical reception occurs when this world is transmitted and re-imagined. It is a world rendered classic by dominant Western histories, which see it as a stable or and singular origin point.

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Often and classical reception further occurs when the stabilized period is received and therefore changed. By artist rhetoricians writers composers politicians etc. The phrase is also used to refer to the media systems, architectural buildings, which are created from such relationships.

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For example, Dante's Inferno is a notable and well-known work of classical reception.

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Classical reception serves as one of the many means by which we can understand the classical world and there's tension with that phrase.

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As relevant to us. In the contemporary age. It facilitates the formation of queer kin through a sparse lineage bolstered by dominant systems.

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It moreover is a way we might dismantle many of the marble colonnades which separate the ancient them from a contemporary us.

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The queer work of breaching such distances and connecting seemingly disparate kin allows for us to mobilize the ancient in contemporary struggle.

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One of the pieces which we won't speak about today but i'm looking at in relation to tiresius is Virginia Woolf's Orlando.

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And a quote from this work can illustrate this distance this stuffy aristocratic poet is speaking and he concludes, that the great age of literature is past, the great age of literature was the Greek.

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The Elizabethan age was far inferior in every respect to the Greek, their own age, which is postal as a beat then, around Victorian niche, he said, was marked by precious conceits and wild experiments.

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Neither of which the Greeks would have tolerated for a moment. We will speak about today, the precious conceits in the wild experiments of the Greeks.

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And the wild mutations which come from them. But this quote does begin to show the kind of reverence that Western, white aristocracy, and specifically it's men, though it's women as well, hold for the classical world.

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By deconstructing the privileged position that permits white supremacists, misogynists, and others to appropriate the classics to justify their violent agendas.

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Classical reception can also assume a critical role. When invoked by dominant structures the ancient world and its beliefs and practices have tangible impacts on contemporality.

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Let's start with example of a past violent use of classics is the Nazi party's use of classical philosophy to enforce their hegemony.

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Neo-Nazis do this as well. Whereas these violent systems and individuals locate and thief logics and stories from the ancient world, for example, logics about enslavement in order to maintain Western empire in Germany we as or at least me in many ways as subjugated by these systems made to locate and identify with these struggles of those in the ancient world.

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Many texts from antiquity preserved to these day are those which were written by those in power. However, there are many which were not.

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Beyond those which speak to the struggles of the common person there are many figures or ideas within dominant stories, which may resist those holding power.

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Therefore it is imperative to render the classical world closer to us than it is made to be by these violent groups, individuals and institutions.

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We must remove the separations separation which only allows these stories with massive cultural weight to be used by the elite and the privileged myself included in many respects.

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Declassifying the classical world, fosters inclusivity and allows for broader engagement with classical discourse.

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This is precisely why I'm talking about this work at this specific conference where more contemporary works and works about many various forms of media are spoken to.

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In more than one way, but certainly not in always. Virgil and Homer were the myth-making Tolkien and Martin of their own time.

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Delving deeper, Tiresias specifically, emerges in context. Ultimately queer. The context shifts and he's solely exists on shaky ground.

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Within these changing genres and disparate periods, Teresa occupies a lamental space. On the precipice of tragedy, tragedy specifically for heroes and kings. He's called to predict tragic futures for those in power.

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Taurus's prophetic powers seal the fate of those. Which violent systems and individuals use to maintain hegemony and empire.

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Further, it is the reception of Tyresius, which I hope to speak about. Primarily today.

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What can we stand to learn from the worlds where those in power are on the precipice of falling?

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Reception teaches us the many ways in which we can apply a queer Tiresias, one whose body is cleared both by many ancient authors and duly queued when artists discuss later, receive Tiresias into their own cultural context.

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Bye, Tribe, you see it specifically is another question altogether. Tiresias is found in many normalized and taught contexts.

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He shows up in works, taught more often than not in specifically American and, UK high school English classes such as Homer's *Odyssey* and So, Sophocles, *Odyssey's Odysseus Rex*.

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He is in works generally taught as well such as *Antiquity* and Ovid's *Metamorphosis*.

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He ultimately appears over 15 times in the extant ancient canon. And the terrain on which we find Tiresias is that which is familiar to these high school educated audiences.

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The appropriation of Tiresias by those outside of these Westerners who took the standard English classes in the past 200 years is something I'm currently working on studying.

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Just date this relevance more explicitly using the knowledge Commons granted to us by being. High school educated westerners by dominant systems is crucial to doing the query and work of disrupting and then dismantling the very same systems of power that are ultimately harmful.

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Amazing. So there are 15 excellent accounts, but they all fall into 4 different categories. The first one we'll speak to Tiresias this Tiresias he's having this pluriversal experience of many stories often happening simultaneously but this tiresome young male transforms into a woman and here I mean physically and in terms of identifying mentally with the concepts of womanhood in ancient Rome here due to having

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struck 2 serpents who were copulating in the woods. 7 years later and she does the same striking these 2 snakes and turns back into a man.

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Zeus and Hera here, Jupiter, and Juno call upon this deviant body by which I mean a body that is not typically within the gender norms of that society.

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To settle a dispute between the 2 of them. Who enjoys sex more men or women? Tarucius says women experience pleasure 9 times to the man's one.

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Siding with Zeus. Hera blinds him for disagreeing and Zeus gives him the gift of prophecy.

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Here I have some Latin, from Ovid's metamorphosis. We have one detailed account of Teresa's gender transformation in full, which is this text.

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It is a Roman epic which at large recounts myths which Ovid received from his and ancient Greeks culture.

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Episodically. In the third book of the epic. Who the lights, in the third book of the epic, we find Tiresius's story and it's other stories about the tragedy of thieves, the place from which Tiresius comes.

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I'll read this folded Latin here and translate it. Ask Westheree, Sippetanta, Patentia Plaga, Dixit, which out Toronto, Sort, of, Inconferenary, Mutet, Non-ququay, Wolves Farriam.

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And here, Tiresius, a woman, she says, or she said, if there is so much power.



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There's so many powers. In striking y'all, you 2 snakes. That it might change the lot in life.

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Or the luck, sort, of the author, the one who's doing the hitting of the snakes in the opposite direction.

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Now also, I will hit y'all. Inherent in Tiresius is this change. His embodiment or her inodiment reflects this.

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Or perhaps projects it tangibly. I will flag here as well that there's this sort of ambivalence, with which CyRC has changed its gender.

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The first change, from male to female is a shock. But there's nothing within to suggest, that it was a negative change.

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There's no emotion attached to it. In the bolded text, the change from female to male is purposeful, but Tiresius again is just experimenting.

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If there is so much power in doing this, then now I will do it again. Does not categorize whether or not this is a right state for Tyresius body to end up in.

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This piece here after all is found within a series of metamorphosis as the title of the piece would suggest.

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Some of these changes are revered. They protect women, they allow fullest marriages.

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Other and others indeed are punishments but there is nothing here to suggest either of those 2 cat

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Oh, cool. Okay. The second category is this off account by Colimicus who's writing earlier.

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And Colimicis tells about Athena taking the site of Tyresius, who has just seen her nude bathing.

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Tyresius's mother, a beloved of Athena, and the beloved there is the same term.

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Which Sappho employs in her poetry nearly. 300 years earlier prior to this.

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So we're in that. Queer-ish context again. But, he sees his mother, Clarco, a beloved Athena, begs her dear one, Athena, to reverse this.

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Athena decides she can't. And Tiresius, receives from her the gift of augury and as well as a longer life.

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This, this version was storied by Colimicis nearly 300 years earlier than Ovid who wrote the metamorphosis in 8 C.

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Colimic is also receiving mythology in order to write hymns. This hymn is specifically for Athena.

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It's called the hymn to Athena. And Colombicus acknowledges within this hymn that he's reiterating the story of another figure, Acton.

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With a different cast of characters it's a little bit of ancient fan fiction here. Acton was turned into a stag by Artemis, whom he had seen bathing.

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Acton however did not have a mother beloved by the goddess to intercede on his path.

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And so as seen in this right image here. He was turned into a stag by Artemis.

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Who and then his dogs brutally murdered him, his hunting hounds.

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And in the first quote over here on the left in Latin. We see how close he was with his dogs.

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So it's especially. Brutal.

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I wanted to turn briefly to the place at which this Acton episode happens. Callimicus locates the Tiresius episode as occurring on Mount Helicon.

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Returning to Ovid's metamorphosis he writes an acteon story about 100 lines or so before his Tyresius episode, which is the quote.

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The first quote here, and he locates Action upon Mount Kitheron.

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Which is pictured in the center. He does not, however, locate Tiresius during the snakes.

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That terraces kind of floats he's often depicted as being in the woods or on a mountain but Avid never specifies.

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And then writing between the 2. Pseudo-. Is shifts Tyresius's place with the snakes once again.

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Tiresius now is striking the 2 snakes as having that Avidian. Episode of striking these 2 snakes on Mount Kitheron where acteon was.

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This is a minor example of the textual interplay that we can examine from our removed vantage point as contemporaries with access to all of these texts and like a neat PDF.

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We, as we are all of our environments and thoroughly shaped by them, the repositioning of Tiresius is relevant to tyris construction.

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It is especially relevant, to the construction of race in antiquity where physical features were more often than not backgrounded by the place from which a person or people came.

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This is specifically, or this is precisely what I, bioterrorist existing on shaky ground.

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Even before he is received by those not within antiquity. More so than this transsexuality even.

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This mutability, this changing of tyres is where Tyresius is from. What Tyres is doing?

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This mutability is where I locate Tyresius's weirdness.

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Okay. In many stories there is an adult an already prophetic Cecius firmly male.

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To whom heroes and kings all male all exceptional in some way come to Tiresius for his advice.

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Invariably, Tyresius spells doom for these individuals. And when they are tyrants.

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Tiresius, verbally resists chastises or withholds his wisdom from these figures.

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An example of this. Sophocles is Antigone. Which is still regularly performed to this day.

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Antiquity the heroine is martyred for seeking that her uncle the ruler of Thebes bury her brother who was an enemy of the state who has been slaughtered.

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Here I have a quote which Tiresius says in his main monologue translated far from literally by Johnston I'm in 2,007 and Tiresius locates and says our state is sick.

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Your policies have done this and the city are alters and our horrors have been defiled, all of them with rotting flesh brought here by birds and dogs from Oedipus's son.

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Who lies there, miserably dead and Edifice's son is in Tigone's brother.

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She too is the child of Oedipus.

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Tiresius locates what is wrong with his society due to his gifts of prophecy, which here manifest in a God's given talent for augury or like most often reading the birds in the sky.

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Or the birds with the rotting human flesh. Due to his religious status tiresis is able to speak to what might otherwise be considered blasphemous to say to this type of tyrannical king.

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The fourth is more amorphous and it is one in which Percius is called upon by philosophers and politicians to prove their point through mythological and literary examples.

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Tiresius, as we would do well to remember, is a figure as well as a tool. And I hope in acknowledging both of that.

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Those categories, which have much interplay. I'm not collapsing the figure.

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But rather, pointing to the fullness with which Tyres's exists. He is used by ancient Greeks and Romans and he can be an is used by us as well, as we will see.

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Yes. Okay. So why? Hiresius.

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Teresa resists these ancient scenes and their norms in terms of ability, which I'll speak to, mortality.

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He has that longer life granted to him by Athena and gender. With all of the gender swapping.

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He is in context that have trickled down to Westerners or and or anglophones today. But he moved, he too moves against the grain.

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It is my hope that he can teach us to do the same. The figure of the prophet additionally illuminates possible futures and such imaginings are key to creating more dignified and equitable realities.

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Tiresius can radically envision futures not known to the kings and heroes around him and he can also articulate reality to the gods who seem above it all.

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I think often about it this way and I phrase it this way to my peers, but from knowing these multiple genders, Tiresius as a subject matter, he is able to know more than any one god.

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Another key reason, to speak about Tiresius is his blindness, which companies or directly causes it can be read as this future sightedness.

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Disability here is understood in the framework presented by Fraser Carroll in the 2023 book Mad World.

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Disability is not always clear cut or straightforward. It can be invisible, elusive, nuanced, leaky, transient or influx.

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And I see that here as terraces can be considered to. Lose something but also gain something too.

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And I speak to that in those ways because in infinite and infurling ways disabled people continue to form new logics and knowledges in order to navigate barriers put in place by society.

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As Fraser Carroll explained incredibly well, in the very same chapter. Tyresius as a prophet as a disabled body which knows both maleness and femaleness presents alternative logics, therefore, which we might employ.

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Yes, there are infinitely many ways to do queer work with ancient content. And it is a topic that's become very talked about in classical spaces.



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For example, the Rutledge handbook on Classics in queer theory was just released last year.

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And in its introduction, it explores the aforementioned relationship between a contemporary conception of the West as being born of the Greek and Roman domination and imperialism over specifically like over other what we would consider today, Eastern and or globally southern societies.

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Assels Ferret, Lindheim and Orman. Illuminate. That has specifically this relationship has been construed as biologically familial, patriarchal, and ultimately normatively hetero reproductive.

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Though often employed as an unexamined metaphor, this model can be and has been used as exclusionary and even to eugenicist ends.

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One way therefore to clean to queer classics then is to reimagine the relationship as one of queer chosen family.

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And there's this chosen represents this autonomy that I resist a little bit but nevertheless therefore one way to queer classics is to do this work of reimagining the relationship between the ancient world and today's world.

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Or world's plural both. This re-imagination might even locate ancient and contemporary times as greatly similar, far more so than they are different.

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It is also necessary to emphasize that this is merely one method of querying the ancient world.

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Tiresius is a body that in displays a diverse reality of embodiment in the ancient world and purposefully narratives deviant to Christian, white, and cis hetero patriarchal norms are silenced by those which have the time, privilege, and knowledge to translate the ancient works.

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And bring them forward, myself included. That we try not to do that. I often think about movies that depict ancient myths and their nearly ubiquitous white casts.

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With their like very silent or soft spoken women and like muscley men. And then my light goes away again.

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All queer strategies are necessary and these receptionists will demonstrate. I further think about the work of queering, like querying as a verb.

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And I think critically about what it can do in the context of academia. Especially not when, coupled with anti-colonial thought, which is.

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Something I think about specifically in terms of this volume. So in receiving chiruses, I'm looking at this long list of pieces about Tiresius.

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Today we're gonna speak to 3 of them. Mclaughlin's Wake Siren, Avadri Song, Kulink's, Lemme, and offarrows at a PSL rag.

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So. Yes, I'll read this quote first. From Mclaughlin in their carnality the gods are not so far removed from human states their lusts and longings, the wide spectrum of their proclivities.

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I cannot say for sure, I am not a god. But I'd wager mortality, our mortal pleasure, out does the pleasure of the gods.

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Our pleasure is not an option for eternity and sweeter for it, suspect. And that is told from the perspective of tiresius.

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At large Wake Siren claims to retail ovens metamorphosis, which we just spoke to.

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From the perspectives of the women found within its pages. The women notably include gender deviant figures such as Tiresius, Hermaphroditus, and FS.

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The novel like projects here tells of these figures from their own perspectives or claims to, with modern iconography and plot lines.

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Terry Seuss's story is pros, but there are notable divergences in form.

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In terms of the work done, Mclaughlin takes Tiresius and puts him in an analytical, undeniably contemporary context.

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All in at page 48 the TYRESIAN. NARRATOR speaks to the smell of coffee of motor scooters, ovens, and barges.

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I do. I question which contemporary and which women have access to these items in no longer work. But the next page includes very real to DIRECUS and those around him.

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Gods. With tangible impacts on his life. These things exist together, the coffee and the lightning bolts of Zeus.

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And in their confluence, McLaughlin can tread a train upon which Tiresius story can be relatable to contemporary women.

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Beyond this collapsing of time which draws the tireses closer to Mobolphins audience McLaughlin is also able to share glimpses of what a Ty might have thought if in this imagined context.

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McLachlan expands Tiracia to speak to a current cultural moment for her. For example, in a contemporary world where we were bombarded with media and perspectives other than our own constantly, Tiresius is able to acknowledge age old quandaries, which feel far more intense today, saying, I am only one man.

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I was only one woman. How can I speak? For all. The segment ends with a roundabout praise of complexity where in, Cease is blind and not for disagreeing with Juno, but instead for the limits of his answer and the failure to address complexity, discomfort, and fear.

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A second media highlight. Which may or may not load. This is one of my favorite pieces of media to talk about.

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I'm gonna pull up a freeze frame if the Video will allow it.

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Of this trailer. Might be about there. But the offer centers on terrest or tyresius.

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Poolink in inverts the tale told by Ovid. inverts the tail told by Ovid to explore a post-war France.

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We begin with a terrace married to an archetypal character whose name translates literally to the husband.

01:05:45.000 --> 01:05:53.000

And in the very first aria as pictured here after the introduction, Teresa's breasts become balloons and float away.

01:05:53.000 --> 01:06:00.000

Transforming her into the male tiresius due to her feminist tendencies which physically transform her body.

01:06:00.000 --> 01:06:07.000

Tiresius then ties his husband to the chair, dressing up, dressing up the husband like a woman.

01:06:07.000 --> 01:06:14.000

Teresa's becomes a general leading a campaign across France and then the world against childbirth.

01:06:14.000 --> 01:06:15.000

Lemari, the husband pledges to stop this, humiliated and emasculated.

01:06:15.000 --> 01:06:34.000

He goes so far as to promise to find a way for cis men to reproduce a log. In the second act, so it becomes evidence that Lemare has done so to the point where he has 40,049 children in a single debt.

01:06:34.000 --> 01:06:56.000

This, piece considers, this postwar France where for instance just been invaded by Nazis in the previous years and so there are all these questions about being invaded and masculinity and in terms of the work done here, Poland's opera, satirically, dismantles gendered structures and relation to empire.

01:06:56.000 --> 01:07:02.000

This is where we, can, this is what we can, positively take from Poo Lank.

01:07:02.000 --> 01:07:15.000

He is mocking what we can aim to do with in a society where humiliation evidently causes such innovation, which literally comes from the Latin for castration.

01:07:15.000 --> 01:07:21.000

Poolink can be read as aiding in the dismantling of gender and empire.

01:07:21.000 --> 01:07:30.000

He employees, camp aesthetics. Freeze frame here, and aspects of satiring in order to do so.

01:07:30.000 --> 01:07:42.000

He is humiliating and mocking the notion that feminists, as well as homosexuals, come into play, etc, are the cause of France's lack of virility.

01:07:42.000 --> 01:08:00.000

This is evidenced by a bumbling policeman, for example. The, I've done a longer work analyzing the reasons why I find this opera satirical, but one key example is the excessive and very specific number of children produced by the husband.

01:08:00.000 --> 01:08:12.000

Many scholars have done work to illustrate the queer camp aesthetics. That I'll highlight specifically all Red Purvis and Kipling.

01:08:12.000 --> 01:08:20.000

And then. We're gonna see it apparently. But. Yes, on the next slide.

01:08:20.000 --> 01:08:35.000

Maybe. Yes, on the next slide, we have Louise Alfaro's piece. He wrote Oedipus L-ray in 2,010 along with other receptive pieces such as his Media in Los Angeles and his Alexa.

01:08:35.000 --> 01:08:39.000

In an interview with Alphabet, he specifically locates aspects of the, which resonate with today's public.

01:08:39.000 --> 01:08:55.000

Specifically his own Chicano community in Los Angeles. He locates Medea's Excel, for example, alongside current realities of asylum seekers in Los Angeles in his 2,015 work.

01:08:55.000 --> 01:09:00.000

Substantial scholarship has been written on his work. Including on. 2020 piece in our zones 2,006 piece which I've read.

01:09:00.000 --> 01:09:16.000

To prepare for this. And Alfaro has published 16 plays. Only 3 of which include these major themes of receiving antiquity.

01:09:16.000 --> 01:09:31.000

And those other 13 are incredible works, which I look forward to continuing to explore. To more robustly define the community about which Alfaro rights kontras and a, 17 piece illuminates.

01:09:31.000 --> 01:09:40.000

Self naming is political ideological and resistance chicano thus remains inflected due to its emergence in activist communities.

01:09:40.000 --> 01:10:02.000

To signify self determination working class origin and the critique of social relations to power it asserts a gendered racial ethnic class and cultural identity in opposition to Anglo-american hegemony and state-sanction practices representing people of Mexican descent in the United States.

01:10:02.000 --> 01:10:11.000

How far activates Edifice and his coy in these contexts through their reracialization as Chicano.

01:10:11.000 --> 01:10:19.000

Oedipus L. Ray contains the same cast of characters as Sophocles's version of the tale, both edifices kill their father and have sex with their mother.

01:10:19.000 --> 01:10:26.000

The similarities beyond these facts are few and far between. As seen the play opens in a prison as you know these 2 images here.

01:10:26.000 --> 01:10:40.000

To where Edifice has been sentenced. Having been released early within the play, Oedipus kills his father, Lyas in a car accident.

01:10:40.000 --> 01:11:02.000

He then sleeps with his mother, Jocasta, and the 2 begin a relationship. Further diversions from the works about Oedipus include the place ending when Chocasta deliberately blinds edifice and Oedipus shape shanks his mother which is in opposition to Tchakasta committing suicide and atipus Blind Bank himself in the original.

01:11:02.000 --> 01:11:16.000



It ends with Tiresius and Oedipus both blind and in prison. In terms of the work done, Tiresius, here, Tyresius Gomez, comes into focus as a number of Lias's gang.

01:11:16.000 --> 01:11:22.000

In an early scene, LEASS asks Tiresius to brutally killed Oedipus as a baby.

01:11:22.000 --> 01:11:30.000

And Tyresius fails to do so. Oedipus is then raised. By the foster care and prison systems of Los Angeles.

01:11:30.000 --> 01:11:37.000

Edith is originally believes his father to be Theresa's, one lie of many which Tiresius tells.

01:11:37.000 --> 01:11:45.000

As this father figure. As oppression wise man as a benefactor for Oedipus.

01:11:45.000 --> 01:11:58.000

He too is the voice of peace and mindfulness amidst violence, though he himself is bound up within it as a gang member.

01:11:58.000 --> 01:12:04.000

There's ensures that editors is world care cared for. Throughout the entirety of the work.

01:12:04.000 --> 01:12:11.000

Through line of this work is reimagining, of the re imagining is hope.

01:12:11.000 --> 01:12:30.000

Played the play ends to with Oedipus and Tyresius both incarcerated. The work recognizes a reality of gang violence a violent reality which occurs when a racist classes state and its education police and pristine systems neglects steals from and brutalizes a community.

01:12:30.000 --> 01:12:36.000

The state operates in direct opposition to the warmth and community which Tyresius represents in the plane.

01:12:36.000 --> 01:12:40.000

And

01:12:40.000 --> 01:12:50.000

In a place, a prison where hope is maddening, Theresa's capacity to ground himself in religiosity and hope nevertheless creates a home for edifice.

01:12:50.000 --> 01:13:06.000

And it allows the prisoners to ask of piracy as their futures. Terry Seas is able to act as a catalyst for those imprisoned to imagine strategies of escape, both literal in terms of Oedipus and imaginary.

01:13:06.000 --> 01:13:07.000

Excuse me, you've got 2 min.

01:13:07.000 --> 01:13:12.000

Today we have, oh. Next slide. Perfect. I'm moving on to the conclusion right now.

01:13:12.000 --> 01:13:19.000

Today we have reviewed some of the different ways in which TIRECUS can be used.

01:13:19.000 --> 01:13:36.000

In each use the characteristics which Terry sees embodies. Changing, which to you see some bodies, undoubtedly change his racialization, his relationships with gender, his cultural context, all change.

01:13:36.000 --> 01:13:45.000

A character already diverse in story and even folding many perspectives in a single story is recompounded in these receptions.

01:13:45.000 --> 01:14:02.000

If queerness has the capacity to deconstruct. To deeply question both the normative and the deviant and to radically imagine alternative spaces and futures then what happens to Tyresius as he shifts between stories is undoubtedly queer.

01:14:02.000 --> 01:14:16.000

I hope that I have shown today the different means by which TARGETS can be used or provided examples at least to represent to questions, stabilized futures, to hold complexity in the face of imminent tragedy.

01:14:16.000 --> 01:14:23.000

Reropriating the old and board stories is one stratagem of resistance, especially when the stories themselves have been.

01:14:23.000 --> 01:14:31.000

Have supported and currently support and attempts to legitimize unjustifiable colonial and imperial projects.

01:14:31.000 --> 01:14:37.000

I hope this is a tool, we might all employ to resist, Hegemonic.

01:14:37.000 --> 01:14:45.000

Projects. Thank you.

01:14:45.000 --> 01:14:50.000

And thank you. That was great.

01:14:50.000 --> 01:15:01.000

So, could you fit? Plato's symposium, the story about the the 3 sexes into this.

01:15:01.000 --> 01:15:05.000

I could.

01:15:05.000 --> 01:15:34.000

I so to speak broadly to what that is in Plato's symposium. There's, the sun beings which are 2 men who refuse together the moon which 2 women and then I think the earth is men and women were fused together and then Zeus got too afraid of the power of love between these like soul mates is the origin of soul mates in Greek antiquity.

01:15:34.000 --> 01:15:43.000

That he split them with lightning bolts. I,

01:15:43.000 --> 01:15:56.000

Also in such a way a deviant body which holds multiple. Like sexual presentations that is threatening to power.

01:15:56.000 --> 01:16:11.000

So I would draw that comparison between the 2. Another piece of media which I might gesture towards is, the movie and musical Hedwig and the Angry Inch.

01:16:11.000 --> 01:16:15.000

Which has a whole valid, it's about a transsexual pop star. And it has a whole ballad which recounts that tale told by the symposium.

01:16:15.000 --> 01:16:26.000

And it's from the early 2,000, I think. So. Yeah.

01:16:26.000 --> 01:16:36.000

Nicely done. Does anyone else have any questions or discussion?

01:16:36.000 --> 01:16:37.000

How's that?

01:16:37.000 --> 01:16:44.000

David, do you want to ask your question?

01:16:44.000 --> 01:16:45.000

No.

01:16:45.000 --> 01:16:52.000

Not really. I mean, I put a couple of notes in the in the comments but I don't think they were really that relevant but just

01:16:52.000 --> 01:16:56.000

Okay. Oh, Gaia?

01:16:56.000 --> 01:17:06.000

Yes. I really enjoyed this paper. Terry, yes, he's a figure and I'd be interested in not a long time and for a long time.

01:17:06.000 --> 01:17:19.000

And something I always found very cool about this figure is how he inhabits a sort of space where he can unveil.

01:17:19.000 --> 01:17:32.000

Things for for other characters or for meats or for stories. And I found out very interesting how you.

01:17:32.000 --> 01:17:43.000

He keeps being used. As a way to, sort of. Distabilizer, narratives.

01:17:43.000 --> 01:17:51.000

Which I found super interesting and I wondered if you had more thoughts on that?

01:17:51.000 --> 01:17:55.000

To destabilize specifically narrative, what you're asking about, just to clarify.

01:17:55.000 --> 01:18:20.000

Yeah, for example, like the way he unveil, so, for example, in Aliotta, how is, is used to showcase, the issues that, you, tries to put, on paper or in any of your other, stories that you chose to speak about today.

01:18:20.000 --> 01:18:30.000

If you had any ideas of how the queer idea of it's usually last by the author, so.

01:18:30.000 --> 01:18:39.000

To, I don't know, to. Hmm, discover things, I suppose, to be a fear that is used to discover things.

01:18:39.000 --> 01:18:40.000

But if you don't, it's fine. It just, I just find it very interesting.

01:18:40.000 --> 01:18:46.000

Yes. No. Yeah, I also find it very interesting. I think What might be most relevant or my first thought?

01:18:46.000 --> 01:18:54.000

With your question, which might not answer it, but it's where my mind is going is.

01:18:54.000 --> 01:19:06.000

Stories and there go the lights again. They're on this timer. But stories about Tiresius in which he is speaking to these heroes and kings.

01:19:06.000 --> 01:19:16.000

Don't mention the gender deviance or the place deviance which I spoke to most often with the gods, yes, but not with the heroes or kings.

01:19:16.000 --> 01:19:26.000

And so I think ancient authors specifically are using the figure of Terracies, which occupies this, Is it a little space?

01:19:26.000 --> 01:19:37.000

Is it a on opposite ends of very definite spaces that's up for debate? Is occupying the space without directly speaking to the deviants.

01:19:37.000 --> 01:19:53.000

There's something there where you can think about tiresius and they're like oh i know the story this alternate story about tiresius But we're not going to speak to the gender deviance when in the like imperial courts.

01:19:53.000 --> 01:20:00.000

Or the Kingly courts. So that's where my mind goes, but I'd be interested to follow up on the discord as well.

01:20:00.000 --> 01:20:21.000

Yeah, the totally.

01:20:21.000 --> 01:20:22.000

Yes.

01:20:22.000 --> 01:20:24.000

Okay, we've got 5 more minutes. Another thing that your talk was making me think about. Was, Achilles and Troclus in the Iliad and Cassandra who was the prophetess that no one would listen to.

01:20:24.000 --> 01:20:26.000

So, why don't you fit that in there?

01:20:26.000 --> 01:20:41.000

Sure. I could do many things with that. When I was proposing this project, the other figure, which I wanted to focus on, was Cassandra, because she also occupies this.

01:20:41.000 --> 01:20:52.000

Deviant body, the deviant body. Rather than be having like transsexual imagery as just being a woman in antiquity.

01:20:52.000 --> 01:20:59.000

And she, was quite literally, cloistered and not believed. Fitting.

01:20:59.000 --> 01:21:19.000

Achilles and Patrick listen to this. There is a really relevant essay about both Achilles and about Hercules and their cross dressing in antiquity, they're considered to be these really hyper masculine figures.

01:21:19.000 --> 01:21:29.000

The name is escaping me right now. But if you look up these key terms, it's by this French feminist classicist.

01:21:29.000 --> 01:21:35.000

And she's, the experiences of TIRECIOUS is the name of the book, in which it's found.

01:21:35.000 --> 01:21:42.000

But these hyper masculine figures, Achilles and Hercules and Hercules had to.

01:21:42.000 --> 01:22:01.000



Pretend to be women. Had to specifically dress up as women and pretend to be them in order to like conquer and know and like knowledge and conquering being linked together womanhood in order to achieve hyper masculinity.

01:22:01.000 --> 01:22:08.000

So that's how I would fit that in. And the gender and classics. Sphere.

01:22:08.000 --> 01:22:15.000

We've got another question over here. How do you pronounce your name?

01:22:15.000 --> 01:22:20.000

Can you hear me all right?

01:22:20.000 --> 01:22:21.000

Okay.

01:22:21.000 --> 01:22:24.000

Could you speak at please turn up the volume?

01:22:24.000 --> 01:22:27.000

Sorry, can you hear me all right?

01:22:27.000 --> 01:22:28.000

Yes.

01:22:28.000 --> 01:22:33.000

Yeah. Okay, yes. How do you pronounce your name?

01:22:33.000 --> 01:22:35.000

Yong, okay. Question.

01:22:35.000 --> 01:23:04.000

Yeah. I was just going to mention Cassandra and Of course, Philip, you have anticipated me and I can't help thinking about, being profit is kind of what's so important in your discussion is about disability intersect with this idea of curse and gift at the same time.

01:23:04.000 --> 01:23:24.000

You kind of have your own eyes blinded but somehow you open your mind's eye reading about the future but with Cassandra is almost the interesting her future her eyes are reading the future is open but her voice her tongue is kind of being cousin being taken away.

01:23:24.000 --> 01:23:45.000

So there is this whole interesting ideas about If you're gifted, you're also cursed in some way.

01:23:45.000 --> 01:23:46.000

Okay.

01:23:46.000 --> 01:23:52.000

I wonder if you could. And this almost play with how you are being a women but then somehow you experience a more sexual pleasure you lose something you gain something is almost a funny kind of playing with disability and the ability and I wonder if you have any response to that.

01:23:52.000 --> 01:23:54.000

Thank you.

01:23:54.000 --> 01:24:04.000

Yeah, thank you. And there go the lights again. But I would say to that specifically.

01:24:04.000 --> 01:24:17.000

It's interesting that you brought Cassandra into this context, especially because a lot of the representations of Cassandra that I have watched like the visual representations depict her as.

01:24:17.000 --> 01:24:32.000

What we in the contemporary West would call like schizophrenic. And so like naming disability through, the medicalist terms, definitely.

01:24:32.000 --> 01:24:48.000

Is a concern of mine and something I'm trying to parse through right now. Blindness runs into less of a, I'll stick with that because we use similar language that ancient people did to describe it.

01:24:48.000 --> 01:25:11.000

Yes, I think the context of tragedy where Tyresius often appears to predict this tragedy exemplifies that balance of your experiencing so much pleasure but also there must be a drawback in the drawback is being a woman in a society that does not value women.

01:25:11.000 --> 01:25:22.000

And I'm seeing the source in the chat as well that I will read but yeah I think that speaks to where my current mind is on your question.

01:25:22.000 --> 01:25:36.000

So thank you. It's a 6 21 so we need to stop. So that, Jiang can, put together their presentation in a few minutes.

01:25:36.000 --> 01:25:38.000

So thank you once again.

01:25:38.000 --> 01:26:00.000

Thank you.