Gods, Fate, and Hubris Rewritten: Classical Myths and Intertextual Echoes in Game of Thrones

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ABSTRACT

This study examines the television series Game of Thrones (2011–2019) as a postmodern reinterpretation of classical ancient Greek mythology, focusing on motifs such as heroism, hubris, fate, and prophecy within contemporary political and ethical frameworks. The study analyzes the TV series by drawing upon Julia Kristeva's concepts of intertextuality and ideologeme and Gérard Genette's notion of hypertextual transformation to discuss how the Greek tradition of tragedy and epic is represented in this contemporary series. The rewriting of classical texts, such as the Iliad and the Odyssey, is rearticulated in Game of Thrones. For example, the Homeric ethos reappears in Jon Snow's heroic code, and the Odyssean motif of the wandering hero is reflected in Arya Stark's long journey in the West of Westeros. Similarly, the tragic hero's acts of hubris parallel Daenerys's fatal sense of destined mission and Cersei's ambition shaped by prophecy and power. In contrast to Homeric epic narration, in the TV series, the ontological structure of traditional epic and tragic motifs is transformed rather than directly adapted. Therefore, this study argues that Game of Thrones is best understood as a post-epic narrative construction.

Keywords Post-Epic; Intertextuality; Hypertextual Transformation; Homeric Epic; Heroism; Game of Thrones

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