

Contents

List of Illustrations [page viii]
Acknowledgments [xi]

Introduction [1]
1 Narrative from Text to Image [1]
2 Tiresias’ Memory: From Homer to Film Studies [4]
3 Chapter Sequence [12]
4 Ancients and Moderns: Author’s Confession [17]

PART I CREATIVE AFFINITIES:
ANCIENT TEXTS AND MODERN IMAGES [19]

1 The Classical Sense of Cinema and the Cinema’s Sense of Antiquity [21]
1 Quintilian on Emotions: Rhetoric and Imagination [21]
2 Visualization: *Enargeia* and *Phantasia* [25]
3 In the Beginning, Homer [29]
4 From Homer to Cinema [33]
2 Pasolini’s and Cocteau’s Oedipus: No Quarrel of the Ancients and the Moderns in the Cinema Age [41]
1 Horace on the Ancients and the Moderns [42]
2 Charles Perrault against Antiquity [44]
3 Oedipus from Sophocles to Pasolini [46]
4 Cocteau’s Orphic Oedipus [51]
5 From Horace and Perrault to Cinema [54]

PART II ELECTIVE AFFINITIES:
TRAGEDY AND COMEDY [57]

3 Medea’s Infanticide: How to Present the Unimaginable [59]
1 Pier Paolo Pasolini’s *Medea* [62]
2 Arturo Ripstein’s *Such Is Life* [65]
3 Jocy de Oliveira’s *Kseni* [67]
4 Jules Dassin’s *A Dream of Passion* [68]
5 Satoshi Miyagi’s *Medea* [74]

- 6 Lars von Trier's *Medea* [77]
- 7 Natalia Kuznetsova's *Medea* [82]
- 8 Post-Classical Medeas [84]
- 9 Medea's Children [89]
- 10 Happy Ending? [94]
- 11 Endings: Possible and Impossible [98]
- 4 Striking Beauties: Aristophanes' *Lysistrata* [99]
 - 1 Comedy and Theory: No Funny Business [100]
 - 2 Battleground of Emotions [103]
 - 3 Lysistrata in the Silent and Early Sound Eras [110]
 - 4 Triumphs of Love [113]
 - 5 Ridin' High; or, How the West Was Fun [119]
 - 6 (Trans-)Mission Accomplished? [131]
 - 7 Lysistrata the Feminist: Zetterling and Her Girls [140]
 - 8 The Beeb Lurking in Pompeii [149]
 - 9 Lysistrata Defies Greek Dictators and Helps Bring About Gay Lib [153]
 - 10 *Katabasis*: Lysistrata in the Lower Depths [158]
 - 11 Lysistrata Flips the Script in the 'Hood and Moves into the House of Babes [160]
 - 12 *Lysistrata* Goes Global [163]
 - 13 A Chicago Tail: *Chi-Raq* [169]
 - 14 *To kinēma Aristophanikon* [176]
 - 15 Coda: Tail End [179]

PART III NON-ELECTIVE AFFINITIES:

PLOT AND THEME [181]

- 5 "More Striking": Aristotelian Poetics in Achilles Tatius, Heliodorus, and Alfred Hitchcock [183]
 - 1 Aristotle and Mystery Plots [184]
 - 2 Achilles Tatius: Sudden Deaths [191]
 - 3 Heliodorus: Death in a Cave [197]
 - 4 Hitchcock: Sudden Death in the Shower [202]
 - 5 Aristotle Vindicated [211]
- 6 John Ford, America's Virgil [214]
 - 1 The Courses of Empire [214]
 - 2 Frontiers [216]
 - 3 Ford's Cavalry Trilogy [220]
 - 4 Ambiguity and the Price of Empire [225]
 - 5 Darkness Visible [233]
 - 6 History and Epic [240]
 - 7 Remembrance of Things Past [245]

PART IV COUNTER-AFFINITIES:
 IDEOLOGICAL AND NARRATIVE
 DISTORTIONS OF HISTORY [247]

- 7 Fascinating Ur-Fascism: The Case of *300* [249]
 - 1 Leonidas at Stalingrad but Not at Kolberg [250]
 - 2 Sparta and Nazism [256]
 - 3 The Body: Beauty, Heroism, Kitsch [263]
 - 4 *300*: An American *Bergfilm*? [268]
 - 5 The Fascist Nebula [270]
 - 6 CGI Modernity and Fascist Traditionalism in *300* [273]
 - 7 Contemporary Rhetoric [279]
 - 8 Political Paranoia and Ordinary American Fascism [282]
 - 9 Ideological Myopia [287]
 - 10 Return of the Fuzzy [291]
- 8 Good Nero; or, The Best Intentions [297]
 - 1 In Praise of Nero [298]
 - 2 Good Boy! [300]
 - 3 Not Wisely and Not Too Well [302]
 - 4 Christian Forgiveness [310]

PART V AESTHETIC AFFINITIES:
 PORTRAITS OF LADIES [313]

- 9 Regal Beauties in Franco Rossi’s Films of the *Odyssey*
 and *Aeneid* [315]
 - 1 Romantic Nausicaa [317]
 - 2 Baleful Helen [321]
 - 3 Proud Penelope [323]
 - 4 Doomed Dido [332]
- 10 Helen of Troy: Is This the Face That Launched a Thousand
 Films? [341]
 - 1 Art, Beauty, and a Little Sex [342]
 - 2 Fade-In: From Mythical to Real Beauty [343]
 - 3 Beauty Parade: The Main Attractions [344]
 - 4 Fade-Out: Hedy’s Helen and the Eternal Woman [363]

Bibliography [366]
Index [405]