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COLD IRON TRAILS: MOTIFS OF CELTIC MYTH IN MODERN CINEMA

Master Thesis

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CHAPTER 1: Introduction

1.Introduction—Throughout the spring of 2017, correspondence with Professor Richard Currey Smith, of Case Western Reserve University, helped direct and shape the concepts what would formulate this paper. It was clear that the focus would be on some aspect or interpretation of myths, though whether it was the creatures, gods and heroes that dwelt within them, the actions that drove the narrative, or even its basic structure was still debated. With repeated discussions, it was decided that the focus would be upon the nominative aspects- that is to say, the characters and entities that were the focus and the driving actors of the works, but it was not until the late summer of that same year that the reasoning and direction was finally cemented.

It was during a visit to their home city of Akron, Ohio, where, following a period of intense discussion about the importance of gods of any mythos, the professor first introduced the "relational entity" was first brought up. Having just finished and published an article tangentially related to the subject (*Replacing Descarte's "Thinking Thing" with Deely's "Semiotic Animal"*), he explained the concept thusly- that an entity or god didn't have to be physically present to exist. It was a matter of humans, ancient or modern, interacting with or connecting (the relation in relational) and forming some sort of meaningful symbol or communication with their concept or idea. Frequently, as with any form of religious or ideological expression, it could take the form of a literal belief in the god or hero, but Smith contended that this was hardly the only meaningful sort of bond. There was incredible power and potential for simply relating to the characters and their exploits, giving life them a mental or spiritual existence in remembering and feeling kinship with them, he said.

What had started out simply as a way of understanding the underlying motifs and potency of what Dr. Peeter Torop would later refer to as "the shared heritage of humanity," and their use and importance to the experiential knowledge of the real world quickly shifted gears. The strength of stories and their principal parts was to be a given, and the focus shifted to explaining or examining the persistence of the motifs and characters. Even as other works informed and shaped the central idea of what formed and ruled mythological thinking, the very idea of a myth's constituent parts, be it the actions that formed the narrative, the perceptions and usage of special and temporal elements, or the named and epitheted characters or beasts, having a life or existence of their own that humanity gave and continues to give them just by acknowledging

their existence remained at the core. In part or whole, myth and story had solidified into more than just explications of the world or narratives meant to entertain- they, and especially the actors and gods within them had become tour guides through the collective consciousness of humanity itself:

> In other words, the discourse of desire for the past operates across both scholarly and popular, non-academic culture, and it is a discourse that informs the creation of communities as a whole. (Becker and Noone 2011: 4)

Of course, demonstrating this point within a modern context requires many things, and is an interpretation or assertion of such a grand scale to make that any sort of full attempt on it as a whole would require, at the very least, a sizable book, if not several. Thus for this paper, the scope of inquiry, while falling along the same lines, is of a far more limited scope, and hopefully of a far more comprehensible nature. Focusing only upon Celtic myth, and very specifically upon the characters and events depicted within the origin story/ cycle of the gods and world, as well as limiting the modern comparison to a single form of modern media, and a specific work within it is a first step, but the scale must be even more finely tuned. The very aspect or study of the myth in question, the part that is being traced across time and forms of media, must be one that is readily apparent, relevant to both forms and interpretations of the text, and above all, one that can be expressed or explored in a semiotically meaningful way.

1.I. Research Statement—In attempting to meet these guidelines, the research question or topic was formulated and reformatted until it reached its present state. Looking at the origin myth as translated and provided by the scholar and writer Peter Berresford Ellis and using Lotman and Uspenski's *Myth—Name—Culture* upon the nominative nature and emphasis of mythical semiosis, a comparison will be made between the usage of the names and the gods associated with them in the source text and a modern usage and translation of them in a film. It is the contention of this author that, while it is true that when mythological elements appear in popular culture, in this case the proper names and titles of a being, while Lotman is correct in his statement that they retain their properties as elements in narrative, he underestimates the durability of signs, and the flexibility of the translationary mechanisms applied by humanity, along with just what the names are and represent. Their (Lotman and Uspenski) assertion then, that these units and mythological units as a whole lose their elements in mythology is incorrect;

6. From what has been said it follows that mythological consciousness in principle *cannot be translated* into the level of a different description, is itself closed, and consequently is comprehensible only from within, and not from without. (Lotman & Uspenski 1978: 219)

While the relational entities may indeed take on new life or properties as elements within "new mythologies," it is the very nature as units of the aforementioned type that ensures that no matter how far afield these new interpretation and translations of the central symbols may go, they will always retain a certain core or specific connotation of their original source material. In effect, these relational entities always have a central thread, exactly because they maintain a specific sort of relationship and "realness" to them that humanity originally communicated upon them and takes on a life of its own.

2. Strategy Overview—In attempting to explain briefly why some of the initial decisions for this paper were made, a word that will frequently occur is "pragmatic." That is not to say that all decisions will fit this flawlessly, merely that any such decisions made to narrow down or further specify the scope of the current work was made to fit the chosen research materials and examples. Explanation of the finer aspects shall wait until the later sections, but for now, a basic understanding of the general aspects should suffice, starting with an overview of similar research and themes within the field.

An examination or study of the impact and relationship between mythological narratives and modern media is not new. The evidence for their continued existence can be seen in all sorts of pop culture; the proliferation of gods and heroes, ranging from Herakles to Thor and Loki, to even more obscure ones in such multimedial universes as Marvel's comics and cinematic adaptations attests to that. Other media, whether they be novels or games, take and draw upon the older texts and units in myriad ways, stretching the possibilities for reflection even further, each building their own microcosm of understanding and lore around their chosen relational entity or source.

Such research into the semiotics of mythology and preservation or translations to modern popular culture typically falls into one of two camps, then. The first is the examination of how new myths or stories are formed (the use of mythic structure and binary oppositions to generate "new" versions and plot lines, per Barthes) and produced via interactions and the creativity of pop culture media- the Marvel cinematic universe and its creation of heroes such as Spiderman and Deadpool are one such example of this. The second camp, the one that has been chosen for

this paper, is concerned with how the myths and their components are translated or reused in the popular culture media as a framework- films that directly use and copy whole portions of myths such as *Clash of the Titans*, *Egyptian Gods*, or similar can be seen as examples of this. What culture's myths are used in such a way is largely irrelevant to demonstrate this point, only the way they are used.

For the example of this paper, with the stated purpose being tracking the continuity and connections of specific names from the text of the original myth, the latter option offers a far more direct and directly applicable methodology or pathway to follow for the structure of the paper, as well as delimitation and framing of research material. While the creation of modern myths and their absorption into pop culture certainly offers many interrelated opportunities for the comprehension and origin of mythological thought, that is not the scope or intent of the paper, and frankly, attempting to cover such a topic would be a far greater undertaking by itself.

The selection of the core body of myths for use with this paper was performed, admittedly, with a certain level of personal bias on the part of the author, though it was decided and considered carefully alongside the chosen modern translation. Realistically speaking, for such a work, the culture or geographical origin of the body of myths makes very little difference, at least for a basic analysis. The most important aspects of course are the presence of the proper names of the characters within it, preferably ones that are repeated to add a certain level of consistency, and a modern, in this case filmic adaptation that uses and keeps true (enough) to the source text. In this light, it would seem like the easiest or most readily accessible myths would be that of the Greco-Roman pantheon and tradition, and certainly, there are films that would appear to fit the aforementioned qualifications. It is at this point that, as mentioned above, a portion of the decision to work with Celtic mythology as opposed to a more widely known culture is due to the author's preference for the stories and gods of that pantheon. The logistical and pragmatic advantage of such a choice lies in the filmography or available comparative sources for each potential source, along with their emphasis and use of the relational entities, and what tools they bring to the comprehension of them.

As the chosen pop cultural work, the film *Hellboy 2: The Golden Army*, quite explicitly draws upon and uses the names and characters of Celtic mythology. Specifically, it uses the names from the gods and monsters of the Celtic origin myth, making the specific myths or myth

typology another straightforward choice- the origins of the world and the Pantheon, henceforth called by their proper name, the Tuatha De Danaan. A notable side effect of this choice is that as the source myth only takes place within mythical time, and within the era when the twin semiospheres, the divine/ otherworld and the mortal/ physical realm were still one and the same (a frequently touched upon motif- see Kaasik 2013), these two aspects of semiotic analysis will be considered far less important than they could otherwise be, serving only to accent or help demonstrate the focus upon the names and their usage. While much could be said upon them, it is not within the scope of this paper. As for the usage of semiosphere to refer to the internal world and sign systems the characters engage in within a text, this topic was in fact covered in a previous work by the same author of this paper. *The Semiospheres of Saint Bernard of Clairvaux* applies the same sort of conceptualization and usage of the structure to explain the worldview and division of the text, per this world view, into the spiritual/ divine semiosphere, and the fallen or mortal semiosphere: "Applying boundaries and the dichotomy of "*in* and *out*" to the two semiospheres of Saint Bernard, the point that God is the center of both spheres emerges" (Rezanka 2015)

Further detail upon the selection of the film as a case study will be found later, but an immediately explainable decision is the choice of film as the modern media to trace the evolution and continuities of the relational entities associated with and manifested in the names drawn across time and myth. With the proliferation of communication and accessibility of medial productions, there are options galore. Such examples range from smaller-scale fan productions such as web comics or fanfictions, to novels that draw inspiration or work directly with the text at large (Evangeline Walton, The Witcher series by Andrzej Sapkowksi, Tolkein to name three), to the complex and massive undertakings of comic franchises to film or movie adaptations, to the comprehensive field of gaming in all its forms, video/ digital and traditional.   In such considerations, the inherent questions, theories, and dogma associated with trying to study the world and creativity of fan-content could quickly overshadow the original and stated purpose of this research and would shift the topic far too drastically. Likewise, while gaming of course has incredible immersive potential and can offer unique opportunities, particularly for the examination of the creation of personal mythos (this will be touched upon later), it also brings along with it the entire field of the gameification of signs and communication, something that is not in line with the interest in the continuity of names and the specific elements being focused

upon. And, while the other forms of media are absolutely viable for a project of this scale, cinema has something that not even the other visual media do not have; realism. While any medium that attempts to produce a face or likeness to the previously faceless relational entity already engages in a further level of translation and communication with the motifs and beings of the spiritual past, film goes further. At its furthest application, these gods and names, relational and nebulous in some ways, are given completely human and real faces, their actions and deeds suddenly brought into the physical plane in a way that few other media can offer, making it so vastly different from the base myth's (literary and semiotic avenue) scope. And, if something that disparate, that semiotically disparate from the source material and aspects it is translating and maintaining can be demonstrated or at least argued to hold such connections, then it would seem permissible or plausible that those closer in semiotic avenue to the source material would follow such a pattern.

A final note seems appropriate on the source of the myth and the author that recorded, gathered, translated, and penned them seems appropriate. Peter Berresford Ellis is a prolific writer, having penned many different types of works, from academic articles and treatises on the Celts and their history to novels and history books, as well as is the case of the source material for this paper, collections and translations of varying Celtic myths. The book being used here, *Celtic Myths and Legends* the second edition, is not a scholarly text in that regard: it is, however, unique in that many of the stories that are collected within it he heard growing up in Ireland and Wales. This makes the passages and stories in the collection unique as they are not only translated, with some original Gaelic left in to provide context or to preserve a specific saying, but also an actual part of the oral tradition of the cultures the myths originally sprung from. In this regard, because they were told and have been told for generations by the populace, they offer an equally valid, and in some ways more intact viewing of the stories than even a scholarly or work could- they hold the voice of the people, the voice of ages, and the voice of experience.

The proliferation Big-name or budget films, ones that can and do most frequently enter into the semiosphere of pop culture that maintain the previous criteria stated and still keep the all-important titles and proper names, along with accurate (to the core myths) are few and far between. Often, this can be understood to be part of a secondary translation or chain of translations- the example of Rick Riordan's *Percy Jackson* book series and its subsequent

transformation into a movie franchise comes to mind. Even with this understanding and allowance for the difficulties inherent not only in intersemiotic translation, but in chains of this, few films or pieces of cinema, at least those produced for mass consumption by Hollywood, actually capture or use that.

3. Structure of Paper—At this point, what remains is to outline the specifics of the methodology, along with the objects of research—that is to say, the origin myth, called *The Ever-Living Ones* and the film previously mentioned, *Hellboy 2: Hellboy and the Golden Army*. For the sake of simplicity, the segments of the paper detailing the objects will be broken up largely into two portions each, incorporating the methodology in the latter half of each section, while a summary, relevant quotes, and background for each will occupy the earlier half. While there will be a preceding methodology section, this will be more to refine and specify a few key concepts and terms that could potentially benefit from such a treatment. Most of the methodology, along with application and final reasoning behind each decision, along with a summary of the catalogued details, will follow as described above, in a pattern of "Object-Method, Object-Method" per section. Following this will be a final reflection or commentary, and then a conclusion. However, even with this basic layout, there remains one "object" that has been included that may seem out of place.

3.I. Background and History—With each object section including a sort of introductory or background section to provide some sort of grounding or understanding of the materials and semiotic bases of the objects, it may seem strange, even pointless to include a general history of the culture or at least their myth into the overarching structure of the paper. A more thorough reasoning will of course be provided as part of the methodology at the end of the history segment itself, but it seems appropriate to at least mention briefly the reasoning here. Simply put, nothing cultural or ideological happens in a vacuum, a statement doubly true of both creative processes and of translation of any sort. As the proposed task is so heavily intertwined with translation and intersemiotic translation across multiple and differing periods of (historical) media, as well as there being a historical and long-standing academic bias, it seemed important to at least examine or list out where many of these issues originate from. Whether this is to help account for opposing sides, provide possible avenues of reflection or further research to expand the possibilities presented in this paper, or just provide further framing for the myths and the

relational entities that came from them and would shift through their usage is debatable, but the impact that humanity has upon it's own stories should at least be mentioned, if only briefly.

3.II. Materials and Methods-- "When we speak of myth or mythologism, we always mean myth as a phenomenon of consciousness." (Lotman & Uspensky 1978: 212)

Before progressing further, a level of precision and elucidation for some of the terms mentioned above, along with relative concepts and methodology must be discussed. The concept of what exactly a semiotic unit is for the case of this study in particular must be defined and framed properly. To this end, the structure of this section shall proceed by topic and source, with definitions and associated subject matter to be dealt with. This in turn will form a totality or body of prior knowledge and theory.

With this methodology in mind, then, the first aspect that is to be addressed lies in the very nature of the source material- the nature of mythology. Even the definition of myth or mythology itself is something that, while deceptively simple, has implications far more reaching that need to be addressed, along with the specific aspects being explored. Per a standard reading,

> Myth comes from the French language, which took the word from the Latin root **mythus**, derived from the Greek word **muthos**, and is defined in all three languages as a narrative, a fable, or a myth (Partridge 424). *Webster's New Collegiate Dictionary* defines myth as "1: A traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon. 2: parable, allegory. 3a: a person or thing having only an imaginary or unverifying existence, b: an ill-founded belief held uncritically especially by an interested group. 4: the whole body of myths" (755). Mythology books, depending on the background, belief system, or approach of the writer, will vary the definition using one or more of the following perspectives: myths are (1) a fanciful and entertaining verbalization of tribal superstition; (2) the literal translation of a ritual or the creative story enabling a ritual; (3) the transcendental creation of a primordial archetype by the subconscious mind; or (4) a poetic/ metaphoric explanation of an objective reality. (Ferrell 2000: 2)

The core aspects of a myth then, aside from the narrative and supernatural aspects are the creation and emphasis of new core (and perhaps) subconscious units of meaning, and the translation of divine or another sort of meaning from the physical world into the spiritual or other world. But the implications of the above definitions always seem to return to the concept of myth as a form of text and thus most easily dealt with via, as the definition mentions, translation and translational tools. In fact, it is this aspect that James Jakob Liszka, in his work *The Semiotic of Myth: A Critical Study of the Symbol* emphasizes and uses to define myth semiotically;

> Myth is essentially human action encoded as narration, or, as Walther Burkert suggests, 'the verbalization of human action.' Narration is a specific function of language, and it is reasonable to assume that, as such, it retains some of the general features of language structure of which it is a part. I have

advocated Jakobson's thesis of isomorphism, or what might be called, in Peirce's sense, synchronic translation. It argues that a set of differences is translated into another set of differences, creating a hierarchical integration which generates meaning. Add to this idea the notion of translation as transvaluation and here, so I would argue, is the essence of narration: it takes a certain set of culturally meaningful differences and transvalues them by means of a sequence of action. (Liszka 1989: 117)

Breaking these texts down, Liszka seems to view the underlying structure of them to consist of small, basic units of meaning that he calls mythemic sequences. Derived heavily from Levi-Strauss' work, the emphasis for the creation of meaning and narrative for him seems to be defined by the actions, a methodology that to him closely imitates the function and "grammar of language" (see below), making a dynamic communication and framing device. While this in turn requires a proof to fully link the structure of a (narrative) action and the structure of a language and it's grammar, the focus and implication is quite clear- texts and the semiotics therein enfolded with them are inherently dynamic and verb-oriented:

> The mythemic sequence is the basic unit of action in the myth. Its constitution is especially problematic. [. . .] if the suggestion that narration is a representation of action is feasible, then there is a good reason to believe that a grammar of action ought to serve as the basis for articulating the mythemic sequence as a linguistic representation of action. 21 If it can be shown that, in addition, there is a link between a grammar of action and a grammar of language, then the isomorphism between language and narrative (as a specific function of language) is more credible. (Ibid, 117)

That is not to say that the semiotics of mythology and their structure is only action-derived in nature, only that the most basic or core level of construction of it is. According to Liszka, the other aspects that formulate the categories of both grammar and semiotic myth include, being borrowed from one Jerome Bruner, "'[. . .] such case categories as agentive, action, object, indirect object, and so forth. . .'" (Ibid, 118). It is simply that, at least at the most basic and integral, continual thread of semiosis or communication between the human/ audience comprehension and the metatext that is the myth is, is comprised of the mythemic sequences, which are, in turn, the actions the characters (referred to in the book as agents) take. And it is this category, the "agential level of myth" as Liszka calls it on page 121, that concerns both the source myth, *The Ever-Living Ones*, and the chosen modern translation/ interpretation of the characters and source material, *Hellboy 2: Hellboy and the Golden Army*. Starting on p.121 of his book, he lists out the three subsections that largely make or define the parameters and boundaries that the agents (characters) in myth; biophysical features, kinship features, sociopolitical features, and economic features all combine to create a member of the *dramatis personae* (Ibid, 121-5). Though the full quote will appear later, the key aspect is the very definition of the level and the entities it encompasses-

> This level of the myth concerns the general features of the agents and patients of the myth, as defined within the cultural context their biophysical characteristics, kinship and social relations, economic roles, political status and rank.[. . .] Some myths may contain divine figures, others notin some only animals play the roles of agents and patients. (Ibid, 121)

This level of the text then is the focus and is the aspect of myth that Lotman and Uspenski write on, further specifiying and refining the theories and concepts for analysis. They expand upon the idea of the creation of the text or ideas, emphasizing the structural and translational, or rather transformational aspects that such a creation invariably includes-

> In [. . .] (mythological description) we are referring to a *metatext*, that is, to a text that fulfills a metalinguistic function with respect to what is given; here the described object and the describing metatext belong to one and the same language.
>
> Consequence: The mythological description is therefore fundamentally monolinguistic: the objects of this world are described in terms of *the same world* constructed in the *same* world. [. . .] In fact, if in the instance of descriptive texts information is in general defined through translation – and translation through information – then in mythological texts the question is one of *transformation* of objects, and the understanding of these texts is consequently connected with the understanding of the processes of this transformation. (Lotman & Uspensky 1978: 212)

While Lotman and Uspenski also spend a large amount of time discussing the role that proper names play within the formulation of mythic space and metatexts, this aspect is largely handled through the emphasis of the unique grammatical structures and rules that function only with those concepts, and largely the functionality of it all can be seen as part of the transformative aspects. The relevancy of this aspect then, is most important to the formulation of the totality of the myth and mythic structure as a whole, not just with regards to the linguistic interests of the authors:

> Paradoxically, the mythological world is a one-rank world in the sense of a logical hierarchy, but it is highly hierarchical on the plane of semantic value; it cannot be broken up into markers, but it can be broken up, to an extraordinary degree, into parts (component material pieces); finally, the one-time occurrence of objects does not hinder the mythological consciousness in regarding – in a fashion we find strange – objects completely different from the standpoint of nonmythical thinking *as one*.[. . .]
>
> The hierarchy of metalanguage categories corresponds in myth to the hierarchy of the objects themselves and, in the final analysis, to the hierarchy of worlds. [. . .]
>
> 3. In a mythological world depicted in this manner a rather specific type of semiosis takes place which can in general be reduced to the process of *nomination*: the sign in mythological consciousness is analogous to the proper name. (Ibid, 213)

There is a further connection and relevance of the nominativity in many myths as well, something especially relevant to Celtic myth, where true names and epithets that form full names come front and center as the defining characteristic of the characters.

> The connection between certain typical plot situations and the nominational character of the mythological world should be emphasized. Such are the situations of 'naming' things that have no names, which is regarded at the same time as an act of creation as well [. . .]; renaming as reincarnation or regeneration; the mastering of a language (for example, of birds or animals); the recognition of the 'true' name or its concealment [. . .]. (Ibid, 214)

As the structure of the mythological world is the structure of the metatext, the severe emphasis of hierarchy and the very nature of the units (the locations, the actions, the characters, etc) make identifying the recurring motifs and cataloguing them far easier than it would first seem. The "nominative-only" approach also helps, according to the two, to establish the narrative boundaries and frameworks of each myth, the "mythological space" (Ibid, 216) that is so important for any sort of semiotic meaning generation, per Lotman's works and thoughts. And in that regard, many of the Celtic myths and the traditional layout and plot that they form as a whole can be seen as fitting that pattern; from the supposed "[. . .] 'ragged' nature of mythological space and the fact that the shift from one *locus* to another can occur outside of time, being replaced by certain fixed epic formulas [. . .]" (Ibid, 216) to "[. . .] the characteristic capacity of mythological space to shape *other* nonspatial (semantic, value, etc.) relations" (Ibid, 216), the example provided fits many of the recurring motifs, especially within the sample story chosen for this work:

> The plot of myth as text is very often based on the hero's crossing the border of a 'cramped', closed space and passing into a limitless world that lies beyond. [. . .] A mythological plot of this type begins with the passage into a world in which the names of objects are unknown to man. This gives rise to plots about the inevitable destruction of heroes who go out into the external world without knowledge of a nonhuman system of nomination, and the survival of the hero who in a miraculous fashion acquires such knowledge. (Ibid, 216-7)

The proper names that fuel mythological thought and the characters that the readers certainly correlate to the importance of the titles or proper names within the mythical semiospheres as formed within the text, and as the primary form of identity-formation and characterization of the agential layer of mythical semiosis, the layer that is most readily related to. The moment of definition of Nuada Argetlamh, for example, is the moment he receives what is to be both his epithet and full name. Likewise, whenever a change of identity is needed, many times this shift comes in the form of a change of title or name--"A new name corresponds to a new state," as Lotman and Uspenski put it (Ibid, 222). The relational existence of the characters and agents, however, is simply summarized by this—rather the name, the semiotic and relational stand-in for the object or character is further defined by the actions (mytheme sequences according to Liszka), a point that the two agree on, albeit briefly;

> Such a method of transmitting verbal meanings reveals with particular clearness the mythologism of thinking, since the action is not abstracted from the object, but is integrated with the performer and can generally function as the state of the proper name. (Ibid, 218)

Such actions, the verb-oriented side of one's identity, play into more than just the creation of a character's name; they also work towards the defining of cultural boundaries (and by extent, accepted boundaries by the audience), and in establishing axes of accepted and sympathetic behavior. In the case of mythical thought and characterization, this is more commonly seen as a dichotomy of good or evil, or more spiritually, holy or unholy.

> The sacred (the sense of the spiritual) and the profane (the sense of the body and the instincts) constitute unconscious psychic impulses that have always sought expression in tandem, despite efforts to eradicate one or the other with political and social experiments ranging from totalitarianism to religious fundamentalism. This psychic dualism is the likely source for culture, a communal system allowing for the routine expression of these two impulses. As history testifies, any attempt to thwart such dualistic expression seems destined to fail. (Danesi 2009: 1-2)

This binary opposition is of course very much a staple of mythological thought as a whole, and of course provides a very easily translatable concept that allows an audience to rally behind, providing strong base for the creation and sustaining of the mytheme sequences and the relational entities that encompass them. The latter is discussed below.

Despite being defined earlier as mythemic sequences, and then further refined as a specific level of the myth's construction as the agents, and the construction of the proper names can, as seen earlier, be comprised of the same base units, with the proper names and nominative metalanguage consisting of actions that brought them to reality and maintained them, there remains the point of their continuity and resilience. This has been summarized earlier through the term "relational entities," and it is to be understood as the human, or audience- driven aspect of the sharing, reading, and communicating of the semiotics of myths as a whole. Of course, this cannot be the case for every viewer, listener, or reader, but that the stories and myths as a whole continue to be told as part of an oral tradition, and even have spread into the realm of popular culture, be it film or comic certainly imply a level of comprehension, empathy, and even a desire to relate to the characters and events depicted in such fanciful tales. Explaining such a factor then becomes a matter of terminology and is most easily reflected in the very ideas of the model or competent audience or reader, per Umberto Eco in *The Role of the Reader*. Simply put, the idea is that each text, whether authored or simply recited and told, in any form, presupposes a certain type of audience or populace that will find a connection or meaning within it, relate, reflect, and bring it alive to themselves, and that to connect or relate to a story presupposes a

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certain level of prior-knowledge or competence within the audience. This in turn automatically forms a semiotic or line of communication with, and in turn begins the process of resurrecting the oldened gods and heroes as relational entities by their very competence and predisposition towards forming such semiotic bonds. What exactly the meaning or symbolism within a semiotic unit is can be summarized better via Lotmanian thought; mythology or mythologic thought is a compressed symbol or sign.

Per the terminology borrowed from Smith in 2017, these would be the earlier mentioned "relational entities" that the audience creates and interacts with to comprehend and enjoy the movie. The term itself can be seen as the culmination of the proper name (nominativity and mythic structure per Lotman & Uspenski) and the agential level of myth, both of which are comprised of the actions taken and that make the plot of the myth itself, the mytheme sequences (Liszka's terminology). At its most basic structural level, the "relational entities" that are being tracked and translated for the audience and humans are the actions and deeds that underly and create the gods and creatures.

How these sequences and agents survive and continue to be related and made real for the communicative and self-reflective purposes of humanity then can best be explained through the concept of intermedial or intersemiotic translation. Used and described heavily in Peeter Torop's various works, the act of translating a sign or in this case, mythical motif (Liszka's mytheme sequences) inherently will change or transform many aspects of the source material or text. Yet these basic units are claimed to stay the same, something that implies a certain level of resilience of them. Taking an example from earlier, it would be the name or the thought and association with the name that Lotman emphasizes within his myth- but for the purposes of this work, that is only one particular level. Though examples will wait for the stories/ texts and the analysis section, a motif or recurring pattern may not necessarily be a name, but the idea itself is just as, if not more important to mythic composition and their comprehension than names alone. A title or epithet still falls into that larger category, after all. The process of compiling such data from the stories is a further concern, but one that will be handled in a direct and simple manner. Following the overview of the three source texts- the myths or stories, if you will- a brief overview of motifs, along with similar examples as seen or demonstrated in other cultures and their mythological consciousnesses will be given, before a summary table of their contents and

the discussion prior will be provided for later reference. In this way, it is hoped that a consistent viewing method or display that will be followed throughout the work as a whole can aid at least partially in the clarity of the topic.

Of the many forms of media within the modern era that take inspiration from, if not straight-up refer or recycle the units, plot, and even names of the older texts and sources, cinematic or filmic adaptations offer some of the most straightforward yet multifaceted avenues or opportunities of expression of the aforementioned narratives, names, etc. Of course there is far more to it than just that; creative minds have turned back to earlier works for as long as human behavior has repeated itself, which, as discussed in the following section, is a frequent occurrence. In the early to mid1900s for example, several "[. . .] authors such as Lloyd Alexander, Susan Cooper, Nancy Bond, Alan Garner, J.R.R. Tolkein, and Evangeline Walton [. . .]" (Sullivan 2011: 14) had already begun reinterpreting or translating the older stories into (then) modern sensibilities and terminology, subtly shifting the mythical units and plots to fit with their intended messages or themes. Artists- painters (traditional, digital, or some composite), musicians, sculptors, and the like- have reused the imagery and motifs/ leitmotifs from legends and stories well into modernity: the Polish artist Jakub Rozalski (*Duel*, *Where the Ancient Pagan Temple Once had Stood*, etc) and the band Blind Guardian (*Imaginations from the Other Side* as an album dedicated almost exclusively to Arthurian myth, and an earlier album entitled *Nightfall in Middle-Earth* to name two of their myriad examples) provide two samples of this tendency, both Celtic and more general.

These forms of media however, only cover one avenue of communication or semiotic awareness, or even more specific subsections of one in the case of literature or novels (verbal- visual). Paintings and other such forms of art work through the visual sense or avenue, while music appeals to the audience through the audio avenue and senses, allowing for a far more compact and easily analyzed creation or semiotic existence. They are not, however, the full representation of experiential existence, or a full communication of the semiotic "life" that myths and ideas can and often do take on. For this sort of more complete translation from myth to reality, it is more prudent to examine multimedial forms, such as the play or theater, the recently developed medium of the video game (such as Witcher 3: The Wild Hunt), or, in the case of this

paper, cinema and film. The interplay and creation or translation of myth into reality is more advanced (theoretically) due to the unique composition of these aggregates. In the case of film:

> Since movies are primarily a composite of visual and literary effects, and their auditory accompaniment secondarily, the visual, literary, and the sonic in them interweave as artful means by which filmmakers express or manifest mythical and philosophical concepts that enrich the cinematic experience they induce. (Singer 2008: 3)

There is more to it, however:

> Being a visual art, film differs from that – as ordinary life does – insofar as it shows it us directly the persons to whom the words refer, and through who we are to achieve the meaningfulness of thought and sensation we hope to find. (Ibid, 6)

The same is certainly true of the other multimedial examples, though to varying degrees; whereas theater has a limited range of viewing or line of effect to those involved in the communication (the angles the audience can view and experience the medium, hear it, etc) and range of environmental manipulation, and video games are the topic of many other discussions, being subject to the study and concepts of gameification and all that is associated with it, as well as the limitations on its semiotic or translator capacity of mythological concepts/ motifs via the rendering capacities and hardware that such mediums inherently suffer from. This is, however, not the case with all films; even with the rise of CGI and other such digital special effects, the popularity of movies that echo these mythic motifs- *The Avengers*, Marvel's *Thor* trilogy, the *Hellboy* movies, *The Lord of the Rings* and *The Hobbit* trilogies- have a certain reality to them that allows them to enthrall or connect to their audience. And this is not just on a spectacle-level; the audience is meant to be brought into the realm and setting of the movies or the source material, into it's own world, or semiosphere. What modern viewers now call "suspension of disbelief," or a willing acceptance and entering into the realm of the myths and the mythical units that create such stories, can be seen as similar to this. According to Singer, one of the inherent benefits of the cinematic medium come from the versatility of the semiotic avenues available to cinema; the grounding nature of having live, physical humans much like a theater without the limitations of sight lines and the issues associated with audio projection and the limited lighting and environment semiotic control of a stage production with limited space. These more dynamic aspects of camera work and framing (both the aforementioned visual conduit, along with the control of the audio and environmental aspects) it shares with the far more interactive story-telling immersion of video gaming, though it is not an interactive experience per say, nor is it attached to the study of gameification. What it does have as an

advantage is a (relatively) lessened danger of falling into the disillusionment or loss of the dream-like quality needed for the continued existence of the semiosphere the medium is intended to create- lost partially due to the issue of the concept of the "uncanny valley that so many attempts at photo-realistic portrayals of digital-only effects and renderings can have. While it is not making the claim that cinema or film is the ideal medium for reconveying myths, stories, and the ideals and names associated with such into the modern eye, it is certainly a strong reason for the choice of the medium for this analysis:

> Whether or not explicit myths exist in films, they duplicate as a whole these features of the dreaming state. Movies became the principal art form of our age when they did because it was only a hundred or so years ago that technology attained the capacity to combine the making of myths with a vivid simulation in conscious experience if what happens every night when we go to sleep.
>
> At the same time, film also retains the kind of kind of one-to-one contact with a storyteller that some bard or shaman might effect in primitive societies. [. . .] We identify with the camera inasmuch as we see and hear what it does and wants us to see and hear. The mesmerization in watching movies follows upon this act of identification. (Ibid, 5-6)

It is this sort of robusticity that leads Singer to continue, stating

> Film goes further: it transfers the mythological representation out of the theater itself and into the realm of nature and society, where it still takes place aesthetically but now can be observed as if it duplicated what we might encounter in our commonplace immersion in the everyday world of sight and sound. (Ibid, 7)

At this juncture, it is pertinent to acknowledge a large concern that could be voiced about the source of movie semiosis. Singer's works hold a rather contentious position within academia, in no small part due to his emphasis and association to Freudian methodology and theories. Whether the charges leveled at Freud and his psychoanalytic methodology truly mean it is without value of any sort is, of course, far outside the scope and topic of this paper, but that it does potential damage to the argument as presented within this paper is important.

A concession must be made that filmic semiosis is not the strongest aspect of this work—nor does it need to be. Mentioned above, the focus within the film is in fact the translation and transformation of the mytheme units that compose the proper names, and the relational entities that the audience (model, competent, or actual) creates a mental and semiotic dialogue with, symbols and sign systems that can be seen and demonstrated in the physical realm simply by observing body-language or humans going about their daily lives. The camera and cinematic techniques that aid in meaning generation and the communicative and representational capacities of the medium, along with the multiple semiotic avenues (audible, visual, etc) certainly aid and

provide the framework for the comprehension and analysis of any filmic work or translation. However, at least in the case Del Toro's adaptation and translation, they largely serve only to accentuate or emphasize the core concepts and actions, those of the mytheme sequences. In this case, as long as no aspect of the Freudian thinking and "dream-like" existence is core and important to the thesis and paper, then simply examining and referencing the methodology of Singer should be acceptable. As alluded to briefly above, then, the techniques used in such a communication or translation are multifarious and allow for breaking down of even a single scene or instance of cinema into an individual frame that can then be recounted into the totality. Such tools include, but are not limited to:

> By using the technical devices of panning, tracking, zooming, alternating shots that are close, medium, long, and all the rest of normal cinematography, as well as the systematic cutting that goes into the eventual editing, film instills in members of the audience a sense of distance from anything they might see outside the theater or within it before the lights are turned down. This distancing puts the spectators to the finished product into a receptive attitude toward narratives that are unlike life itself precisely *because* they are mythic or include mythic aspects. [. . .] The mythic experience combines both characteristics, the unreal as well as the real, the unnatural as well as the natural. In film their visual, sonic, and even kinesthetic components are joined as in no other art form. (Ibid, 9-10)

CHAPTER 2: Objects and Analysis

4. History—"For all the variety in its concrete manifestations, mythologism in some degree can be observed in the most divergent cultures and in general is a significantly stable factor in the history of culture." (Lotman & Uspensky 1978: 221)

A complete or even satisfactory historiography of the culture would be a far lengthier and ultimately fruitless endeavor; Indeed, attempting to chronicle any sort of culture and the ideas associated, through its neighboring regions and inter-regional trade and interactions, their cross-cultural exchange of cultural units and the interplay and changing of the myths that such interactions had, spanning over centuries and millennia and taking the form of the aforementioned interactions as well as conversion of religions (from the religion of the circle to the religion of the cross, as the translations of Ellis put it) , along with wars and other such incredibly complex sorts of semiotic and historical phenomena would require a book all its own, rather than a thesis. Nevertheless, as the understanding of the fae and the Celtic myths is inherently tied to the ebb and flow of human culture and history, some sort of coverage is necessary, if only to provide a bare-bones framework of understanding and context of the three stories that are to come.

Thus, the challenge then become compressing what amounts to effectively two thousand years of mythic, cultural, and (eventually expanding into) international history on a globally semiotic scale into a brief, but still relevant and at least slightly informative format. The simplest and fastest answer would be to narrow the scope, ie focus only on the myths of the fae/ gods they represent and the semiotic units that compose each, and to cover such a vast expanse of time using a particular form of montage – temporal montage, as used initially by Manovich in *Language of New Media*. As much of human experience or history can be analyzed or described as a series narratives and texts, similar to the myths that are often used to explicate them, the methodology is not as far-fetched as it may seem. Returning to the concept of montage then, we find it is well explained by Professor Peeter Torop of the University of Tartu;

> This possibility of describing translation ideologically is similar to the chronotopical description of intersemiotic translation. Montage is a useful method for comparing the ideological and chronotopical aspects of intersemiotic translation. Implicitly, every written verbal text has two sides – the verbal and the pictorial. In intersemiotic translation both sides are explicit. [. . .] Montage can be regarded as a universal cultural-analytic concept that is productive on the levels of language, text, as well as culture. The basic semiotic binarities in defining montage mechanisms are discreteness and continuity on the level of language, textuality and processuality on the level of text, and narrativity and performativity on the level of semiosphere. Chronotopical levels constitute an example of horizontal montage for sometimes important differences exist in texts between the topographical storyworld as a reality, the individual worlds or subjectivity of the perception of the world by participants in events, and the conceptual world or authorial synthesis of all aspects of text. (Torop 2013: 247)

In this vein, the myths of the Celts, their pantheon, and the condition of their languages and studies are frequently, and some would argue, one and the same. As the stories were originally told in their native tongue, it seems a fair place to start;

> In studying Celtic mythology, it is essential to study the Celtic languages in which that mythology is first recorded.
>
> Although our first surviving inscription in a Continental Celtic language dates from the sixth century BC, and we have over two hundred inscriptions mainly from the fourth and third centuries BC, Celtic mythology was not recorded until the Christian era: and then only in the insular Celtic languages, mainly Irish and Welsh. (Ellis 2002: 5)

With the advent of further archaeological finds and considering other cultural recordings of them, it should be taken as a sort of given that the historical origins of the myths and the ideas that go into them would in fact date back even further. The exact date for the origin of the culture as a whole can be accepted as an abstract, however- the key point is that the texts themselves date back to pre-Christian times and likely well into the origins of the iron age. This is hardly surprising – theories abound that link the Celtic and fae myths to far earlier works and motifs of the Indus river valley mythos:

> The fact that many of the surviving Irish tales show some remarkable resemblances to themes, stories and even names in the sagas of the Indian *Vedas*, written in Sanskrit at the start of the first millennium BC, shows just how ancient they may be. [. . .] Professor Myles Dillon, in *Celts and Aryans: Survival of Indo-European Speech and Society* (1975) has pointed out that 'parallelism between the Irish and Hindu law-books, both of them the work of a privileged professional class, is often surprisingly close; it extends not merely to form and technique but even to diction'. As Professor Calvert Watkins of Harvard has argued, of all the Celtic linguistic remains, Old Irish represents an extraordinarily archaic and conservative linguisitic tradition within the Indo-European field. (Ibid, 7-8)

> Even terms relating to cosmology may be seen to have comparisons in Celtic and Vedic culture. The similarities of the Hindu calendar and Celtic Calendar – the latter example being the Coligny calendar, found in 1897 – have been seen to be remarkably close. Dr Garett Olmsted, who has made the most recent examination of the calendar, points out that the calendar's original computation and its astronomical observations and calculations put its origin to 1100 BC. [. . .] So the most exciting thing about the study of Celtic linguistics and mythology is that we are not just pursuing the cultural origins of the Celts, we are actually pushing back the boundaries of our knowledge of an all Indo-European culture. (Ibid, 11)

With such a long pedigree then, along with the assertion that Ellis makes that many of the stories that he recorded within his collection that he was told or heard them during his youth and growth, it would seem a fair assertion to make that at least the basic plots and character archetypes would have been well established by the late BCE. How much of that remained intact as the stories were first written down, however, is debatable, and is a point of concern amongst scholars who study mythological cycles of any sort. In the case of the Celtic and fae, their recording occurred at a much later point, well after the introduction and potentially mutative influence of a foreign religion- Christianity.

> When the Celtic myths, as represented in Old Irish and Old Welsh, came to be written down, Christianity had taken a firm hold and those who were writing the stories tended to be Christian scribes working in religious houses. Therefore there was a tendency to bowdlerize the more ancient stories about the gods and goddesses. The priests of the former pagan religion were denigrated as wizards and sorcerers. A Christian veneer was given to the pagan vibrancy of the myths and tales. Even the gods and goddesses were demoted to Other-world spirits and entities and even fairies. (Ibid, 6-7)

This demotion was not the only change or transformation the old gods endured with the interaction with the new religion; even fundamental actions or overarching themes across entire bodies of works were changed or omitted byt the scribes.

> Because of this Christian bowdlerization of the stories, some scholars have argued that our knowledge of Celtic mythology is highly fragmentary. In its strictest sense, mythology would refer to the sum total of religious narratives which are thought to interpret and affirm the cultural experience of a people, as well as religious and social institutions. Dr Bernhard Maier is inclined to believe that the medieval records are no true reflections of pre-Christian Celtic mythology. I would venture that, examining these stories from an Indo-European viewpoint, the pre-Christian motifs can be discerned. (Ibid, 7)

Though the dates can be seen as up for debate within a certain range, the important aspect to note is that with the first written version of the core material, a major transformation had occurred to

the formerly verbal texts. The transformation was not only just a physical or medial one, however: through bowdlerizing the Celtic stories, Christianity, the values and ideals it represented, and the powers that were associated with the new "religion of the cross" caused a large meaning or paradigm shift. This, in turn can be seen to be one of the first major reinterpretations of the core semiotic unit or symbols that compose the core texts.

This pattern, of course, would be repeated time and again every time a new historical epoch or even new writer attempted to interact or extract meaning from the Celtic stories and the Gods and heroes they speak of. The beings and their stories, however, were still regarded with respect, if not for them themselves then for the lessons and powers they represented. Even as the middle ages — where superstition and experiential/ practical knowledge (cenoscopic knowledge as defined earlier) were the fundamental tools and truths for understanding the world – proceeded into the Renaissance, where ideoscopic knowledge rapidly grew in importance starting with the rise of Humanism, the prior experience-oriented existence and the stories associated with it did not vanish or even become eclipsed.

> Indeed, in the ancient world, no distinction was made between alchemy and chemistry, astrology and astronomy, numeration numerology. It was only after the Renaissance that alchemy, astrology, and numerology were relegated to the status of superstitious beliefs. Paradoxically, the Renaissance at first encouraged interest in the ancient symbols and in their relation to rational-logical philosophical ones. (Danesi 2009: 6)

That transformation would come at the very end of the Renaissance and continue to reshape western and eventually the global society from there.   Along with the creation and rise of the printing press, which began bringing new forms of literature and literacy to the masses (pulp novels), the rise of rationalism, or Cartesian and Kantian philosophy within the seventeenth and eighteenth centuries served two purposes. The first were as indicators of how massive the shift was. The second was, as Deely mentioned in his presentation to the 2015/2016 congress of the Semiotic Society of America, catalysts of the transformation and the sudden loss of value of what had, for the majority of human history had been the dominant paradigm (cenoscopic knowledge)- at least on the surface and within the overall eye of what would come to called, later on, pop culture:

> By the time of the Enlightenment in the eighteenth century, however, science and philosophy had cut themselves permanently off from the mythic symbolism of their own past seeking only rational means to understand nature and reality.

But the separation was not complete. Indeed, modern sciences such as astronomy and chemistry use many of the astrological and alchemical symbols of the past, seemingly unaware of the linkage. To this day, the boundaries between mythic and logical symbolism are, in fact, rarely clear-cut. (Danesi 2009: 6)

The repercussions on mythology around all of Europe thanks to this transformation of values, from imagination, allegory, and analogy to that of absolutism within static and scientific parameters, logic and the mind of man (in the sense of the gender as well as the species) was, needless to say, profound. Demonstrated/ Exemplified (make a decision here) within the novel *The Name of the Rose* by Umberto Eco, albeit in a (likely purposefully ironic or analogical method, considering the author) unexpected form of media, the effect of import was upon the then already-disgraced and downtrodden semiotic units of Celtic myth, especially as the Industrial and modern eras rolled around. By the nineteenth century, the attitudes established within the last transformation had become thoroughly embedded within most all spheres of academics, including, unfortunately for Celtic myths, literary analysis and the newly forming English departments. This is not to say that there weren't those who pushed back against this trend: the romanticists and figures like William Yeats, and his reactions to other scholars such as Ernest Renan and Matthew Arnold, along with the counter cultural movement of Romanticism, which looked nostalgically backwards on Arthurian and the more ancient Celtic units and stories as a fundamental counter to the increasing disenchantment many within the ever-modernizing world were beginning to feel:

In 'The Study of Celtic Literature,' Arnold makes two major points. The first, as I have already mentioned, is his assertion that philology be the method of analyses to access the Celtic materials. Second, he argues for 'a Celtic element in the English nature. . . [that] manifests itself in our spirit and or literature' (73) (Sullivan 2011: 10)

Yeats in particular was prolific and emphatic in the resurgence of the Celtic and native stories of the British Isles, going further than even Renan and Arnold:

Yeats acknowledges both Renan and Arnold in his essay, 'The Celtic Element in Literature' (1897), and extends their argument for a Celtic influence among all the ancient literatures of Northern and Western Europe. He argues that:

'Literature dwindles to a mere chronicle of circumstance, or passionless phantastes, and passionless meditations, unless it is constantly flooded with the passions and beliefs of ancient times, and that of all the fountains of the passions and beliefs of ancient times in Europe . . . the Celtic alone has been for centuries close to the main river of European literature [290]. (Ibid, 10)

Nevertheless, the late Renaissance transformation discussed earlier had already taken such a thorough root that, along with inherent biases against the parent culture of the myths in question

in the immediately surrounding area, there was little room or tolerance for the ideals and symbols that had once inspired the Isles:

> Yeats's prediction that the Celtic materials would be a new literary intoxication for the twentieth century did not, obviously, come true – for several reasons. The first was the Western European cultural preference for the Mediterranean myths and legends that had not waned much in popularity or influence since their whole scale importation into English culture in the sixteenth and seventeenth centuries. [. . .] The second factor was a tribal and political one. The Welsh, the Scots, and the Irish were of a different tribal stock from the Anglo-Saxon English; that, in addition to the constant political and military friction between the two groups, has caused a great deal of resentment on both sides as well as a feeling on the part of the English that the others, whom they had conquered and annexed (more or less), were inferior. [. . .] The third factor had to do with the development of nineteenth- and twentieth- century fiction itself. On one hand, the elite or mainstream novel became relentlessly realistic; that is, the authors of such novels presented a fictionalized version of the society they saw around them, depicting the struggles of real (if slightly exaggerated, perhaps) people in the real (if slightly exaggerated) world. [. . .] Serious study of serious (i.e., realistic) literature was the hallmark of English departments for the first three-quarters of the twentieth century, and there was no place in serious and realistic literature for knights, wizards, fairies, dragons, magic rings, cloaks of invisibility, and the like. (Ibid, 11-2)

This was not the only reason, however. There was also an inherent discounting of it within the academic circles of the time, associated with both inherent cultural biases and the presentational opportunities and media outlets afforded to it. This all combined with old-fashioned human pride:

> In addition to the rise of modern realistic fiction, however, the late nineteenth century saw the rise of popular literature, and the early twentieth century saw an explosion of what has come to be called pulp fiction – so named for the cheap paper on which it was originally printed. This popular literature was, by design, written and sold to a lower socio-economic group whom the publishers and other cultural powers-that-be felt needed both strong plots lines (to keep their attention) and a clearly defined moral structure (for their edification). [. . .] Thus, the Celtic materials become triply damned as a literary influence: First, because they are Celtic and not Mediterranean; Second, because they are Celtic and therefore from a second-rate culture group; and Third, because they are used in a discredited form of literature, damned not for its quality, or lack thereof, but for its fantastic content. And to make matters worse, some of the authors mentioned above write for children, and *everyone* knows that children's literature is not as good (i.e., serious, aesthetically and philosophically sophisticated, important) as realistic literature for adults. And what serious scholar wants to hitch his academic wagon to such a discredited star? (Ibid, 13-4)

Despite the inherent biases against it, and especially with the supposed rational emphasis that a preference for Mediterranean thought and myths that he prior transformation had wrought, this epoch too had another transformation and cycling of the meaning of the myths, as the nineteenth century saw the rise of nationalism and the founding of many new individual cultural and state-wide identities, and the early twentieth century began. The sudden influx of cultural pride and the power that those older, nation-specific myths and the symbols they represented was one source of the next transformation. Another, associated with the rapid advances in technology offering new and exciting types of media for old and new ideals and representamen to be translated and explored in, was the coining of a term for a phenomenon that was not particularly

new to humanity, but certainly came into a life of its own in the "Roaring Twenties" within America- pop culture.

> Around a century ago, a form of culture emerged to counteract such repression. Despite efforts to fight it with censorship and prohibition, it caught on across the country. Pop culture (as it is now called), crystallized in the early 1920s as an unconscious vehicle for the expression of previously repressed profane impulses. [. . .] It entered the cultural mainstream in 1923—the year in which a Broadway musical, *Runnin' Wild*, helped transform the Charleston, a sexually suggestive dance loved by the flappers, into a craze for the young (and the young at heart) throughout the nation. [. . .] By 1930, the flapper lifestyle was spreading to all corners of American society and to other parts of the world as well. Its emotional power could not be curtailed [. . .] Its profane spirit was then, and is now, an unstoppable social force, challenging moral stodginess and aesthetic pretentiousness in tandem. Pop culture has been *the* driving force behind American social change since the Roaring Twenties, simultaneously triggering an unprecedented society-wide debate about art, sex, and 'true culture' that is still ongoing. (Danesi 2009: 2)

It was towards the tale-end of the twenties and into what would be called "The Great Depression" of the nineteen-thirties within America that authors like Evangeline Walton brought the Celtic myths and their units across the ocean and began a more wide-spread appreciation of the stories, their characters, and their symbols to a far greater audience. By the nineteen-sixties, when they and other similar pulp-novels and writers who took and transformed or translated the units into an updated, more modern version for the general populace to consume in turn expand with, further developments in the media form of cinema had opened up a new and exciting way to depict and explore the values and stories- a truly transmedial experience and world had come into bloom for the Celtic (and other) semiotic units.

4.I-- Method and Strategy—At least one key aspect readily demonstrated is the importance that interactions between different ideologies and their semiospheres have on the formation and long-term comprehension and retention of core relational entities within myths. To say that these sorts of conflicts are expected and that the interplay that helps forge identities would also impact the inevitable translation that has occurred would be a vast understatement. Any sort of process in which information and ideas are exchanged will inherently shift the semiotic relations and interpretations that the stories, the semiospheres they represent, and the beings that dwell and act within them, though the degree of change or warpage can drastically vary. This in turn changes the potential meanings and perceptions of the entities that people across the vastness of human history will see as they hear and interact with the narratives.

Within the admittedly brief sample of history that was provided here, for example, there can be seen at least two major points of translational upheaval or change that fundamentally shifted the

paradigms and relations most commonly sighted within the text. The introduction of Christianity, along with the shift to a logic- and reason-derived cognition, comprehension, and communication of course changed much of Europe as a whole, but the impact upon the Celtic traditions is highly pronounced in both.   As Dr. Richard Smith stated,

> While the animistic ontology was vividly expressed in Neolithic and ancient cultures of Western Europe, the response of Christianity beginning in the fifth century was to contest harshly and label animistic beliefs by the pejorative terms *pagan* and *heathen*. With the widespread adoption of Christianity in the early Middle Ages, for the European people who would become the direct ancestors of modern culture, the animistic natural world ontology was now dangerous and forbidden. Untamed nature as no longer a 'plus' place of affinity to establish clans and gather medicine; instead the natural world became a 'minus' place or fear-inducing 'wild-deer-ness' (Cronon 1995: 382) (Smith 2016: 158)

This condition was only exacerbated further by the further devaluation of the traditional values and shrinking of meaning that the texts, the semiospheres within, and characters that provided key points of contact and communication.   The influence and rise of Christianity, along with the scribes that recorded the stories and thus had the most interaction and long-term physical (written) relations with the myths, first reduced the texts to beings and worlds to be avoided or feared, names and existences to be related to only in terms of negativity and shame, with little else to offer. The enlightenment reduced the semiotic value of such entities like Nuada Argetlamh or the great heroes like Cu Chulainn, their struggles and the lessons they represented to complete obsolescence, irrelevant to the rational, scientific human mind, a mind which had no need or use for understanding or relating to such fictitious entities that had no intellectual thinking lives of their own. This is, of course, not accounting for the late resurgence or the later reasons or many other interactions and communications that led to the recording of such myths and tales in the later centuries.   Examples of this include the rise of nationalism and country-pride, the desire and usefulness of having a national identity and narrative that could unite the people, the surge of romanticism as a counter cultural response to the state the enlightenment thinking had turned humanity towards.

To account or try and explain every possible intersection and outcome is not only beyond the scope of this paper, however, but would add only the barest hint to the analysis of the topics at hand—even though Liszka is referring specifically to the agential level of myths, the statement that

> A general analysis or chart of features of every possible dramatis persona is probably not possible, but neither is it necessary, since there is no reason to look outside the culture for their characterization. (Liszka 1989: 121)

This in turn provides a basic idea of why a historical overview is needed to fully comprehend the story and the gods and agents that appear within them. A sign only holds meaning so long as it is within a semiosphere or similar framing device that allows for its comprehension and communication. In this case, that framing device is the culture that the myths in question were originally from, and to trace how that initial framing device had expanded via new forms of media and a spreading awareness of the materials that were once limited by country- and distinctly cultural boundaries. And in many ways the expanded boundaries have only increased the awareness of the mythical boundaries that the stories, and thus the proper names, hold their greatest initial significance in;

> Shared enjoyment allows for shared engagement, but also appears to counter any overly universalizing tendency – after all, if Welsh myth lost its essential location in the idea of *Wales*, the source of enjoyment would be correspondingly diminished. Thus, reading history and mythology in terms of pleasure and performance may point the way toward a space for a successfully cosmopolitan identity, knowingly constructed, playful, and fluid, as new players may enter into the imagined world at any time, bringing with them new ideas or reinforcing traditional themes. (Becker and Noone 2011: 4)

The boundaries of course had to remain intact in at least some extent, for they also played a narrative role as well, providing the delimitations of where the metatext and metalanguage (proper names included of course) ended and where the audience's own capacity for understanding and for creating a new framing device, a frame of reference and relation, began. In other words, the history of the culture, and by extent the events that helped shape the myths and the translations that are available today, provides the semiosphere or context into which those that relate to the deeds and gods that performed them, must enter and have at least a basic comprehension of to engage with. These interactions, in turn, spur on new interactions and translations or transformations, and so the process can repeat, across new media as the audience expands further. The baseline was simply set long ago, and needs to be comprehensible.

5.Source Story: *The Ever-Living Ones*—The translation referred to with this study comes from the work *Celtic Myths and Legends* by Peter Berresford Ellis, who recorded the origin story as "The Ever- Living Ones." Sharing a common cultural background among the Welsh, Irish, and Scottish populations, the collective pantheon during pre-Christian times were referred to as the Children of Danu, or the Tuatha De Danaan, which existed in a time before mortals arrived on the British and Irish Isles. The origins of the pantheon predictably coincide with the origins of the world (or at least the Isles, that aspect of the world). The structure of their cosmological and

world views can most easily be understood to exist in terms of the Lotmanian concept of the semiosphere, once united, but with the advent of mortals separated into two distinct existences-the mortal or material realm and that of the other world or gods and fae. That the split occurred later on within the history as presented in the myths a key point that will be discussed in further depth later. For now, the simple acknowledgement of this particular semiotic shift is important at the outset, due to how the "ending" of the myth creates a somewhat circular narrative and chain of meaning, which in turn sets a large paradigm for Celtic mythology as a whole.

At the very beginning of existence, according to Ellis' translation, there was nothing but a wasteland of primordial chaos- "Arid deserts and black bubbling volcanoes, covered by swirling clouds of gases, scarred the grim visage of the newborn world. It was, as yet, the time of the great void" (Ellis 2002: 25). Into this world came the first waters, the Goddess Danu or the divine waters, from where the Tuatha derive their name from (Tuatha De Danaan- The Children of Danu), and as the waters purified and reshaped the world, the sacred oak named Bile sprung up from the ground, forming the second half of the first two divinities (or the first two-thirds, but this will be discussed later) as the primal God to Danu. From their union sprung, in the form of two acorns, one male and one female, which became Dagda and Brigid, the two eldest of the Tuatha and the original rulers, respectively. Given the task of settling and taming the world in the name of Danu and her Children, they settled near the river Danube (named after their mother goddess), creating "[. . .] four great bright cities [. . .]" (Ibid, 26).

Explaining the origin of the druids, the Celtic wise-folk and spiritual leaders, from the taboo of speaking the name of the great oak tree, and the rise of Brigid, the eldest female Tuatha as the shining beacon of knowledge, wisdom and civilization as a whole through the imbibing of the essences of her mother and father, the four cities came to be known for their inhabitants, each of which was associated with a different god and divine artifact. As the time of their children's destiny and migration came,

> [. . .] one day, The Dagda, Father of the Gods, and Brigid, the Exalted One, called their children to them[. . .] 'You have tarried here long enough. The Earth needs to be peopled and needs your wisdom to advise and direct them, so that they may live lives of virtue and merit. Our Mother, Danu, has directed you to move towards the place where the bright sun vanishes each evening.'[. . .] 'Why should we go there?' demanded Nuada, the favorite son of The Dagda.[. . .] 'Because it is your destiny,' replied Brigid. 'And you, Nuada, shall lead your brothers and sisters, and their children, and the land that you shall come to will be called Inisfail, the Island of Destiny. There shall you abide until your destiny is fulfilled.'[. . .] 'If it is our destiny,' said another of The Dagda's sons, named Ogma, 'then we shall accept it.' (Ibid, 26-7)

With their path laid out clearly, the Tuatha were given the first and greatest warning of their collective enemy, the children of Danu's sister, Domnu (the extra 'third' of the great primordial divinities, as mentioned above). Called the Fomorians, they attempted to claim Inisfail for themselves, against the decree and laws of the 'good' divinities, or to go against prophecy, a recurring motif that almost without exception ends in divine retribution within the Celtic mythos. As they set sail to their lands, three goddesses, the offspring of Ogma, began scheming between each other to see who would have the new lands named after them. Upon arriving, however, they discovered that the lands were already besieged by an unknown, and never fully explained race- The Firbolg. The two factions warred, and though he lost his right hand and thus his right to rule (a taboo within the Tuatha culture- a leader/ king must be perfect and whole), Nuada succeeded in slaying the Firbolg's king and driving them from Inisfail. Even a new hand crafted from silver for him by the god of all physicians, Dian Cecht, could not override this rule, and so their second king was chosen, and in a poor decision, knelt and bowed to the will of the Fomorians, even as Dian Cecht married one of his daughters off to their crown prince to secure an alliance.

The aforementioned crown prince of the Fomorii, Bres, predictably failed to keep his word, and oppressed and overtaxed the Tuatha, leading to the inevitable war, though Nuada regained a proper flesh and blood hand created for him by the son of Dian Cecht to return to his role of leadership. As the battle wore on, Bres, becoming aware of how the Tuatha never seemed to stay dead and the superiority of their arms and armor, sought to mitigate these advantages, having his own children infiltrate the ranks of the Tuatha and eliminate the sources of their title, "the Ever-Living Ones." Eliminating the blacksmith god allowed the Fomorians to pinpoint the source of their seeming immortality- a mystic spring that, when a dead Tuatha was placed in it, would resurrect them. Though it cost him the life of one of his children, Bres was able to destroy the spring, and in the following battles, the casualties of the Tuathas began mounting, especially as the great lord of the Fomorians, their champion and greatest fighter, Balor of the Evil Eye took to the field. Meeting Nuada on the field,

> To the field of slaughter came Balor of the Evil Eye, son of Buarainech, the most formidable of the Fomorii champions. He had one great eye, whose gaze was so malevolent that it destroyed whosoever looked upon it[. . .] in the end, after shield was shattered, after spear was bent and sword was broken into pieces, it was the blood of Nuada that gushed in a never ending stream into the earth of the Island of

Destiny. And not content in this slaughter, Balor turned upon one of Nuada's beautiful wives, Macha the Personification of Battles, goddess of warriors, and slew her also. Nor did Dian Cecht have the means to restore life to them. (Ibid, 31)

As the tide turned against the Tuatha, the one god they had attempted to protect and keep from the field above all else, Lugh, the wisest of the gods, entered the battle. Despite attempting to ban him from combat, as his knowledge and skills were needed to aid humanity, Lugh entered into the melee, and challenged Balor to a duel. Amazed at the sheer bravado or madness a warrior would have to challenge him, Balor commanded his servants to open his eye so that he could see the challenger, where upon Lugh hurled a stone from a sling through it, tearing through brain and eye in one attack, and crippling and killing the greatest of the Fomorians. At this, the tide shifted once again, and the Fomorians found themselves conquered. Bres, upon begging for his life, found it spared under the condition that they teach the Tuatha the best times for agriculture and other survival amenities upon Inisfail. For his deeds, Lugh was named the king of the Tuatha de Danaan, and while the forces of good and justice had prevailed and would remain in power, Domnu, upon seeing her children suffer defeat, uttered a prophecy that the Tuatha would suffer an identical fate driven from their rightful sphere to suffer as fallen gods or fae amongst the other world, as is the pattern of the world:

> 'All life is transitory. Even your children are not immortal, my sister. The time will come when they will be defeated. The time will come when no one will want gods and goddesses to nurture them, when they will be driven into the darkness, like my children have been this day[. . .]There will come a time when there will be no more virtue left in this world. (Ibid, 34)

This came to pass, and the gods found themselves driven from the mortal's realm, the physical plane and Inisfail proper, far into the hills they natively called sidhe and retreating into the ever-shrinking pockets of their spiritual/ supernatural world, the semiospheres becoming separated and distant from each other. Slowly losing their divinity as the humans who once worshipped and lived with them forgot their true origins, and as Christianity took the place of the old religion, they were renamed and retitled as an entire people, first as the aes sidhe, and then as fairies or fae:

> The Descendants of Mil, who live in the Island of Destiny to this day, called the Children of Danu the *aes sidhe*, the people of the hills, and when even the religion of Mil was forgotten, when the religion of the Cross replaced that of the circle, the people simply called the *aes sidhe* by the name of fairies. (Ibid, 34)

Thus, the era of the gods came to a close, and when the humans they existed to serve and received meaning and existence from had completely forgotten them, the Ever-Living Ones found themselves finally and truly dead. The end of their existence was complete and total, for they could only exist so long as mortals held respect and knowledge of them.

5.I. Method and Strategy—Despite there being many other myths from the varying Celtic and related cultures upon the British Isles that are recorded, the decision to use *The Ever-Living Ones* can be summarized quite quickly by it's usage of the proper names of the gods and characters. Out of the many myths present within the core text by Berresford Ellis, the origin story as retold above is the one that uses the names of the characters and terminology that appears and takes center stage for the chosen film of comparison. Two of the pivotal figures from the myth, Balor of the Evil Eye, the Fomorian champion, and Nuada Argetlamh, the destined king of the Tuatha De Danaan, are either central to the entire plot of the film or have a significant impact on not only the plot of the movie, but the entire setting and material the film derives itself from. In that regard, the decision was simple.

The second decision to address then is the choice of this specific rendition of the Tuatha origin myth as a base. Beside the reason stated earlier—that many of the stories were, as gathered and penned down by Ellis, traditionally oral or have come from the expected sources such as the *Mabinogion*—there is the matter of a specific quirk of Ellis' translations.   By leaving in portions of the original language, even as he gives a translation of the term, an extra sort of contextualization for the epithets, and provides an extra sort of framing for the comprehension for the characters, along with an added emphasis of the interplay of their deeds and proper names. In short, it adds an extra dimension of framing and metatextual capacities that the nominative and proper-name focused nature of mythology inherently lends itself to, an aspect which goes not only to the forging of identity that the characters engage in within the myth, but also for the audience who would engage and relate to those entities in a process of identification and communication as well.

With this logic out of the way, the actual task at hand can commence. Mentioned earlier, the two characters in focus were the champions or paragons and mightiest (with the exception of Lugh) of their respective sides, the greatest embodiments of virtue and power that their divine parentages could produce. Further, as is the case with all divinities (or primordial beings, if the

term divinity seems inapplicable for such entities as the Fomorians), they were defined almost exclusively by their proper names. More specifically it was by their full names, fully framed and defined by their epithets or formal titles.   How these proper names were formed should come as little surprise- they are, like the gods/ agents they represent and provide the basic semiotic existence for, comprised of the mythemic sequences or actions and verbs that they take or have inflicted upon them.

Starting with Nuada then, the semiotic definition of his existence comes at a very specific moment, right after, during his battle with the champion of the Firbolg, he lost his arm, and through that new blemish or imperfection, lost his status and right to rule and lead the Tuatha–

> Dian Cecht, the god of all physicians, came to Nuada after the battle and fashioned him an artificial hand of silver, so strong and supple that it was little different from the real hand. Thus did Nuada receive his full name, Nuada Argetlamh, of the Silver Hand. (Ibid, 28)

This proper name then was derived from a biophysical feature of the agent himself, which in turn was created from an action inflicted upon the agent by another and defining the first and core detail of the character, Nuada as a whole. In fact, the mythemic sequence that forms the semiotic basis for his identity, the proper name, defines much more of his mythic existence as a whole, providing the source for most of the changes and other aspects. His sociopolitical and economic dimensions of his character, initially paralleling that of his enemy and eventual murderer Balor, was one of extremely high-rank—as decreed his mother Brigid, who in turn spoke with the authority of destiny and fate, was that of the king of the entire pantheon, the lord or king of the gods. This, in turn, put him at the top of his kin and the kinship aspect, initially. Yet, by the decree of their own mother, upon losing his arm, even with such a miraculous replacement, he was forced to step down, abandoning his social rank and the prestige associated with it.

This was, of course, due to the earlier mentioned divine taboo: "Because he was maimed, the other children of Danu had to choose another of their number to lead them, for they had been told by Brigid that no one with a blemish must rule them" (Ibid, 28). The use of pronouns that lead to the ban is worth mentioning, as it created a sort of strange loophole that later allowed for Nuada's triumphant return—the blemish needed not to be physical, but merely an imperfection of character, something that, as a Fomorian, the elected ruler would of course have. This sort of generalization within the language or nominativity of such a contract is both typical of the Tuatha and a recurring motif and cultural value of the divine/ spiritual world as a whole. A final

portion of this aside, it is a strong method of establishing identity and the emphasis of the impersonality of the contracting language reinforces the importance of proper names as a form of semiotic or mythological specificity.

Returning to Nuada, the loss of sociopolitical station is, while temporary and relatively unremarked upon, it does lead to a fall in the prominence and the overall status and respect for his pantheon as a whole, something rather indicative of the importance the culture or target audience placed upon the honor and prestige afforded to their mightiest being shared across their kin and community, forming a sort of shared or group-oriented sense of identity and pride in that. All of this, in turn, is what prompts the second large mytheme sequence that returns and ultimately ends Nuada's role in *The Ever-Living Ones*: the return of his flesh-and-blood arm via the healing potential of Dian Cecht's son. This action on the part of the Tuatha restored Nuada's viability to rule, along with his subsequent clash and demise at the hands of the second pivotal character for that comes later: the monstrous Balor.

Balor the Fomorian, being an easily identifiable foil to the bright and virtuous Tuatha De Danaan champion and King Nuada, possesses many parallels with regards to the establishing of his proper name. Though it is never stated if there was any particular reason or story behind the power or the formation of the trait that gave the Fomorian his proper/ full name, based upon the repeated mention of his race being the opposite of the Tuatha, along with an off-handed mention of their dwelling location normally being the bottom of the ocean, it is incredibly likely that Balor, along with almost all of his dark and tyrannical ilk, were similarly deformed or blemished in some way. This curse or malformation was so powerful in fact, that it and the epithet that became the core of the Fomorian warlord's identity and existence could actually kill, or in the words of Ellis, completely destroy all traces of those that it gazed on. In fact, it was the mytheme sequence that gave him both of his epithets, causing some possible confusion over the nomination of the monster—within one page of each other, Balor is alternately referred to as Balor of the One Eye, and Balor of the Evil Eye when he enters combat.

Mercifully, the text later emphasizes the deathly property of the eye during his confrontation and death at the hands of Lugh, and as the two biophysical details are roughly the same, just emphasizing a different aspect of the same dimension of his existence, it is relatively straightforward to pinpoint the actual, proper name as Balor of the Evil Eye, with the One Eye

being an almost equally acceptable name, or alternate proper name. In fact, it could be argued from a literary standpoint that the use of multiple names only adds to the ambiguity and monstrous, primordial horrors that these giants and evil gods seem the embodiment of. In many ways, the mytheme sequence that demonstrated the potency of this gaze as well as demonstrated his proper nomenclature was also likely earned Balor his prowess and position as the foremost Fomorian warrior, and their greatest champion, in a parallel to the Firbolg champion that took Nuada's arm and with it, his sociopolitical position. The biophysical dimension aided in reinforcing Balor's sociopolitical position within his twisted race, one of near equal standing to Nuada himself.

Much like his Tuathan counterpart, the Fomorian champion's talents and honor, along with the rules of his biophysical appearance seem to be shared across the entire dark pantheon, with imperfections and malformities being part and parcel for them all as a whole. That Balor's mark, and thus his namesake was physical, was only one aspect of the imperfections that aid in the contrast of him and the Fomorians as a race from the flawless and positive Children of Danu— his character is further cemented by the wanton and senseless slaughter he inflicts upon Nuada's loved ones upon the subsequent death of Argetlamh, killing the goddess of battle that was Nuada's wife. Nor was this sort of biophysical- equaling- physical rule limited to Balor only. By lineage, the only reason that Bres (crown prince and future ruler of the Fomorians) was able to rule the Tuatha due to their own rules was due to his status as a half-blood. In other words, the expected physical deformities that would be expected to match the cruelty and arrogance, the flaws that would prevent a rulership, were masked and hidden by the divine and good biophysiology of the Tuatha themselves.

Thus, while the proper names that each of the characters became identified and related to were born initially out of the biophysical and sociopolitical levels of the myth, these aspects did in fact find themselves derived from the actions taken by them, inflicted upon them and, in typical mythical thinking, that they came to embody.

5.II--Table I—Nuada and Balor Traits by Agential Layer in the Source Myth

Proper name	Nuada	Balor
Epithet and Translated meaning (If Applicable)	Argetlamh (The Silver Arm/ Hand) (Ellis 2002: 28)	The One-Eye, The Evil-Eye, The Fomorian (Ellis 2002: 28, 31)
Divinity (Faction)	Tuatha De Danaan-light, pro-mortals	Fomorian-dark, tyranny and repression
Kinship	Father: The Dagda Mother: Brigid Leader of the Tuatha De Danaan	Father: Mother: Unknown Daughter: Ethne Grandson: Lugh Lamhfada
Biophysical	One arm, prosthetic of silver, divine figure marred by darkness and imperfection	Physical Malformation- One Eye, Cursed Fomorian
Sociopolitical	King/ leader Highest rank, highest glory Marked by destiny/ fate Demoted, then restored before death	Champion and lord of the Fomorian, Brutality and strength By relation of daughter, member of the Tuatha De Danaan
Economic	Fall of Nuada= decline and temporary fall of Tuatha fortunes, part is tied to whole	Formerly ruling class of Inisfail, warlord Death heralds decline of not only his family but the Fomorian species as a whole
Overall motif, aspect of Proper Name	Biophysical and sociopolitical largely. Silver arm, silver as a magical or supernatural material. Destined ruler, perfection marks nobility and divinity	Biophysical and kinship largely. One eye, physical deformity and imperfections. Blood-thirsty Cyclical destiny and repayment or vengeance

6. Source Movie: *Hellboy 2: the Golden Army*—The film Hellboy is in fact a translation twice over: once of the agents from the source myth (which is itself a translation, as acknowledged earlier), and once of a different physical translation of the mythos by the graphic novelist Mike

Mignola, creator of the *Hellboy* series and universe. The *Hellboy* series itself draws upon a multitude of differing mythologies, so that differing spiritual entities, from the Abrahamic angels and demons to the gods of the Tuatha De Danaan, fallen to the wayside as mere fairies (as stated by Ellis) and the monstrous and horrific gods of the Fomorians, and of course works them all into a unique blend or newly formed text and internal cosmology. This aspect is of course echoed within the translation from graphic novel to film but brings forth the question of just how much of an impact this sort of double translation will have upon any sort of further analysis, let alone the depiction of the two divinities that appear within the film. This point will be addressed later, but in brief, it is a combination of the author of the original *Hellboy* text collaborating with the director and co-writer of the cinematic adaptation of that text, along with the desire to make the medium accessible and relatable to a far larger target audience made it a necessity for the film to be able to function as a stand-alone work.

The movie, then, is the product of two minds—the original author of *Hellboy*, Mike Mignola and a well-known and successful director, producer, and writer, Guillermo Del Toro. The plot itself is a product of both, along with the characters as depicted within this particular medium, making the following summary of the plot as it focuses and revolves around the main antagonist, Prince Nuada, and his father, King Balor, an adequate representation of the cosmology of the text that was presented to, enjoyed, and then reflected upon in pop culture.

The film begins with a flashback of a young Hellboy being told a "fairytale" of a long-forgotten war between the humans and what were called "beings of magic," a catch-all designation for all entities of mythical or divine descent/ existence (Visual Source 3). Triggered thanks to mankind's innate greed and desire for dominion over reality, the war became a long, painful, and bloody affair for the fair folk and their allies: "The blood of many an elf, ogre, and goblin were spilled in their war with man, and King Balor, the one-armed king of elf-land, watched the slaughter in dread and despair" (Del Toro et al 2008: 3:04-19). The tide turned with the arrival and offering of aid from the chief of the Goblin blacksmiths, who offered to build Balor an unstoppable, indestructible robotic army of gold—the titular "golden army." Urged on by his son, Nuada Silverlance, and desperate to protect the magical entities of the world, Balor accepted, and the golden army, controlled by a crown so long as none would challenge his right to rule, was unleashed upon the humans, to terrifying effect. Desiring an end to the bloodshed

that now engulfed the human side of the war, King Balor brokered a peace-treaty and broke the crown into three pieces, one of which he gave to the humans. In exchange for mankind keeping to their cities and leaving the forests and nature to the magical species and gods for the rest of time, the golden army was locked away for all time. Sadly, the prince Nuada did not approve of this treaty, distrustful and hateful of mankind as he was, and left in exile, making a promise to return when his people needed him most.

Returning to the present day, it was, sadly, as Nuada had feared, the humans had completely forgotten the treaty and their oaths. Reduced to dwelling within a sewer in Manhattan, New York City, the crown prince of the magical beings (a stand in for the Tuatha De Danaan of the *Hellboy* comics and mythos proper) raids an antiquities auction for the well-to-do, pursuing the piece of the crown that his father had given away. Losing his temper at the auctioneer's comment on the origins of the crown being that of a "forgotten culture," Nuada angrily replies "Lost? Not at all. Forgotten by you perhaps, but very, very much alive," before proudly identifying himself by his full name to the outraged auctioneer as "[. . .] Prince Nuada Silverlance, son of King Balor, and I am here sir, to reclaim what is rightfully mine" (Ibid, 10:02-26). Upon angrily reclaiming the crown and his friend, Mr. Wink the Troll dispatching the security, Nuada orders the humans into their seats-

> Nuada: Sit down, proud, empty hollow. . .things that you are. And let this remind you. . .why you once feared the dark. (Ibid, 11:26-40)

And unleashes a swarm of lesser fae, referred to later as a species of tooth fairy, which completely slaughter and devour all mortals/ humans in attendance of the event, before vanishing from the movie for a brief period.   As Hellboy and his band deal with the fallout of the prince's raid, fighting and ultimately incinerating the swarm of tooth fairies, Nuada enters the most telling and prominent moment of his within the film- the return to the domain of the fae, and the subsequent confrontation, debate, and then murder of his father, King Balor.

Featuring the first and only physical appearance of Balor (the puppet representation of him within the opening flashback is not a true person or body), the seat of power has shifted to be in the ruins of an old church or factory in the eastern train yards of New York City. Entering the building from a dark night into an amber, orange, and autumnal color scheme within the ruins (complete with dead and dying leaves scattered upon the floor), the chamberlain of the court

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greets the Prince and Mr. Wink with an armed entourage of the royal guards. Nuada is told to surrender his weaponry, the chamberlain citing it as "[. . .] Protocol, sire, for peasant and prince alike" (Del Toro et al 2008: 27:25-32), and proceeds to not only utterly disrespect and refuse the tradition, but actively draws his blade and proceeds to almost begin a fight there. Mercifully, his twin sister Nuala, with whom he shares a psychic and empathic bond, steps in and formally requests it of the prince, who, faced with a request from both his own kin, someone of equal sociopolitical standing, and someone he loves, readily acquiesces.

Brought before his father and king, Nuada shows his respect by going down upon his knee and bowing his head. Balor angrily demands to know why the Silverlance broke the truce and used the symbol of the Bethmoora kingdom to declare war upon humanity, to which Nuada replies that it is "To set us free. All of us, father" (Del Toro et al 2008: 30:23-6). The exchange that follows between the elder Bethmoora and the murderous prince is the pivotal scene for both of the characters- it quickly establishes the parameters of the remnants of the magical being's court and society, along with the anomaly that Nuada himself represents to their old traditions:

> Balor: You have broken an ancient truce. . .between our people and mankind.
>
> Nuada: A truce based on shame. The humans. . .The humans have forgotten the gods, destroyed the earth, and for what? Parking lots, shopping malls! Greed has burned a hole in their hearts that will never be filled. They will *never* have enough!
>
> Balor: What humans do is in their nature. . .To honor the truce is in ours.
>
> Nuada: *Honor*? Look at this place! Where is the honor in it? Father, you were once a proud warrior. When did you become their pet? I have returned from exile to wage war, and reclaim *our* land, *our* birthright. And for that, I will call upon the help of all of my people and they *will* answer—the good, the bad. . .and the worst.
>
> Balor: The Golden Army! You cannot be that mad.
>
> Nuada: Perhaps I am. Perhaps they made me so. (Ibid, 30:28-31:39)

Despite the pleas of his sister to accept that their time has passed, Prince Silverlance instead turns the council chamber into the scene of a slaughter as he fights and kills his way through the royal guards, impaling his father on one of the guard's swords. Receiving a single blow to the nose during the fight, the nature of his connection with Nuala is revealed: what damage one suffers, the other will as well. As Balor dies and turns to amber or marble, Nuada bemoans him, stating that he always loved his father, before brutally tearing the piece of the crown from his corpse and turning to claim the final piece from his sister, discovering she had fled and taken the last item he needed to complete the crown with her. Incensed, he sends Mr. Wink after her, and

vanishes from the film for well over 20 minutes, the action instead focusing upon a sequence where the protagonists, Hellboy and company attempt to gather information and instead stumble upon Nuala in a fae market place, call the Troll Market.

Only after Mr. Wink is slain in combat with Hellboy, and upon leaving the market, does Nuada reappear. Entranced in some sort of relaxing exercise, he treats the supplicant messenger who brings him the news of Mr. Wink's death well, before appearing before Hellboy, desiring revenge for the death of his ally and friend. Pointing out the hypocrisy of the existence that Hellboy leads, the prince unleashes the last elemental (according to Nuala, a forest god) upon Manhattan and the protagonists, which proceeds to begin leveling several blocks until Hellboy finally puts the deity down. As he hesitates killing it, Nuada states his case to Hellboy, pointing out again that the half-demon has far more in common with the magical beings than with the humans who hate and despise him. Nuada continues, stating how that slaying the Elemental will destroy the last of it's kind, that the world will never see it's like again, and even offers a sort of truce with Hellboy, stating that he "Nuada: [. . .] Could be a King [. . .] If you cannot command [. . .] Then you must obey" (Ibid, 1:02:26-1:02:37).

Despite escaping to the headquarters of the protagonists, Nuala admits that her brother will track her down as she knows the location, which, thanks to their link, Nuada learns. The prince indeed does track her down, and, along with the map that she had retrieved while in the Troll Market, attempts to abscond with her, though he finds himself quickly trapped by the allies of Hellboy with Nuala's love interest, Abraham Sapiens, drunk thanks to an earlier scene with the titular character, arriving and looking on in horror. Angered at the feelings that his sister and Abraham share for each other, Nuada promises to kill him, along with any that would oppose him, drawing a blade across his sister's cheek and wounding them both in the process. When Hellboy arrives on the scene in a similarly drunken state, Nuada offers him a formal duel challenge, even allowing to use his weapon of choice, with the hero choosing his right fist to fight against the prince's spear. Outmatched thanks to his drunkenness and distractions from his allies, Hellboy is quickly overwhelmed and dealt a lethal blow as Nuada breaks off the spear tip within his enemy's chest, and retreats, taking his sister with him after delivering an ultimatum that Hellboy's life and Nuala's safety will only be assured when the final piece of the crown is delivered to him.

The final appearance of Nuada within the film is after Hellboy's lover and ally, Liz, makes a deal with the Angel of Death and saves his life. After the heroes arrive at the chamber where the Golden Army is being held, Nuada repeats his contract or deal, upon which Abraham delivers. The crown now complete, the prince activates the army by royal decree and then offers the customary chance for dissenters and the opposition to voice themselves-

> Nuada: I am Prince Nuada Silverlance, leader of the Golden Army. Is there anyone here who would dispute my right? (Ibid, 1:37: 21-1:37:33)

As no one does, the army is fully under his command, and Nuada's first orders are for the indestructible automaton army to kill his opposition. Following a battle in which the downed golden robots quickly begin repairing, quickly establishing the futility of the combat for the heroes, Hellboy bookends the story that the movie begins with, and issues a challenge to Nuada for control. Despite Nuada initially dismissing the challenge due to his belief that Hellboy has no right to claim such a privilege due to him being a commoner, Nuala reprimands her brother, stating Hellboy's lineage as

> Hellboy: I challenge Prince Nuada for the right to command this army.
>
> Nuada: You challenge me? Who are you to challenge me, you are nobody. You are not royalty.
>
> Nuala: Yes. Yes! He is Anung un Rama, son of the Fallen One. He has the right. The challenge must be answered. Nuada:. . .Very well then. (Ibid, 1:42:21-1:42:54)

With no other choice, Nuada accepts the challenge, even providing Hellboy with a blade to fight against him. Despite the initial disadvantage and the clear technical and martial skill advantage belonging to the prince, Hellboy eventually manages to corner and subdue him. Shamed and having lost control of the Golden Army, Nuada tells Hellboy to kill him, as not only is it his duty as the victor, but it is the only way that the prince will ever stop. Refusing to due to Abraham's love for Nuala, Hellboy turns his back to the fallen Silverlance, who, shamed beyond all reason, draws a hidden knife and begins to charge the victor. Before he can, however, his sister draws her own dagger and plunges it through her heart, ending both their lives, and breaking Abraham's heart. As he dies, Nuada reminds Hellboy of the harsh truth about the decline and death of the spiritual world or magical semiosphere will have, ending his life with a quote-

> Nuada: The humans. . .They will tire of you. They have already turned against you. Leave them. . .Is it them, or us? Which holocaust should be chosen? [. . .] We die, and the world will be poorer for it. (Ibid, 1:47:35-1:48:32)

6.I. Method and Strategy—Mentioned briefly in the earliest paragraphs of the preceding section, the question of the double translation or intersemiotic translation twice over inherent in this rendition of a text can be addressed in more detail. The script and concepts as depicted in the movie were collaborated upon by Del Toro and Mignola together, with Mignola himself offering input especially with regards to possible plot details and entities that would inhabit or work within the established canon of both the movies and his earlier works. However, as is the case with any sort of adaptation designed or conceptualized to appeal to a greater mass of potential viewers, certain concessions had to be made, notably within the process of a "canon" translation.

In many ways then, through the collaboration of the two focused their translation of the source materials and conceptualization of the comics that Mignola is famous for, a new model audience was reached, one that at once encompasses and encourages those of a higher competence (mythology buffs, comic fans, etc) yet also is comprehensible and relatable for hose without that sort of specialized knowledge to aid in a mental recreation and development of the expected model world that the movie provides for them. These "lowest denominators" need to be able to relate to the characters and become invested for the film to prosper and for the relational entities as invested to become a reality for the moviegoers. The end result of this conflict between ease of access and the struggle for a target audience is a two-fold interpretation. The first is that the film itself can be analyzed at once as part of the older continuum or metatext of the earlier mythology (the *Hellboy* comics) and a subsequent refocusing upon the earlier methodology of the creation of new mythology within new media and their existence as related to audience relations and realities of the new translation and creation. The second, far more appropriate to the stated goals and scope of this paper, is that the film can be analyzed as a unique entity in its own right, and how it draws upon previous materials and texts and translates and recycles the mytheme sequences and the proper names that they form into a newer, modern context. This latter option has the added benefit of allowing the movie to be compared directly to the source myth that the names and the relational entities come from and is chosen for this reason.

Beginning with the most obvious changes or inaccuracies with regards to the proper names and the entities that are recognized or made real by them, the usage of the names themselves. Examining the epithets within the movie even within the first ten minutes—the flashback of the story and the following raid upon the auction—the problems become immediately clear; *King*

Balor the One-Armed and *Prince Nuada Silverlance*. A few small mytheme sequences or aspects of their agential level, personified and manifested within their proper names are certainly correct; the use of the numerical value of one to denote some sort of biophysical imperfection, the emphasis of the warrior nature and use of silver to denote Nuada's biophysical tendencies, the nobility or high sociopolitical standing of both. But the similarities and faithfulness of translation, at least on the most superficial level of communication and mythic identity, end there.

Starting from the Fomorian, the primordial, monstrous, and brutal god per table I, Balor was certainly not the divine parent of Nuada Argetlamh- He was his killer, and Nuada was born from the great elder king of the Tuatha, The Dagda, or the Good God, and Brigid, the mother of the traveling band that would become Known as the Tuatha De Danaa. Sociopolitcally, he was never a full king- he was a battlefield leader of men, a powerful warrior and warlord (something Del Toro and Mignola do acknowledge with a portion of Nuada's anti-human speech over half an hour into the movie), but never a king. This is to say nothing of the kingship and sociopolitical identity that he possesses within the movie, the ruling of the entirety of the magical peoples via the Tuatha De Danaan as a royal family, something that Balor in myth never was associated with, as with his imperfections and flaws, he would never have been allowed to assume a position of leadership, let alone hold one.

In this vein, his biophysical corruption and imperfection—the singular eye that brought death and plague to all—was not a simple lost arm (replaced with a mechanically wrought silver one, but more on this later), but a trait indicative of his spiritual and internal vile nature made manifest and weaponized; while both were certainly marks of imperfection that signaled the bearer's incapacity to be fit to rule, the lost arm of King Balor was a sign of noble combat, a loss that mirrored the loss of his people, a sovereign's arm and power source. It was not a name of justice or concern, it was a tool of war, an epithet and proper name meant to stress the horrific, grotesque, and overwhelmingly evil nature of the opponent that the Tuatha faced and slew their actual king, Nuada. Certainly, the crown of horns upon his head as he was depicted by Del Toro et al was a stylistic decision to represent the otherworldly nature and royalty of the figure in question--a permanent crown to signify his sovereignty. But at the center of the protrusions is a far more telling design choice—a single large circle in the dead center of the central peak above

his forehead, flanked by the twisting, tree branch-like horns that form the rest of the crown (Figure I), seemingly staring out at his son as a single, unblinking eye in the single scene that he physically appears in within the movie. In a way, then, it seems like the proper name that the original Balor was given survived the translation over the medium, albeit in a new, far more relatable and praise-worthy framing of character—a compassionate god-king slowly watching his people and kingdom crumble into ruin, a relic of a past era, a warrior past his prime, waiting to die.

Figure I- King Balor the One-Armed, Hellboy 2: The Golden Army

This image of him is reinforced by the camera work, using the visual space as framing, along with the imagery associated with the court as a whole- autumnal and winter leaves, dead and dying littering the floor of the ruins, floating along with ashes or particulate coming down from the skies during the entire scene. All of this tinged by the choice of lighting and colors- a warm orange and yellow that lights both Balor and Nuada, reminiscent of a sunset, along with the most heavily associated colors of autumn, a seasonal motif whose framing and identifying is readily apparent-- death, the ending of a cycle and meaning. The camera's usage within the pivotal scene frames the king in a long corridor like effect initially, with two rows of the royal guards providing a harsh counter-balance of black to the otherwise warm and waning color motif, a sort of march towards an inevitability and end. The scale of time within the scene, the length and further framing by the other magical being nobles only adds to the sadly aged and crumbling figure the warrior-king that Balor the One-Armed was depicted as in the earlier flashback.

Nuada's true name and thus relational existence has been shifted heavily within the movie. Repeatedly introducing himself as "Prince Nuada Silverlance, son of King Balor," his proper

name in the setting of the Hellboy movie is derived from his preferred weapon, a magical and extendable spear (the eponymous silverlance), a far cry from the prosthetic arm of silver by which he achieved a full identity and name in the origin myth. The name, indicative of the mytheme sequence that lost the Argetlamh so much of his standing, sociopolitical, and economic identity, has lost much of that connotation, and be extent, it's relatability and reflection of the source's emphasis upon actions defining names and thus defining the entity. The biophysical aspect of loss and redefining one's identity takes a backseat, at least with regards to how the myth itself portrays it. Nevertheless, the motif and importance of silver, the color, the metal, and the mystical connotations of it at least are preserved within the character: the spear, as it nearly kills Hellboy, leaves its tip within his chest, and resists all attempts to pull it out, instead moving steadily closer to the hero's heart to score a kill. It takes nothing short of the miraculous intervention of a being of similar power, an angel of death, to remove the silver spear's tip and spare Hellboy's life.

It is not as if all aspects of the biophysical aspect have been neglected: per the physical standards and decree of Brigid as to the viability of rulership and power within Tuathan society, Nuada's physical appearance is certainly heroic, nearly flawless: were it not for the single thin but noticeable scar across the bridge of his nose and his face, he would look as if he were nearly perfectly made of alabaster (Figure II). A perfect appearance for what ought to be a perfect leader, yet further actions he takes throughout the movie slowly erode or destroy this image; the wound he receives during his fight and subsequent execution of the royal guard and his father, the wound he receives in the climactic battle against Hellboy across his arm, and the wound he inflicts upon himself indirectly as he cuts his sister. In this case, the ugliness or blemishes of his internal character and identity bleed out onto his seemingly heroic exterior and biophysical appearance, which in turn communicates the cyclical meaning and tension he communicates not only to himself, but to others with the paradoxical existence that he has placed himself in.

Figure II- Prince Nuada Silverlance,
Hellboy 2: The Golden Army

Sociopolitically, as mentioned before Nuada was, within the origin myth (See section 5) the divinely appointed and fated king of the pantheon that is now, until the end of the pivotal scene and confrontation, firmly under the control and influence of the King Balor the One-Armed in the collaborated upon movie, providing a rather different framing of character and reference than what the myth seemed to originally intend. Here, the framing of the kinship and sociopolitical position is a far more estranged and complex affair, with Nuada becoming not only the exiled and estranged nobility, a fallen and thus unfit ruler type, but also that of a conflicting blend of temporal and external influences upon his sensibilities and core identity. This emotional and fundamental change does not fully consume him- shown throughout his appearances within the movie, he still, whether reluctantly, out of respect for his (former) position and his superiors, follows the courtly protocol and strict hierarchy and rules as expected of the divine nobility. As part of a long-standing custom, he announced his intent of war by the use of the Bethmoora royal crest, a clear signal to those who remembered the old ways. In the pivotal scene as he confronts his father, he respectfully goes down upon his knee and lowers his head, in a clear demonstration of supplication, even when earlier he had bucked the tradition of surrendering his weapons and even nearly instigated a fight. He unleashed an elemental to avenge the death of his fallen friend Mr. Wink. He allowed (an admittedly drunken) Hellboy to select his weapon of choice for a duel, and despite his reluctance answered the challenge as he was honor and in fact purpose-bound to, and even provided Hellboy with a sword for the fight.

Yet in those same fights, he attacked when Hellboy was distracted, threatened to backstab and fight "dishonorably," he still killed his own father (another vast departure from the source material—Balor ought to have slain him), he slaughtered civilians with his attempt at vengeance and in the opening raid. He is at once the consummate noble, the ideal of the Bethmoora and

Tuatha ideals and traditions and change, the usurper and resistance to the oblivion his people have embraced, envious and inherently corrupted and shifted by the crimes humanity has committed to his people, his identity—he is the very creature, the humans he attempts to differentiate himself from through his resentment and hatred, becoming more and more like them in the process. This aspect is heavily unlike most all of the rest of the magical beings, the capacity to change and a refusal to accept fate, the ambition and greed for more, and is in fact the most dynamic and defining aspect of his character. It creates a dichotomy that motivates much of his seemingly erratic and enraged behavior, trying to free himself from a seemingly one-way path or corridor as he saw the fate of himself and his people on, a fate that he was determined to change. This is a tendency uniquely human or mortal, it seems, one that the humans had bestowed upon him, whether he wanted it or not. As Nuada replies after the King pleads his case that while greed may be in the nature of humans, it is also within theirs (the magical folk's) to keep the treaty, and that to unleash the Golden Army would be madness, "Perhaps I am. Perhaps they made me so" (Del Toro et al 2008: 31:35-31:39).

The showdown scene's camera usage takes on an extra meaning here; the earlier mentioned corridor effect as Nuada is lead before Balor provides an extra connotation that impresses itself, consciously or not upon the audience with a narrowing of the field of vision, and a flanking of dark robed onlookers- ostensibly fae nobles. The effect elicited was that of a formal trial or single trail, with only one path to follow and only one outcome: the motif of destiny and fate. It is precisely this sort of predetermination, where identities lose meaning, becoming nothing more than a piece moving down a line, with a start and a finish, that the Silverlance attempts to overcome, even as all the cinematography, all the symbolism and body language with which he presents himself, seems to be attempting to break the cycle of. He may be walking down the lone path towards the enclosed and warm light of the autumn court, but, as he said, the humans made him ambitious—ambitious and hateful, determined to avoid the ruin of is social station, the economic destruction of his people and way of life that would destroy two of the levels of his existence and meaning as an entity.

To do so, he undertook the mytheme sequences that in fact played into and accelerated the decline of his people—the framing provided by the bodies of the nobles as the watch from the sidelines, the bodies of the royal guards as they create two lines, before fanning out and forming

a semi-circle to prevent any further movement, a living wall of blacks and greys only emphasizing the destruction he wreaks on his kin, destroying that level first with the murder of his father, and then the alienation that results in his death via his sister's suicide. In many respects, the pivotal moment, with the ash or dead leaves raining down slowly, highlights and simply drives home the destruction and singular destiny the prince marches towards, despite his awareness and desperate attempts to escape the singular path that his myth and story offers him. While he does clear a metaphorical breathing room as he cuts down the guards to reach his father, the rest of his journey is incredibly linear in terms of narrative and plot within the movie.

In this way, the core elements of the character certainly do repeat and emphasize a similar mythic text that has been translated as an archetypical whole: the noble leader who, through his actions desiring to aid and bring his people further glory, ends up destroying not only himself but his people. In the case of the two Nuadas, the original's (Silver Hand's) loss of station was merely temporary, having it restored before his demise again plummeted the morale of his comrades and subjects. In the case of the cinematic adaptation and translation, the Silverlance's own attempts to escape the fate and destiny of his people only hasten their and his demise, a demise that, as he states, will leave the world poorer for the absence of that magic and divinity.

If it has not become clear by now, the characters within the film share many similarities and continuities within translation and comprehension of the names and characterizations of the original texts. . .if their names were simply switched. The arc of the supposed Nuada Silverlance more closely resembles the glorious victory that the Fomorian champion, the deformed but highly potent warrior who seemingly turns the tides of fate and the divine decree of the good pantheon that the Fomorians must be driven out, only to be slain by one of equal standing to himself with a formal challenge, dooming his people to destruction and obsolescence, back to the depths of the dark oceans they had crawled from. While the physical appearance of the Silverlance is a far-cry from how the horrific and monstrous Fomorians were depicted, he certainly doesn't have a prosthetic arm wrought from silver, nor a fully kingly or wisened demeanor, indicative of the Tuatha's leader. By contrast, King Balor the One-Armed matches many if not nearly all of the previous layers and details that formed the name "Nuada Argetlamh." The missing arm is the most obvious, but per Figure I, a detail of the replacement arm comes to light: the silver hand and fingers upon an elegantly carved and inscribed wooden

arm. The physical marker and display of the proper name and epithet, the "argetlamh" in plain display, the matching biophysical aspect, along with, recalling the prophecy of Domnu and the inevitable fall and decline of the Tuatha, of their destruction and liminalization at the hands of their mortals, driven into the hills, and slowly then even from there.

The prophecy, the fate of the pantheon, all depicted in the squalid conditions that the Silver Hand, the real Silver Hand holds his court in. In this light, the movie's colors, the depiction of the set in the ruined factory, the scraps of humanity being used by the very beings they worshipped which are easily the most important forces in Celtic and many other forms of myth. The spiral staircase, rusting and tilted to the left as the prince and Mr. Wink enter into the chamberlain scene, and then after as Nuala flees, taking the final crownpiece with her, broken off from the top of the screen, reaching in vein for some sort of higher purpose or force. In the background, the silhouette of New York City, a living, breathing city that embodied all the fae had lost their seemingly enchanted, dying dominion and identities to. But that is the way of fate, and fate or destiny is what compelled the Tuatha to sail for and battle over Inisfail in the first place; it is the overall metatext and plot of any myth or medium in the first place, comprised of the same mytheme sequences that influence and give meaning to the agents and their layer of narrative and myth, along with their ultimate identity as defined by their names. and it was by following that Nuada Argetlamh ultimately fell before Balor, who was in turn slain by his own grandson. In that regard, the depiction and the entities that form out of that from Mignola and Del Toro are incredibly successful.

6.II--Table II-- Nuada and Balor Traits by Agential Layer in Hellboy 2

Name	Nuada	Balor
Full Name/ Epithet	Silverlance, Son of King Balor	King, The One-Armed
Divinity (Faction)	House of Bethmoora, Anti-Human, Anti-Treaty	House of Bethmoora, Pro-Treaty
Kinship	King Balor- Father, murdered Princess Nuala-Sister, killed by	Prince Nuada- Son, killed by Princess Nuala- Daughter, deceased
Biophysical	Platinum blonde hair, use of a silver spear- "Silverlance" epithet Physical perfection and attraction, marred by single long scar across bridge of nose, matched by his sister- physical imperfection, echoes of the Tuatha Law Golden/ orange eyes, pointed ears	Lost arm, replaced by mechanical silver one-reference to Nuada Argetlamh Horns forming secondary crown- Tree motif, central circle- eye motif, Balor proper Golden/ orange eyes, pointed ears
Sociopolitical	Royalty-former Crown Prince of Bethmoora and the Tuatha De Danaan Commander of the Golden Army	King- Former King of Bethmoora and the Tuatha De Danaan Former Commander of the Golden Army
Economic	Reduced to living in subway tunnels, subjects lost, little to no actual wealth- banditry and reliance on titles or fear to survive	Seat of power is reduced to a ruined factory, rusting metal and pipes, east-end NYC freight-yard- squalid
Overall Motif, Aspect of Proper Name	Mytheme sequence and action largely. Sociopolitical secondary- destruction through attempted freedom. Noble warrior Parallel- Mythical Balor, usurper, struggling against the inevitable. Unnatural end	Biophysical and sociopolitical largely. Silver arm. Kind, ideal ruler, end of destiny Parallel- Mythical Nuada, fated king and the loss of it. Natural end

7—Comparing Sources: Comparing the Tables I and II for brevity, it becomes clear that, at least in the examples or sources used, the relational entities are still intact, at least in the crudest base of proper names. Put simply, the base names were reused, though the title of their sociopolitical structure/ dimension of identity was changed (Tuatha De Danaan to Bethmoora), with the sacred

location of the island of Ireland (Inisfail in *The Ever-Living Ones*) remaining central to both versions, and with it, some key connotations. In the case of both depictions, it was their homeland (albeit their fated one in the source myth) and former seat of their power, though within the filmic translation, it was more important as the site of the Golden Army's storage, a literal seat of power in that sense.

Individually, the proper names and thus the characters that would form the relational entities that fans and audiences draw upon and then form bonds and meaning with differ in their origins, until the nominative switch of Balor and Nuada is made within Del Toro and Mignola's work. This brings the works much closer together, at least on the depiction and biophysical side for the Argetlamh (King Balor within the film), though it only creates more dissonance on this side for The Evil Eye himself. The mythical Balor was considered monstrous, synonymous with destruction, horror, physical deformities, a far-cry from either the supposedly named Balor (The true Nuada Argetlamh within the film) or the barely scarred Nuada (The closest analogue to Balor of The Evil Eye). The kinship is also, as expected, incorrectly depicted.

In light of this, it would seem that while there are some superficial similarities, the earlier stated research question has been proven incorrect, and so there is no correlation between the durability of the characters thanks to the existence or possibility of a relational entity being formed with an audience, and for communication to make that being a reality, guiding them through the story. This would, however, be incorrect, if one considers the basic layer of such identity and existence to be defined by the mytheme sequences, or the deeds and verbs that allow for the creation and attainment of the nominative focus of myth, represented by the Overall Motif row of both tables, along with comparing the actions and associated connotations with each, the similarities are actually still quite present and indeed striking.

In short, the mytheme sequences or verbs that form the plot of the stories, as well as the agential layer of mythical metatexts, are the actual relational agents. They are the scenes and moments that the audience, those already interested in the source material (the competent audience) or those that find themselves attracted to and then relating to the new material (the model audience), create their communications and semiotic links with, bringing Nuada Argetlamh and his nemesis Balor back into modern day. These core motifs survive by their very repetitive yet dynamically

translatable and transformational existence, as is the case with many sorts of signs across all forms of media, is what Lotman seems to miss.

8--Conclusion: "In general, mythology and fantasy share a common goal, as Sullivan points out: 'mythology's general function – to enable people to discuss the supernatural – is extremely close to one of the basic characteristics, if not functions of fantasy: to enable the reader to experience or interact with the preternatural.' (79)" (Becker, Noone 2011: 3)

In 2010, the remake of the 1981 film *Clash of the Titans* was finished and released, under the same name, directed by Louis Leterrier. With critical claims declaring it a remake and loosely drawing inspiration from Greek mythology as a whole, the movie was lambasted by critics for many reasons, not the least of which was the sloppiness and inaccuracies the movie portrayed its source materials with. Despite having a list of its crimes in this regard that would take nearly as many pages to cover as this thesis as a whole has, the movie grossed nearly half a billion US dollars when tallied across the globe and the run in theaters had ended. This allowed the movie to greenlight and successfully produce a sequel, titled *Wrath of the Titans*, directed by Jonathan Liebesman and released in 2012, and which failed to portray the source material in an even more egregious fashion than the prequel had. With sales performing far worse than the prequel, this ended the franchise and a planned sequel to it.

Yet despite that, despite the inaccuracies and abysmal usage of the myths they supposedly drew from (As an example, the Kraken is distinctly *not* a Grecian monster- the closest beasts that come to mind include Scylla and Charybdis as mentioned in, amongst other properly dated works, *The Odyssey*), the public flocked to these renditions. Certainly, the concept of spectacle and its relation to the ongoing evolution and of pop culture (Marcel Danesi's book *X-Rated! The Power of Mythic Symbolism in Popular Culture* as a read on the subject) can be argued or seen to have a sizable influence. However, even spectacle is frequently made or determined largely by the techniques, cinematic angles, and general meaning-making techniques as discussed and demonstrated above. And even with all of that, spectacle will fall flat if there is not some sort of deeper, intrinsic meaning behind it- even the most cynical counter-argument for the controlling aspect of mythological semiosis and thought acknowledges that. Even the tragedy that the *Titans* movies committed with their failings to comprehend or use the semiotic and cultural units of the

source material still followed that simple truth, though the critics lambasted the poor writing and characterization as well.

Thusly two key points come to light quickly. The first is a rather simple and direct application of the methodology and assertions about mythological structure and the semiotic units (compressed signs, as you will recall) with regards to another culture's mythology and stories--in this case the Greco-Roman pantheon--but also to the, admittedly thoroughly failed recycling and reinterpretation (from the point of view of a classicist or classical archaeologist, at least) of said units and meanings into an applicable and updated form of meaning and communication for modernity and modern consumers. The second point is that even as warped as the nominative nature and tendencies of the myths were within the prior-mentioned movies, the public still had at least some of these units and symbols resonate with them.

If even such universally (as far as academic and professional opinions can be concerned) panned and disliked movies can follow and act upon these semiotic rules and realities of the medium, what does that say about the values they represent? If even they can return some of the appeal of the mythical symbolism of supposedly long-dead cultures to the masses of movie-goers and cinematic aficionados, then it is little wonder that far more clever and heroic tales still resonate with us—Movies that have become cult classics (*The Labyrinth* with David Bowie) or have received such high praise for creative and innovative depictions even as they reuse such old names and mythical semiotic units (*Hellboy 2: The Golden Army*). The compressed symbols that the mythological units represent can, and always will resonate with us, much like the gods, the heroes, and the battles and trials they undergo, because they fulfill in us some primal need, and will continue to exist for as long as they are needed. It is as Danesi puts it when he speaks about Roland Barthes: "As I read Barthes, his central claim is that pop culture is popular because it taps into an instinctive need for myth in modern people. If that is so, it would explain why mythic symbolism is found everywhere in pop culture" (Danesi 2009: 5).

Put another way, "Stories don't exist to tell us dragons exist. They exist to tell us dragons can be slain." And that is the greatest gift that Nuada Argetlamh, his rival Balor, or the stories and other divinities they come with can give us- cold iron trails to look backwards on to give us meaning, and to follow towards the future to better ourselves if we so desire it. The old ways and golden age is never truly lost, so long as modernity keeps telling the stories to itself.

Kokkuvõte:

Keldi müüdi motiivid tänapäeva filmis

Inimkonna poolt läbi aegade pärandatavast on kõige püsivamad üksteisega jagatud lood. Üheks näiteks sellest inimkonnaleomasest traditsioonist mütoloogiliste motiivide, mis on ühtlasi semiootilised üksused, lakkamatu tõlkimine erinevatest kultuuridest tänapäeva massikultuuri, avaldades sellele olulist mõju. Käesolev töö on saanud innustust Tartu-Moskva semiootikakoolkonna esindajate Juri Lotmani Ja Boris Uspenski mütoloogilise mõtlemise käsitlusest. Sellest mütoloogilise mõtlemise nominatiivsest olemusest on esile toodud nimede ja tegelaskujude edasikandumine tänapäeva ning ilmnemine vanas ja uues meedias.

Uuritavateks müütideks on võetud Keldi panteoni tõlgendamisega seotud näited, mis on suulisest traditsioonist kogutud Peter Berresford Ellis'e poolt. Neid näiteid on võrreldud moodsa müüte käsitleva meediumi, kinoga. Vaatluse all on Mike Mignola ja Guillermo del Toro film "Hellboy 2: The Golden Army", milles peegeldub mütoloogia vahendamise järjepidevus ja selle tõlkimise ja tõlgendamise protsessis erinevuste tekitamine. Müüdiloomelise kunstiliigina aitab kino mütoloogilist pärandit elus hoida, kuigi tõlgendamise käigus seda pidevalt varieerides.

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