

**“REIMAGINING CLASSICAL MYTHS IN CONTEMPORARY FILM: HOW DO
STORYTELLERS REWORK MYTHOLOGY FOR MODERN AUDIENCES?”**

Summary

This essay has performed a critical evaluation of classical mythology, how it is reshaped for modern audiences by performing a focused evaluation of the myth of Perseus and its reinterpretation in two major Hollywood productions, i.e. *Clash of the Titans* in 1981 and its remake, *Clash of the Titans* in 2010. This essay has evaluated how storytellers, with the use of inherited narratives, reflect changes in the audience expectations, storytelling conventions and cultural values. In this context, the case of Perseus is vital because of the version multiplicity which is already present in the classical literature, emphasising that mythological adaptation is a continuous process, not a modern invention.

This essay is based on an analytical and comparative approach, starting with the earliest accounts of Perseus' story and analysing how it has been developed through ancient retellings, specifically by the Roman writers like Ovid. Based on these classical re-evaluations, information has been revealed on how mythological changes are observed to comply with the contemporary aesthetic, moral and political concerns. For instance, Medusa's transformation from a villain in the Greek sources is transited into a victim in the Roman literature, emphasising the influence of cultural sensibilities in shaping characters and thematic emphasis. Based on this historical groundwork, a baseline has been developed by which contemporary cinematic adaptations were analysed.

This essay has also compared the mythological source material with two different versions of film released in 1981 and 2010, respectively, and identified the character-based, narrative and thematic departures. Critical attention has been made to evaluate the changes in antagonistic forces, motivation and divine involvement, reshaping the overall function of the hero along with the moral framework of the story. The changes, like reframing of Perseus' quest, reassignment of villainy and enhanced role of Zeus, along with the portrayal of Hades as the primary antagonist in the remake in 2010, are critically examined and describe how they transform the myth's original balance between divine will, human agency and fate.

This essay has also evaluated the visuals as a form of adaptation. The depiction of monsters, artefacts, and gods is examined in association with the ancient textual iconography and descriptions, where available. These visual choices were not considered as

aesthetic decisions; however, they have been recognised as interpretive acts shaping audience understanding of heroism, mythology and power. Moreover, the differences in environmental scale, creature design and divine presentation were also examined as reflections of genre expectations, modern cinematic language and technological capability.

Based on the individual evaluation, this essay synthesises its findings in a separate section, which objectively catalogues the combined effects of these adaptations on the original myth. This section also includes theoretical frameworks based on Carl Jung's archetypal theory, Joseph Campbell's mono-myth, and Vladimir Propp's character functions to analyse how symbolic and structural changes are observed in Perseus journey. These frameworks provide a critical evaluation of the modern literature to retain the core identity of the Perseus myth, or a fundamental transformation has been observed into something new. This essay has positioned the mythological adaptation as an emerging dialogue between present and past, raising different questions about fidelity, cultural relevance and authorship within the retelling of the classical stories.

Part One: The Original Myth

To critically understand how contemporary storytellers change classical mythology, it is important to analyse how the myth of Perseus has played its role in the earlier stages and how it was considered as a subject to re-evaluation in antiquity. The Greek myths have developed an evolving narrative tradition influenced by religious practices, literary codification, oral transmission and regional variations. Yorke (2013) has argued that myths persist precisely because of the adaptable narrative frameworks rather than the immutable texts. This process can be exemplified through the story of Perseus because of the long-term recognition of its core structure, but its moral implications, meaning and tone have noticeably changed based on the artistic, cultural and political contexts. Furthermore, the Perseus myth, rather than representing a single authoritative account, was presented as a collection of various interrelated narratives (Rovithis-Livaniou et al. 2020). Each of these narratives has highlighted different values of social restoration, heroic violence, moral justice and divine authority. All of these changes have emphasised that the reinterpretation is not a new phenomenon imposed on the ancient material; however, it has been identified

as an intrinsic feature of myth-making. Therefore, the modern film adaptations have already introduced a tradition shaped by centuries of narrative revision.

Oral Traditions and Origins

The myth of Perseus was developed within the culture of oral storytelling, which predates the written Greek literature. According to Paterakis (2024), the oral traditions are not concrete, and they allow performers to adopt diverse narratives based on the purpose, location and the audience. Based on this, no single original version of the Perseus myth is present that could be definitively identified. The literary references are used to collect different snapshots of how this story was developed based on the specific historical scenarios. The myth of Perseus was mentioned in Homer's *Iliad* in the 8th Century BCE, and De Jong (2012) has defined that Perseus was identified as an ancestral hero rather than a subject of a complete narrative. Perseus inclusion within the Homeric genealogy has made him a famous figure in the Greek heroic tradition, highlighting divine favour, lineage and honour. This was the stage where Perseus was not recognised as a fully developed character, but it was recognised as a symbol of heroic legitimacy.

This myth was further addressed and systematised by different authors. Kostecka (2025) has defined that Pindar has emphasised the heroic glory of Perseus, and a comprehensive narrative account has been provided by Apollodorus in *Bibliotheca*. The information from all of these sources has developed a narrative framework emphasising the miraculous birth of Perseus, the eventful fulfilment of fate, prophecy associated with Acrisius, the rescue of Andromeda and the quest for Medusa's head. All of these factors have induced changes in the actual story to ensure compliance with audience sensibilities and audience expectations (Finglass, 2024; Turgut and Dilek, 2021). On the other hand, the Roman poets, specifically Ovid, have induced transformation in this myth through moral and psychological complexities. According to Naso (1797), Ovid's *metamorphoses* have not reintroduced the Greek myths, but their reinterpretation was performed based on the Roman lens, often based on the themes of transformation, power and injustice. This layered transmission has defined that the reinterpretation is not a deviation in the mythic tradition, but it has been identified as a key characteristic. All of these aspects are closely aligned with

the concepts defined by Campbell (2008), which defined the term called hero journey or monomyth. Perseus was marked by the divine origin, tested through an impossible quest, aided by the supernatural forces, forced into exile and returned to society with a new image. On the other hand, Propp (2010) has further supported this morphology of the folktale, where the hero is not recognised as a hostile authority figure and magical assistance is provided to deal with the villain. This structure across the retellings emphasises the narrative durability.

Symbolic and Linguistic Foundations

The oral transmission complicates the authorial intent, but the influence of linguistic analysis provides a deeper insight, emphasising the symbolic functions of the myth's central figures (Zharylgapov et al. 2023). The origin of Perseus was traced by an ancient Greek verb, i.e. *perthein* (*πρωτεῖν*), and its English meaning is to destroy. This relationship has positioned Perseus as the hero defined by the decisive violence against threats associated with social or cosmic order. The primary role of the hero is not to survive but to fight against the destabilising elements or forces. On the other hand, the term Medusa was also derived from the Greek verb *medeîn* (*μηδέν*), and its English meaning is to protect or guard specifically with reference to boundaries or properties. This origin has induced complexities in the later deception of Medusa as a malevolent monster. The name, rather than highlighting the inherent evil, has provided a liminal function where Medusa was placed to protect from something dangerous. Musharbash and Presterudstuen (2020) have further defined monsters as the boundary figures that ensure protection between chaos and order.

Furthermore, the term Gorgon was further derived from the terminology *gorgos*, which means fearsome or terrible, and it further highlights the effect and appearance rather than the moral intent. According to Andres (2020), gorgons primarily inspire fear not because they are recognised as evil agents, but because they are primarily focused towards embedding terrifying consequences associated with transgression. When all of these linguistic elements are collectively analysed, a coherent narrative logic of the destroyer is developed, which is used to confront the guardian or protector of the monstrous power. Across versions, this structural relationship was persistent, even in the later evaluations,

moral interpretations were changed. However, it is important to develop a critical understanding of the linguistic cues associated with the mythic function. Kelsey (2021) has argued that in classical mythology, the names are often used to encode or identify the narrative roles rather than psychological traits, which reinforces archetypal functions over individual characterisation. Based on this perspective, a critical understanding can be devised of how Perseus was recognised based on his heroic image, regardless of the changes in the ethical aspects that were made in future adaptations.

Core Mythological Narrative

The version associated with the Greek tradition and further synthesised in other sources like Apollodorus, King Polydectes sent Perseus to retrieve Medusa's head, the only mortal of the three Gorgon sisters (PERSEUS, 2020). The demand of King Polydectes was considered a challenge, but it has functioned as a covert execution attempt, emphasising the periodic folktale motif, which was also listed in the study by Propp (2010), in which an impossible task is assigned by the ruler to eliminate a perceived rival.

In Perseus' success, a noticeable role is played by the divine intervention. ROVITHIS-LIVANIOU and ROVITHIS (2020) have defined that Hermes and Athena have provided Perseus with some specialised tools, which mainly include an invisibility helmet, a curved sword with the capability of decapitation, a mirrored shield to avoid Medusa's gaze and winged sandals for travelling. All of these specialised tools strengthen Perseus' status as an agent of divine will rather than considering it an autonomous adventurer. None of these gods provides assistance; however, they orchestrate the conditions of victory. Moreover, Medusa was killed while asleep, an instant which highlights the need for ethical scrutiny, but in ancient accounts, it is considered unproblematic. McCarthy (2020) has defined this act as a strategy rather than using brute force, and it also aligned the Perseus act with the tactical workforce domain of Athena. On the other hand, the petrifying power of Medusa was retained, which altered her from antagonist into a tool. This transition demonstrates a frequent mythological pattern where chaos was addressed through authority rather than destroying it.

A tonal shift in the narrative has been further identified by the subsequent rescue of Andromeda. Perseus plays the role of the social saviour, and is no longer associated with the divine examination, emancipating a kingdom from sacrifice to restore order through marriage. Jackson (2020) has defined that all of these aspects strengthen Perseus' suitability for social integration and kingship, along with the final fulfilment of the prophecy. Moreover, the accidental death of Acrisius during athletic games has reaffirmed the certainty of fate, which is considered a central element in Greek tragedy.

Medusa in Greek Thought

Medusa, in the early Greek representation, was recognised as an unambiguously monstrous. She has been characterised as a terrifying, lethal and incompatible individual within human society. Medusa gazes indiscriminately, petrifying, emphasising the paralysis of dangers and fear confronting forbidden knowledge. The Perseus victory over Medusa has also been framed as both virtuous and necessary (McCall, 2021; Fröhlich, 2022). Moreover, Athena's support has further supported the moral clarity. PERSEUS (2020) has defined that Athena, as the goddess of strategic warfare and wisdom, has represented the victory of civilisation over chaos. In the later mythological summaries, Athena's guidance of Perseus's hand was referenced at various instances, which positions the murder of Medusa not as an act of personal aggression but as a sanctioned act of the cosmic order.

Later, Medusa's head appeared on Aegis, i.e. the breastplate or shield of Zeus and Athena (Corretti, 2015). Based on this, an apotropaic function of Medusa was observed, where enemies were killed through fear. However, this transformation has not utilised Medusa but introduced a new purpose for her power. Once more, she was recognised as the guardian who defines the linguistic inferences of her name, but her monstrosity was neither condemned nor erased from history; it was instrumentalised.

Roman Interpretation

One of the most significant reinterpretations of the Perseus myth is present in Ovid's *Metamorphoses*. According to James (1986), in early imperial Rome, Ovid introduced a totally new backstory in which Medusa was characterised as one of the beautiful mortals

dishonoured by Neptune in the Minerva temple. The god responsible for this transgression, rather than punishing him, Minerva responded to this incident by transforming Medusa's hair into serpents, interpreting her as socially exiled and developing a monstrous image (Naso, 1797). This change in the narratives emphasised a noticeable departure from earlier Greek traditions, where the monstrous nature of Medusa was treated as an innate rather than imposed. However, this addition has reshaped the moral structure of myth. Eisenlohr (2023) has defined that Medusa was identified as the victim of both divine injustice and sexual violence, whereas Athena's role was changed to a morally ambiguous enforcer from a benevolent patron. This misuse has been constantly analysed in the wider literature of Ovid through the power of gods and uncovers the asymmetrical consequences faced by mortals, specifically women, when divine authority was offended and challenged. Freas (2021) has further noted that the Roman adaptations of the Greek myth are often recognised as the subtle critiques of absolute power, emphasising modern anxieties associated with legal injustice and imperial authority.

It is also important to critically resist the anachronistic evaluations framing Ovid's Medusa as a feminist revision. In the modern readings, Medusa's victimisation was noticeably highlighted, but the primary aim of Ovid was to maintain symbolic and narrative coherence rather than considering it as a moral rehabilitation. By providing a story based on Medusa's transformation, Ovid has openly explained her monstrous appearance and explicitly defined the logic of her placement on Athena's Aegis. Based on this, Medusa was characterised as both a weapon and a warning, and her image repurposed to protect the divine authority regardless of the injustice elements that created her. Besides this, the emotional consequences of this evaluation are substantial and an ethical ambiguity was introduced in the heroic act of Perseus and Athena's status was permanently complemented as a figure of justice and wisdom (Lima, 2024; Ali, 2024; PERSEUS, 2020).

Christian Re-Contextualisation

The Perseus myth, with the decline of classical polytheism, did not disappear; instead, it was restructured, absorbed, and a new purpose was observed based on the developing Christian narrative traditions. According to Clermont-Ganneau (1896), striking parallels

were present between Saint George and Perseus, which suggests that in the early Christian communities, the familiar pagan heroic frameworks were strategically present, aiming to facilitate both religious and cultural transitions. Both of these transitions defeat and confront the monstrous adversary, aiming to rescue the princess condemned to be sacrificed by her own people, restoring the moral and social order through the implications of divinely sanctioned violence. Moreover, the Christian storytellers, with the use of this narrative adaptation, were able to retain the recognisable structure of the classical heroic myth while relating it to a distinct Christian moral imperative. In the context of Perseus, where heroism through martial success and divine lineage was validated, the concept of Saint George was based on self-sacrifice, humility and faith. The monster's defeat was recognised as divine righteousness, and it was not framed as an assertion of personal glory. Based on this, Campbell (2003) has argued that the reshaping of the symbolic content of myths is aimed at reflecting the dominant belief systems of their time while preserving the narrative familiarity.

This re-contextualisation has also changed the relationship between reward and hero. Perseus has claimed marriage and kingship as rightful spoils, Saint George has rejected the concept of material wealth and all of his rewards were redistributed among the poor, emphasising the Christian values of moral restraint and charity. This shift has changed the concept of heroism, and the classical model of conquest and dominance was transformed into one of spiritual service. All of these changes have highlighted that Perseus' narrative did not adequately survive in Christian Europe; however, it was noticeably reshaped, and it was associated with the emerging ethical frameworks describing the continued cultural relevance and myth's adaptability.

Visual Reinterpretations and Renaissance

Visual art in the reshaping of Perseus' perception has played a vital role, specifically during the Renaissance, a period known for the renewed association with emerging humanist values and classical antiquity. According to McHam (2024), artists like Piero di Cosimo have defined the Perseus rescue of Andromeda, and no focus has been made on the killing of Medusa, emphasising the strong alignment of the hero with ideals of chivalry, moral

virtue and romantic devotion. These narratives have highlighted that Renaissance priorities favour the protection of women over the raw, violent destruction of monstrous figures and civilised heroism. Based on this, Perseus has been identified as a recast rather than the destroyer of chaos, which develops its image as a morally refined agent of social restoration, which directly associates this with the modern ideas of noble conduct.

In compositional choices, this reframing is highly evident. In Perseus freeing Andromeda, a graceful position has been given to the hero, suggesting the classical ideal of proportion while emphasising restraint rather than brutality. Furthermore, in the emotional drama of rescue, the threat of the monster is visually subordinated, motivating viewers to identify Perseus as a saviour rather than a killer. All of these visual strategies reorient the ethical centre of myth without discarding the notions of classical origins (Donkor, 2020; Fuhrer, 2024).

Part Two: Clash of the Titans

The movie *Clash of the Titans*, released in 1981, is based on a cinematic reinterpretation of Greek mythology in the 20th century. According to Frölich (2023), the *Clash of the Titans* has not directly adopted the classical sources; however, this movie has offered an ideologically reframed selected version of the Perseus myth re-evaluated to comply with the commercial, narrative and moral expectations of the late 20th century in Western cinema. Based on the interpretive and structural groundwork developed in Part One, this section is based on Campbell's monomyth, Proppian morphology, along with the modern adaptation theory, to determine that this movie has not only simplified myth but transformed its symbolic and ethical architecture. Tiaynen-Qadir and Qadir (2022) have defined that the contemporary mythological cinema operates more as a reinterpretation by using ancient narratives to address the modern anxieties about morality, authority and agency. Based on this, the *Clash of the Titans* is adopted to evaluate how myth is survived not through fidelity but with strategic reinvention.

Reimagined Zeus – From Remote Authority to Moral Architect

In the movie *The Clash of the Titans*, one of the most important deviations was associated with the role of Zeus. In classical mythology, the character of Zeus is often

represented as morally inconsistent, distant and capricious and selective interventions are observed in different mortal affairs, and personal desire and divine hierarchy are prioritised. Moreover, Perseus' success is observed through the assistance of different deities, with Hermes and Athena playing prominent roles in the movie (Zavaliy, 2024). In this movie, the character of Zeus has been placed in a central narrative position, and he is framed as both an emotional father and moral overseer. On the other hand, Nelson (2020) has also argued that the cinematic retellings are directly associated with the divine authority by which both emotional coherence and narrative clarity can be enhanced. However, in the movie of the *Clash of the Titans*, Zeus is framed as the primary architect of Perseus' destiny, and he is found guiding events with parental concerns rather than having an Olympian detachment. This change has simplified the complexities associated with Greek myth, and a monotheistic structure has been developed, and the movie is aligned with the Judeo-Christian narrative, which is discussed in Part 1 (Clermont-Ganneau, 1896; Campbell, 2003).

This reconfiguration has noticeably changed the archetypal function of Zeus character. In the movie, Zeus was not portrayed as a flawed ruler subject to moral contradiction and internal conflict; however, he was given the role of a benevolent patriarch, whose authority was questioned (Kurikka, 2022). The gods ceased to be the sources of chaos, and they were identified as the mechanism of moral calibration. This portrayal demonstrates a hierarchy where, inherently, just divine will is observed. This framing of Zeus is closely related to the assertion of Joseph Campbell.

“A hero is someone who has given his or her life to something bigger than oneself (Campbell, 2008).”

This quote also reframes Perseus' quest as a sanctioned moral duty rather than an act of coercion, political manipulation or survival present in the mythic ambiguity.

Quest Reframing

In classical myth, Perseus act to kill Medusa mainly because of coercion rather than moral aspiration. King Polydectes has implemented a calculated strategy by demanding the head of Medusa to ensure secure access to Danaë and eliminate Perseus. Suriano (2024) has

further demonstrated that the hero's journey started because of the gendered threat, survival and political manipulation rather than voluntary heroism. However, in the movie *Clash of the Titans*, this narrative foundation has been significantly changed because the quest has been reframed, and it was shown as a moral trial imposed by the gods to evaluate the self-sacrifice capacity and inherent worthiness of Perseus.

In the modern cinema, the adaptations frequently relate morally compromised origins to ensure alignment of the heroes with the modern ideals of virtue, emotional clarity and autonomy (Santander-Ferreira, 2024). By mitigating the King Polydectes predatory role and introducing the divine authority as a motivating force, the film has transformed the role of Perseus from a reluctant survivor to a divine-sanctioned individual. This change has introduced a meritocratic view in which heroism has been portrayed as an intrinsic quality identified through trials rather than a role forcefully imposed on individuals because of the oppressive social structures.

Moreover, Propp (2010) has further defined that this change preserves the function of dispatch while changing the ethical resonance. The author has noted that;

“Functions of character serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled (Propp, 2010)”

The dispatch remains, however, the moral framing has developed Perseus' image as an ideal in the 20th-century cinema. Moreover, Campbell (2008) has also demonstrated this concept of a hero who is willing to address something greater than the self. These factors have reframed the Perseus journey as a test to analyse the level of moral readiness rather than considering it as a strategy for survival.

Moral Simplification and Medusa

One of the most highlighted contrasts between film and myth is present in the portrayal of Medusa. As defined in Part 1, moral ambiguity has been introduced in Ovid's reinterpretation, where Medusa was portrayed as a victim of divine injustice because of the punishment of sexual violence, and she was not protected by the gods (Naso, 1797). This complexity has been addressed in the movie *The Clash of the Titans* because Medusa was

introduced as an inhuman and monstrous predator without a history, ethical context and sympathy. This transformation from a tragic image to an antagonist has mitigated the issues associated with interpretive discomfort and highlights the moral hierarchy. Furthermore, Kehr (2025) has argued that this simplification has diverted the focus towards ideological preferences and visual demands in the early fantasy cinema, where unambiguous antagonists had a prominent space for narrative engagement while ensuring a sufficient level of audience engagement. Moreover, stop-motion Medusa was designed by Ray Harryhausen, aiming to inspire fear rather than reflection, and highlighting predatory behaviour, spatial dominance and serpentine movement within her character (Ray Harryhausen - Titan of Cinema, 2020). The deliberate removal of the emotional cues has ensured that Medusa's character should be recognised as a threat among audiences, and it should not be considered as a subject of narrative consideration. Her character portrays a liminal space. I was morally and visually removed from civilisation, and these elements also reinforce Medusa's exclusion from empathy among the audience.

This portrayal of Medusa's character has ensured narrative clarity but at the cost of ethical nuance. An unambiguous justification has been shown for Perseus' victory, and the moral tension introduced by Ovid was successfully mitigated. In the movie, the *Clash of the Titans*, the heroic absolutism was confirmed, and the evil was eradicated, externalised and isolated rather than being interrogated. Furthermore, the death functions of Medusa also highlight a narrative closure rather than considering it a moral evaluation, demonstrating a wider present for resolution over ambiguity in the mainstream cinema. However, in this movie, the concept of myth has been portrayed as spectacle, reconfirming the order through destruction, and the audience was not challenged to reconsider the core foundation of heroism within this movie.

Power Redistribution, Athena and Donors

Athena was recognised as the primary patron of Perseus in the classical myth, portraying restraint, calculated violence and strategic intelligence. Ramachandran (2020) has defined that Athena has equipped Perseus with both cognitive guidance and physical tools, and wisdom was recognised as the central mechanism by which issues associated with

chaos were addressed. However, in the *Clash of the Titans*, the narrative authority of Athena was reduced by distributing the divine assistance to Zeus, along with the mechanical intermediaries like Bubo the Owl. Dougherty (2023) has argued that all of these changes in the configuration reflect both gendered hierarchies and narrative economy, which are highly prevalent in the fantasy cinema of the 20th century, where mythic power structures are dominated by male authority figures.

The movie, by marginalising Athena, has reduced the mythological emphasis on foresight and strategy to favour reactive intervention and paternal command. In the movie, Zeus was identified as a key distributor of assistance and fate by which the divine realm was transformed into a top-down hierarchy, and it was not considered a symbol of specialised competencies. Meanwhile, Bubo the Owl was portrayed as a depersonalised donor figure providing technological guidance rather than intellectual guidance. His presence in the movie has ensured externalising problem-solving without relating Perseus to a strategic agency (Rodrigues, 2025). Furthermore, an intact donor function has also been observed in the movie, which supports the claim that narrative functions are present even if agents are changed (Propp, 2010). All of these implications are profound, where success was highly dependent on compliance with the divine authority, and knowledge and wisdom were subordinated to obedience. This shift has changed the concept of heroism among the audience in modern cinema, because it was directly aligned with power rather than judgment. All of these elements have reinforced the concept among the audience where legitimacy is undermined because of patriarchal control, and it is not considered to be developed either through ethical deliberation or earned insights.

This change from a cultural perspective has further reduced the ethical scope of the narrative. The counterbalancing of moral calculation and the voice of reason in the movie was removed by the absence of Athena, and divine will remains unchallenged. As a result, the original valorisation of intelligent restraint of the myth was noticeably replaced by the new concept of heroism, which privileges sanctioned force and submission. All of these factors closely align the movie with the concepts of conservative ideological frameworks of authority and order, which are noticeably prevalent within the production context (Aguirre and Buxton, 2020; Carmichael, 2025).

Perseus as a Cinematic Hero

The portrayal of Perseus by Harry Hamlin in the *Clash of the Titans* is a hero characterised by gradual maturation, innocence and sincerity. As compared with the mythic Perseus, who acts with divine legitimacy, confidence and strategic certainty, the cinematic Perseus has started his journey as uncertain and learning his role through experience and not with inheritance (Septiaji et al. 2025). These are the core changes observed in the cinematic preferences of the 20th century to have psychologically accessible protagonists where emotional growth reflects the audience perception of the modern era. Besides this, Louis Leterrier has commented on its remake in 2010, in which a broader trajectory has been introduced for Perseus within the cinematic reinterpretation (Weintraub, 2010). Louis has defined that:

“The first Perseus I had written was more like the Harry Hamlin, a little wide-eyed, candid, surprised, but knowing Sam, now you've met him, and he's a little bit darker, and I was like, this is it, this is good, and this is like an interesting starting point for the character (Weintraub, 2010).

This quote acknowledges the formative influence portrayed in the 1981 version of the film, in which subsequent adaptations have been observed. All of these factors have defined the ways in which the movie *The Clash of the Titans* has introduced a modern heroic template in which moral sincerity and vulnerability have been noticeably replaced by the authority of mythic demigods. All of these portrayals are closely aligned with the expectations of heroism in modern audiences, where it has been recognised as a process rather than a destiny (Alvares and Salzman-Mitchell, 2020). On the other hand, Perseus' arc has highlighted ethical choice, learning and doubt by which divine lineage was reframed as a burden rather than as a guarantee of success. Through this repositioning, the Campbell's monomyth was also integrated within the movie, where low emphasis has been placed on pre-destination. The Perseus victory was identified as meaningful; however, it has not addressed the concerns associated with prophecy because this image has been developed through moral resolve and perseverance (Bailey, 2021). Based on all these aspects, the movie has portrayed destiny as a negotiated result rather than considering it as an imposed

inevitability, emphasising the values of self-determination among the contemporary audience. Perseus is not recognised as the instrument of god; however, in modern audiences, he has been recognised as an individual who has developed heroism by adopting responsibility. All of these factors align the mythic structure with the ideals of the late 20th century of emotional authenticity and personal agency.

Themes of Moral Containment, Agency and Evil

The decisive departure from the moral complexities of classical mythology has been observed in the movie in portraying the evil elements. According to Hampton (2025), in ancient sources, danger is mainly observed from the systemic forces like human hubris, divine rivalry and inherited guilt or diffuse without having any moral reassurance or resolution. Furthermore, Greek myths have allowed both injustice and chaos to be present with order, emphasising the global view where suffering is not always preventable or meaningful. However, in the movie, *The Clash of the Titans* has externalised evil into visually identifiable and discrete antagonists like Kraken and Medusa, along with other hostile gods. This ambiguity has been reduced by developing a moral universe based on containment and not on transformation, ethical ambiguity and critique.

This orientation is closely aligned with the assertion of Fredrick William.

“The devil is chained. He can bark, but he cannot bite, unless we go up to him and let him do so.”

Kępiński (2025) has further defined that the evil in the movie *Clash of the Titans* is formidable but constrained because of the operation within the strict limits imposed by narrative destiny and divine authority. The threats were present; however, they were not categorised as the symptoms of systemic imbalance, but they were portrayed as the tests to enhance the heroic response among the audiences. Based on all these aspects, the danger was morally justified and controlled, permitting the heroic interventions and strengthening the cosmic order. This model has been associated directly with the moral containment of the Cold War cultural frameworks in which threats are normally neutralised, where stability is prioritised over critique, and they are not examined accordingly (Ma, 2024). In this movie,

the agency has been identified as a transformative element rather than reactive. The agency has also been framed as transformative and not reactive. On the other hand, the god's justice or authority has not been questioned by Perseus; however, the conflict was accepted as both necessary and inevitable. Besides this, myth for the contemporary audience has been identified as a narrative mechanism reaffirming moral certainty and hierarchical power rather than evaluating the systemic injustices and ethical contradictions fundamental to ancient origins.

Reasons for Implementing Change

The deviations observed in the movie *The Clash of the Titans* can be best understood through the implications of adaptive strategies shaped by technological, industrial and cultural constraints rather than the unambiguous departures that emerged from the myth. Saribaş (2025) has described that the mythological cinema is required to negotiate fidelity with limits of filmic representation, audience accessibility and genre conventions. However, in this case, the narrative complexities were streamlined in favour of emotional immediacy, visual spectacle and moral clarity.

Part Three: The Remake

The remake of the *Clash of the Titans* in 2010 further represented the current reconfiguration of the Perseus myth for modern audiences. The version released in 1981 has noticeably simplified the classical mythology to comply with the ideological and aesthetic demands of 20th-century fantasy cinema. However, its remake in 2010 has introduced myth from the lens of psychological realism, antagonistic theology and modern scepticism. In the new version, the ethical ambiguity of the ancient sources was not retained, but new distortions were introduced, which have developed a new myth's moral and cosmological framework. One of the noticeable transformations in the remake was Hades portrayed as an unequivocal villain commanding Kraken, and Perseus was reintroduced as a restful and reluctant hero defined by divine authority and resistance (Koven, 2020; Aresi, 2021).

Moreover, Karpinski and Keblowska-Lawniczak (2024) have defined that the remakes of the movie rarely restore the original concept, but they play their role as the commentaries on both the cultural moment of their production and the source material. This

process has been exemplified in the remake of the *Clash of the Titans* in 2010, where all the changes were focused on the anxieties in the early 21st century based on the legitimacy of the belief systems, institutional power and inherited authority. Myth has not been considered as a moral instruction or sacred inheritance; however, it has been identified as a narrative resource that needs to be personalised, interrogated and challenged. The director of the 2010 version, Louis Leterrier, has stated that;

“The only way to make it mine was really to make it persona (Weintraub, 2010).”

This philosophy has emphasised the approach underpinning remake to cosmology, character and theme.

Perseus Reimagined in 2010 Version

One of the most noticeable changes in the 2010 version of the *Clash of the Titans* was from the classical myth that was used for the characterisation of Perseus in the movie. Gartrell (2024) has defined that in the ancient sources, Perseus was portrayed as an agent of divine will, and no questions have been raised about the morality and authority of the gods. In the 1981 version of the movie, Perseus was characterised as a willing participant within a divine-sanctioned narrative. However, in the 2010 version of the movie, Perseus was found distrustful of the god, dealing with different conflicts about his identity as a demigod, and he was also found emotionally resistant.

Votta (2024) has further recognised this shift as emblematic of modern heroic paradigms in which moral resistance and psychological depth are prioritised over mythic certainty. In the 2010 version of the movie, Perseus refused to accept the divine assistance, and the most highlighted rejection was from Zeus guidance. These changes have provided a new definition of heroism in which it has been recognised as an act of defiance, whereas in classical cinema, heroism was more associated with obedience. All of these facts are directly associated with the assertion of Joseph Campbell.

“A hero is someone who has given his or her life to something bigger than oneself (Campbell, 2008).”

However, in the 2010 version of the movie, Perseus, because of the divine order, does not sacrifice himself, but for human autonomy. This change has positioned humanity on top as compared with the Olympians as an ultimate moral authority. On the other hand, the director also commented on the character evolution within the 2010 version of the movie. Based on the re-evaluation of the Perseus character, he has defined that;

"The first Perseus I had written was more like the Harry Hamlin, a little wide-eyed, candid, surprised, but knowing Sam, now you've met him, and he's a little bit darker, and I was like, 'This is it, this is good, and this is like an interesting starting point for the character' "
(Weintraub, 2010).

This darkness was highlighted as the moral scepticism, anger and grief, which are highlighted as the core qualities, and they were not present in the earlier version of the movie. In the remake, Perseus' journey was not focused on fulfilling destiny; however, it was only focused on the process of identity negotiation based on a hostile cosmological system.

Crises and Paternal Authority and Zeus

The remake of the *Clash of the Titans* in 2010 has changed the character of Zeus while continuing the consolidation of authority, as it was observed in the 1981 version of the movie, where its legitimacy was undermined. According to Owen (2023), in the new version of the movie, Zeus has been identified as a central figure; however, its parental role is fraught with emotional distance, failure and guilt. As compared with the benevolent moral architect of the earlier adaptation, the character of Zeus was unable to reconcile the divine authority with his responsibility towards humanity.

Ren (2025) has defined that all of these portrayals emphasise the downward motion of cultural trust, specifically in hierarchical institutions, which also includes patriarchal governance and religious authority. However, the focus of Zeus' perseverance on human worship has been recognised as a source of divine power, which has reframed the god as a dependent entity to the transcendent forces. This change in the *Clash of the Titans 2010* has changed the traditional mythological hierarchy, and Olympus has been presented as an institution mainly sustained by the belief, and no or minimal influence of intrinsic legitimacy

has been observed within this context. On the other hand, this shift has also introduced a change in the moral logic of the Perseus narrative. In the new version, the divine authority has not been considered self-justifying, but it is required to be earned and challenged. A critique of inherited power has also been observed because of the Perseus resistance to Zeus, which is closely aligned with the wider post-mythic narrative in which authority is mainly interrogated and not revered.

Hades Ascendant

The most important change in the 2010 remake of the *Clash of the Titans* was the transformation of Hades into a primary antagonist. Mishra (2022) has defined that in the classical mythology, Hades is not identified as both rebellious and evil, but it has been recognised as an important guarantor of the cosmic order, where death is governed through impartiality and not with cruelty. Hades has not been found interfering in the mortal affairs because of the boundaries set by the cosmic laws, like his Olympian counterparts. Moreover, Hades, in the 1981 version of the *Clash of the Titans*, has maintained a sufficient level of moral ambiguity and operated as a shadowed but legitimate force rather than performing as an embodiment of evil.

This tradition has been decisively abandoned in the 2010 remake. Hades was introduced as a resentful exile who was embittered by Zeus authority and humanity's withdrawal of worship. The primary motivations of Hades in the remake were ideological rebellion, envy and vengeance, which closely align this character with the satanic archetypes in Christianity as compared with the Greek mythological precedent. This tendency has been identified as the mythic moral flattening in which binary moral opposition replaces the polytheistic nuance (Reeves, 2020). Furthermore, in the remake, this distortion has been further increased because of Hades' command of the Kraken. In the classical myth, the monster analogue Cetus is mainly sent out by Poseidon, not Hades. However, in the remake, this control was reassigned to Hades, which collapses the distinct divine domains within a single axis of antagonism. With this change in the remake, narrative clarity was noticeably increased, but it has changed the theological balance of myth by recasting the underworld not as a realm, but it has been identified as a source of cosmic threat and corruption.

Evil Contained

In the 2010 remake of the *Clash of the Titans*, the role of Kraken exemplifies the film's treatment of evil as an instrumentalised and contained force rather than the expression of the cosmic imbalance. The role of Kraken in the remake has also not functioned as an expression of the divine punishment which was distributed across the Olympian order, but the character was recognised as the weapon which was mainly controlled by Hades. Septiaji et al. (2025) have defined that in this context, evil was portrayed as narratively isolated, personalised and externalised, by which moral responsibility can be assigned to a single antagonistic figure, and it will not be dispersed across the flawed divine system.

This portrayal of Kraken in the 2010 remake affirms with the Fredrick William assertion that;

"The devil is chained. He can bark, but he cannot bite, unless we go up to him and let him do so."

In the remake, Hades has been portrayed with substantial power, but he was bound by the narrative inevitability and divine law. Hades was operating within limits that ensured the eventual restoration of order without the need to interrogate the structures that could enable conflict. Moreover, in this model, chaos was found to be manageable and temporary and not endemic. All of these aspects are associated with the model of moral containment to modern blockbuster conventions where ethical ambiguity is undermined, and resolution, spectacle and catharsis are prioritised. The spectacular destruction of Kraken in the remake has provided an emotional closure while ensuring hierarchical stability. As compared with the ancient myth, where unresolved divine justice is present, the 2010 remake of the *Clash of the Titans* is mainly focused on moral absolutism in which evil has been portrayed in such a manner that it could be defeated rather than critically examined (Machan, 2020).

Role of Medusa

In the remake, Medusa has a very short screen time; however, her portrayal has intensified and reinforced the interpretive trajectory that was also present in the 1981 version of the *Clash of the Titans*. The traces of moral ambiguity introduced by Ovid, in which

Medusa was characterised as a victim of divine justice, in the remake, this character was totally changed. According to Kurikka (2022), Medusa in the remake was introduced as an unequivocally monstrous entity, and her design was mainly associated with predatory aggression, physical deformity and animalistic movement. The camera was mainly focused on her lethal gaze and serpentine body, by which visceral impact was observed over symbolic depth and narrative context. Furthermore, McDonald and Johnson (2025) have argued that the use of these aesthetics emphasises the dominance of the horror-inflected fantasy and hyper-real visual effects within modern cinema, in which mythological characters are identified as the spectacles of fear. In the remake, the factors emphasising Medusa's humanity were removed, and she was introduced as a functional obstacle having a sole purpose of testing the combat abilities of Perseus. Her defeat in the remake describes the high influence of physical courage and technical prowess rather than ethical confrontation.

Propp (2010), based on a structural viewpoint, Medusa in the remake was playing its role as a villain, which also complies with its morphology. Besides the intact nature of the structural role, the symbolic resonance of Medusa's character was totally diminished. In the remake, she has not portrayed the themes of punishment, divine cruelty of transgression; however, she was characterised as a boss-like adversary based on the typical video game logic. This noticeable change exemplifies how action-driven progression was prioritised, and mythic symbolism was undermined. All of these aspects also reframe the ancient narrative figures as interchangeable threats within the streamlined heroic journey rather than considering them as the carriers of multifaceted cultural meaning.

Modern Hero, Agency and Resistance

One of the most highlighted shifts in the remake was associated with the changes observed in the heroic agency. The explicit rejection of divine assistance from Perseus highlights a new image of heroism, which is recognised as a resistance rather than submission. This element in the 2010 *Clash of the Titans* has positioned the hero opposite to the inherited authority rather than considering it as a selected instrument (Wright, 2023). This change in the remake has described the modern cultural narratives where individual

autonomy is valorised, scepticism towards institutional power, along with political and religious hierarchies and moral self-determination. As compared with the characters introduced in the first version of the movie, where Perseus' success was directly associated with divine patronage, this shift highlights autonomy as a moral virtue.

In the remake and within acceptable narrative limits, this resistance was carefully contained. Perseus defiance has not affected the Olympian order, but it has challenged the god's legitimacy. On the other hand, Zeus has been identified as independent, Olympus endures, and the cosmic hierarchy was reaffirmed. Besides this, the symbolic refusal of Perseus also provided modern audiences with the experience of satisfaction of rebellion without affecting the underlying system (Wrightson, 2024). Based on all these aspects, resistance was identified as performative and not transformative, which highlights an aesthetic posture and the ethical reconfiguration of power.

Based on the Campbellian perspective, this remake was based on the monomyth by which strong alignment can be ensured with contemporary sensibilities while preserving the foundational architecture. In the remake, Perseus has faced separation, return and initiation; however, the interpretive emphasis of all of these stages was reoriented. On the other hand, the concept of *the call to adventure* was also highlighted as a rejection of the imposed destiny, whereas initiation was identified as the test of personal conviction rather than the divine favour. All of these factors were returned as a symbolic reaffirmation of human agency. All of these factors were also identified in the contemporary heroic narratives, which mitigate tension by confirming the individual choices within the current system without dismantling them. Moreover, this remake has bridged the gap between modern ideology and mythic tradition, describing the hero who resists the god's principle while sustaining the world they govern (Adamczyk, 2020; Radcliffe and Singh, 2020).

Importance of the Changes Made

The remake of the *Clash of the Titans* in 2010 has not fully modernised the Perseus myth; however, it has noticeably changed the ideological function for modern audiences. In the old version, where ancient elements were portrayed emphasising the arbitrariness of the divine power, the moral consequences of the heroic value and the instability of fate, the

remake is mainly focused on narrative resolution, personal identity and emotional struggle. The remake has emphasised that the gods are no longer identified as the distant embodiments of the cosmic order, but they are identified as the flawed authority by which their legitimacy can be questioned without questioning the stability of the world they govern. All of these changes have relocated the myth from a space of existential uncertainty to a managed critique. The adaptation theory has stressed these sorts of transformations, which are required to be understood through the mechanisms of cultural survival and not as acts of betrayal. Myth is precisely present because it can be recalibrated to address the developing anxieties about mortality, power and autonomy. In this remake, the narrative already shaped by Renaissance visual ideology, Ovid's moralisation, 20th-century cinematic spectacle and Christian allegory has been introduced. All of these changes emphasise the long continuum of reinterpretation while describing that fidelity in myth is not present in the form of preservation; however, it is present as a capacity to remain symbolically effective and culturally intelligible (Radcliffe and Singh, 2020; Reeves, 2020).

Part Four: The Reworks

Structural Persistence and Ideological Transformation:

The retellings of the Perseus myth around classical sources, Clash of the Titans (1981) version, and its 2010 remake illustrates that mythology is not merely retold but actively reworked to show transforming ideological, cultural and aesthetic priorities. Although the basic plot structure is familiar, the cumulative modifications change the perception of divinity, heroism, evil and agency. This section initially presents objective synthesis of the significant evolution made across adaptations and their impacts on the original mythological structure. It then critically analyses whether these retellings are true to the Perseus myth in character, plot and theme. Lastly, a visual analysis is a study on the reinforcement or deception of the mythic meaning through imagery.

- ***Objective Compilation of Changes and Their Effects:***

In all existing versions, the Perseus story has preserved its fundamental structural framework: a Christian-stamped hero goes on a dangerous journey, slays a monstrous

enemy, saves a character in danger, and restores the stability of society (Iakovidis, 2025). But, the role and significance of these aspects are being redefined.

One of the most important changes is the Character Reconfiguration. According to classical myth, Perseus is self-confident as a working agent of divine will and that he works within an established cosmological hierarchy. He is a more emotionally open but equally obedient hero in the 1981 film but the 2010 remake recasts him as a resistive, sceptical and conflicted hero. With this development, Perseus becomes a negotiator of status and self-sufficiency, and modern principles of individualism (Ahmed, 2025).

Divine Authority is also re-worked. Mythology of the ancient world consists of a polytheistic system characterized by competition, lack of consistency and moral grey area. The 1981 movie consolidates the divine authority to Zeus making Olympus a father-son chain of command. This power is further shaken by the 2010 remake where the gods are shown as reliant on human faith and can easily fail emotionally. Such advancements shift the myth from a meditation on fate and divine power to a critique of institutional authority (CHIU, 2010; Parker, 2015).

The most dramatic transformation is made under Antagonists and Evil. The metamorphosis of Medusa, as a monster, as a victim (through Ovid), and as a horror spectacle, is an example of how moral ambiguity is gradually washed away. Equally the shift of Kraken at the expense of Poseidon collapses mythological boundaries transforming the impersonal cosmic threat into a personalised villainy. Evil is externalized, contained and overcome which leads to the given predilection of modern narrative towards resolution, rather than ethical dilemma (Duffy, 2020). Motivation and Agency also vary substantially. In the classical myth, the journey of Perseus is based on the forced choice and political game. Both movies reframe the quest as a moral trial, and the remake is more focused on opposition instead of obedience. The change in heroism ethics turns the struggle to survive into ethical fate.

Structural Analysis: Propp, Campbell, and Narrative Continuity:

Despite of these changes, the Perseus myth has not lost its structural integrity. Vladimir Propp's *Morphology of the Folktale* offers a critical framework for understanding this persistence. According to Propp, Functions of character serve as constant and stable factor in a story tale, independent of how and by whom they are fulfilled (Propp, 1928). Perseus still fulfils the role of a hero, he is sent, tried, supported, conquered, and rewarded. But the agents performing these functions, and the moral weight which they support, change radically. For instance, the role of donor is transferred to Athena and Hermes to Zeus and technological surrogates (Bubo) and, in the end, to Perseus himself who rejects divine assistance and makes it his distinctive mark. On the one hand, the villain role is transferred to Medusa as an individual being, and on the other hand, it is to a collective of Medusa, Kraken, and Hades, which is a more distinct antagonist.

This further elaborates on how these retellings modify mythic structure without losing it in Joseph Campbell monomyth. The process taken by Perseus is always in terms of separation, initiation and return. Yet the meaning of these stages evolves timely. Physically, separation is not so in the remake but ideologically since Perseus is separating himself with Olympus. Initiation is disposed of as a psychological phenomenon but not a ritual one and an exit results not in the divine favour but in the human self-determination. The statement made by Campbell, according to which the hero is the person who dedicated his or her life to something even larger than himself, is re-understood: the something is no longer a cosmic order but the human action (Allison, 2024).

- ***Jungian Archetypes and Mythic Psychology:***

According to Jungian view, the Perseus myth is a symbolic record of the individuation process. The monsters in classical myth symbolise the chaos of the outside world, and the hero is supposed to kill them. Medusa by Ovid presents the introduction of the shadow integration, making this dynamic more troublesome and difficult, as it places the trauma and injustice into the monstrous body. Subsequent versions revert this development and externalise the shadow again.

In the 2010 remake, Hades acts as a shadow figure, an archetype of the distressed version of that, bitter, marginalised and characterised by opposing the superpower. However, instead of incorporating this shadow, the story pushes it away, restoring order by annihilating it. According to Jungian analysis, such repression indicates the discomfort of the cultures with moral ambiguity and unreliable injustice (Duffy, 2020).



Figure 1

The struggle of Perseus to the gods may be interpreted as an individuation drive, but the story finally incorporates this drive into the hierarchies that exist. The conflict of the psyche with the authority is acted but not completely solved.

Visual Analysis: Image as Ideology

The visual representation is important in developing mythic meaning. The Renaissance art, like the *Perseus Freeing Andromeda* by Piero di Cosimo, reinvents the myth as a romance and a chivalry, and focuses on salvation rather than violence (Röstel, 2016). Cellini in *Perseus with the Head of Medusa* shows victory, and he humanises Medusa, which provokes unease in the process of victory (Corretti, 2015).



Figure 2: Perseus Freeing Andromeda by Piero di Cosimo

Cinematic adaptations, on the contrary, put an emphasis on spectacle. The stop-motion creatures by Ray Harryhausen focus on visual marvel and physical danger, leading to less symbolic vagueness (Walker-Werth, 2021). The remake, 2010, exacerbates the strategy by making monsters grotesque and overwhelming with hyper-realistic CGI. Moral binaries are supported by the design of visual overload that replaces the symbolic depth with the visual excess.



Figure 3: Garbati Medusa

An excellent example of the ways mythical power structures are radically overturned in modern visual reinterpretation is Garbati Medusa with the Head of Perseus. Inversion of the iconic gesture brings out the latent violence within the heroic image making the viewer reconsider who is the monster and who is the hero (Garbati, 2008).

Subjective Evaluation: Faithfulness to Myth:

The fact of whether such retellings are faithful to the original myth of Perseus is dependent on the criteria used. Plot-wise, the adaptations are generally faithful as they retain some of the most important scenes like the death of Medusa, the saving of Andromeda and the ascending of Perseus to heroism. The myth has been preserved structurally. Fidelity is more disputed in regard to character. The way Perseus changes into a divine agent and becomes a rebellious protagonist is very much reflective of modern day values but has little to do with what the mythology of the character embodies (Henrique, 2026). Similarly, the villainization of Hades and simplification of Medusa are massive departures of ancient cosmology.

The biggest discrepancy lies in theme. Classical myth is very much concerned with the topic of fate, divine injustice, and the extent of human agency. The movies, especially the remake of 2010, focus more on moral certitude, individual will and the ability to control the evil. As the themes are very relatable to modern viewers, they homogenize the morality

which makes old myth so powerful. However, according to Yorke (2013), stories do not live on in their preserved form but in their re-invented forms. In this view, the adaptations are not betrayals but developments. They also indicate the needs, fears, and visions of their cultural times, the same way that the transformation of Ovid indicated the Roman interests in power and punishment.

Conclusion

This essay has discussed the myth of Perseus as an evolving story, not just due to its ancient roots, but also due to the cultural, ideological and aesthetic agenda of every age which retells it. Since Hesiod and Ovid, and as we still see in *Clash of the Titans* (1981) and its 2010 remake, the story of Perseus has shown that mythology is not a pre-established code of morality but a moving template with which societies define ideas of power, heroism, justice, and fear. The narrative structure is still familiar, but the connotations given to its characters and struggles are brought out in a revealing manner.

One of the most important arguments of this study has been the idea that, in all cases, ethical complexity is made easier by adaptation to the benefit of narrative simplicity. The morally disruptive rebranding of Medusa by Ovid, which is an anticipation of victimhood and divine injustice, is gradually swept away in film versions that rebrand her as an entirely monstrous foe. This shift is part of a wider trend in popular adventure films to put evil outside and the reassertion of the morality of superiority, so that heroic violence can be justified and unquestioned by any moralistic concern. The triumph of Perseus is then more of closure than questioning, more a spectacle than an interrogative.

Equally significant is the reconfiguration of divine authority. According to classical mythology, their gods are strong but contradictory, and they have a system, wherein fate tends to override justice. Both movie versions reorganize this cosmology, making Olympus both good and evil but in some way understandable. The 2010 remake puts even more emphasis on this change, making the gods seek to rely on human belief, making divine power a metaphor of institutional power. This way, the myth is consistent with the modern-day scepticism of hierarchy but it also finds a solution to this scepticism by restoring order by defeating a single villain, most notably Hades.

The changes have been demonstrated through theoretical frameworks. Propp's model shows how the Perseus narrative maintains its functional structure despite radical alterations in motivation and characterisation. Jungian analysis shows how contemporary adaptations deny psychological ambiguity by declining to make the shadow a part of them, and instead project it out through destruction. The monomyth as formulated by Campbell can still be seen, although that spiritual aspects are reduced to the stories of personal choice and struggle in accordance to current understanding of heroism. Since Campbell postulates that a hero is a man or woman who has devoted his/her life to something larger than themselves, but what is that thing changes with the cosmogonic order as the personal freedom.

Finally, it has been seen that this essay claims that the film versions of the Perseus myth are loyal to the form, but partial to the soul. They maintain plot and structure and restructure theme and meaning to conform to modern demands. This does not make them invalid; on the contrary it has validated the timeless flexibility of myth. Perseus is not the same because he is still being re-written to deal with new anxieties arising in culture. In the course of tracking these changes, the essay will emphasize that myth is not a product of the past, but rather it serves as the reflection in which every generation discusses its concept of heroism, morality, and power.

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