

Original Paper

Politics, Racism, the Curse of White Supremacy, and the Importance of Multiculturalism in Christopher Nolan's Adaptation of Homer's *The Odyssey*

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Abstract

In the famous Greek poem, The Odyssey, Homer immortalized Odysseus and the Trojan War. But the racial truths about the Greek people over the centuries are lacking. Unfortunately, white supremacists/nationalists across the planet, as well as right-wing critics like Elon Musk, with their historical prejudices, believe that pale-skinned humans are superior to all other humans. Therefore, Christopher Nolan's new Odyssey is (perhaps) offensive to white supremacists everywhere. And the success of Nolan's adaptation of The Odyssey has caused some white racists and traditionalists to lose their lunch, so to speak, because of his multicultural cast of actors in the film. Of course, the shrewd movie director uses a holistic approach in his brilliant rendering of Homer's work. Specifically, Nolan blurs the line between the facts and ancient Greek history.

To be sure, some Greek myths are a matter of hearsay and speculation. Also, there is a great deal of superstition about relatable Egyptian and Greek cultures. Furthermore, when it comes to ethnic groups, there is no reason not to believe that Blacks or dark-skinned people were involved, or a part of Greek society in ancient times. Notably, in our cultural memory, with confounding ambiguity, the real story of The Odyssey is about a series of tragedies, deaths, horrors, and confrontations between different humans. Moreover, this epic story serves as a counterpoint to the Golden Rule, Zeus' Law, or Xenia, as the Greeks called being hospital to others.

To be certain, Homer's epic poem is a nightmare, so to speak, of Greek gods. Also, The Odyssey articulates the perceptions of the hero Odysseus, his legacy, and what he was able to accomplish in 20 years. In a nutshell, The Odyssey means different things to different people. Paradoxically, we know for a fact that the original Greeks were not so-called white Europeans; never mind the pointless diatribe to

the contrary by right-wing fanatics. In the end of this fantastical Greek mythology/epic, Nolan's consistent theme is to present the notion of homecoming despite the obstacles put before a person. Finally, the formidable warrior Odysseus wasn't grateful for the disruptions in his life, particularly after spending two decades to get back to his wife Penelope. In this respect, Odysseus had come full-circle upon his return to Ithaca, his kingdom in *The Odyssey*.

Keywords

diversity, racism, mythology, Greeks, Egyptians, culture, white supremacy, multiculturalism

1. Introduction: Ancient Greek History and Ethnicity in Homer's *The Odyssey*

Ancient Greek history should be told from a multicultural perspective, as Director Christopher Nolan does in his "big-budget retelling of Homer's epic poem," or story, *The Odyssey* (Ryan, 2026c, p. 2D) (Note 1). According to journalist Naureen Dowd (2026), Christopher Nolan's "The Odyssey" is "a throwback to the days when Hollywood big shots fearlessly took on literary classics, undaunted by the challenges of bringing vast, thorny tales to the [big] screen" (p. 3) (Note 2). In this regard, Greek mythologies should also be told from an *Afrocentric* perspective, "wherein Africa is seen as the primary location of important innovations that subsequently spread, [and] coalesced into Western civilization, and were [eventually] adopted around the world" (Fields, Barber & Riggs, 1998, p. 222) (Note 3). Some scholars and philosophers also see *Afrocentrism* as an "Ideology that promotes the study of history from an African point of view, [while] viewing Africans as agents of history and not merely as subjects of investigation" ("Afrocentrism," 2000, p. 22) (Note 4). This point is important to understand, because white supremacists see Nolan's take on *The Odyssey* as so much *woke-leftist* drivel; and he (Nolan) was dogged by allegations of being a *traitor* to the so-called white race. Of course, there is no such thing as a white race, only the human race. Additionally, *white supremacists* openly questioned whether Nolan was in his right mind.

White South African, Elon Musk immediately called into question Nolan's (brilliant) take on *The Odyssey*. Indeed, he led "the anti-*Odyssey* charge." Of course, Musk, "the champion of 'white grievance' campaigns... posted dozens of indignant screeds [about the film] on X [formerly Twitter] claiming Nolan had 'desecrated' Homer's story" ("The Odyssey," 2026, p. 17) (Note 5). What nonsense. No doubt, Musk firmly believes that *The Odyssey* should be about the majestic ideals of the so-called white (superior) race. Furthermore, Musk, who is a *hardcore* white supremacist, also used his X "platform to accuse Mr. Nolan of pissing on Homer's grave," while referring to the famous movie director as an "anti-white racist..." (Mendelson, 2026, p. 10) (Note 6), mainly because he is more than a bit disappointed, because of the multiracial cast. What rubbish. Unfortunately, Musk always tries to *down-play* or denigrate the brilliance and achievements of Blacks and other people of color, in general. Journalist Jamelle Bouie (2026) tells us that Elon Musk's "virulent racism and vicious, disturbing views are no secret. He does not hide them. They sit in plain view, easily accessible on the social media website he owns" (p. 2) (Note 7). Sadly, white supremacists (because of their racism?) see the entire world in only Black and white, with

white Europeans being far superior than other human beings, which is ridiculous on its face, so to speak. According to Hispanic actor and activist John Leguizamo, in a 2026 interview, Nolan’s “diverse cast... is symbolic of the real world that we’re living in.” Leguizamo, as a cast member in Nolan’s *Odyssey* goes on to state that, “I just don’t understand people [perhaps like Elon Musk] who go out of their way to hatemonger” (Buchanan, 2026, p. 8) (Note 8). More importantly, Christopher Nolan’s “colorblindness is in fact authentic since the Greeks didn’t have a concept of race in the [ignorant] way that we do” (“The Odyssey,” 2026, p. 17) (Note 9). In this respect, Nolan changes our perspectives about *Greek mythology*, where some white Europeans believe that there are no racist, prejudicial, and preconceived notions about *dark-skinned* humans. It should also be noted that, “Genetically..., the ancient Greeks generally had darker hair and skin than the fair, blue-eyed Brad Pitt, who played Achilles in 2004’s *Troy* — a film that [Elon] Musk extols” (“The Odyssey,” 2026, p. 17). Of course, movie directors, like Nolan, are entitled to express their take on ancient world history, especially about mythical (Greek) stories, without imposing their will on everyone else, which is another matter. After all, a *myth* is “a traditional story, often involving [monsters,] supernatural beings, and usually attempting to explain a [time and place and] phenomenon of [human] nature” (“myth,” 1983, p. 738) (Note 10). Nevertheless, Elon Musk and others of his *ilk* firmly believe that they are right about ancient Greek history; and we should recognize that there are *parallels* over the decades that they (white racists) can’t bear the presence of Black people in ancient Greece, because they disapprove of the *human agency* of people who don’t look like them — that is, in terms of a light skin color. To wit, white supremacists cannot think outside their racist boxes. Or so it seems. These individuals also tell us that only the *Eurocentric model* of ancient history counts, *not Afrocentrism*. But it should be understood that we must reject “Eurocentrism, or any other “centrism” that argues for focusing undue attention on the contributions of one people and (by implication) paying less attention to the contributions of the rest of the world,” like with the people of Africa (Fields, Barber & Riggs, 1998, p. 222) (Note 11). In this regard, we must point out that white supremacists also want to alter perceptions about race (or ethnic groups) and *skin-color*. More specifically, instead of just feeling proud to be just human, Elon Musk and others have tried to throw a wrench into Nolan’s new, outstanding, codifying, *multiracial* adaptation of *The Odyssey*.

2. The Controversies and Appropriation of Egyptian Culture in Greek Antiquity

Moreover, it is important to note that *Greek myths* have their roots in African or Egyptian history. Therefore, there is “A far stronger argument for [an] Afrocentric interpretation” of ancient Greek history — that is, as “presented by African scholar Martin Bernal.” To be sure:

In his [Bernal’s] *Black Athena*, he developed a complicated argument that derives Greek civilization — and ultimately western civilization — from Black Africa. Reduced to its basics, his [Bernal’s] argument is that Egypt was “essentially African,” relating more to sub-Saharan African cultures than to its neighbors in the Mediterranean and southwestern Asia; further, he argues that Egypt colonized Greece,

taking it from its barbaric past into civilization and founding Western civilization, which later would spread around the world. Hence, Africa was the seat of the development of world civilization (Fields, Barber & Riggs, 1998, p. 222) (Note 12).

To be certain, ancient Greece was a diverse society, with people of all skin-colors, including dark-skinned Africans. Hence, “We know next to nothing of the genetic differences or similarities among the populations of pre-Roman Italy. [And] The same is true for the Greeks of the Homeric period” (King, 1981, p. 147) (Note 13), and ancient Egypt, in general. Moreover, Egyptologist Robert Bauval and Astrophysicist Thomas Brophy (2011) explain that “scientists in the field of genetics have been pointing out that it may actually be correct to say that the world was created by Black people,” not white or light-skinned Europeans. To be sure, “all human beings alive today have their origins in Africa” — indeed, “these [human] origins can be traced to a single Black African woman, the so-called Out of Africa Eve” (p. 163) (Note 14).

3. The Proliferation of Discrimination, Biases, Racial Hatred, and White Supremacy in Greek History

Despite words to the contrary, *light-skin* in humans is a genetic mutation — and the Greek people were a variation of Black Africans. Yet, white Europeans have always tried to make connections with lighter-skin cultures. Paradoxically, ancient Greek culture was more akin to Black Egyptians, rather than embracing *Eurocentrism*, because of their closeness and exchange of language, writings, and ideas. For example, the *Rosetta Stone*, which “was found in 1799 at Rashid, near Alexandria, on the Rosetta branch of the R Nile,” was “a black basalt slab with a trilingual inscription in Greek... Egyptian hieroglyphics and demotic [Egyptian.]” Accordingly, the stone slab “allowed hieroglyphs to be deciphered for the first time, and provided the key to the Ancient Egyptian language” (“Rosetta Stone,” 1994, p. 952). In this regard, the *Rosetta Stone* shows the closeness of two ancient cultures — Ancient Egyptian and Ancient Greece; but it (the stone slab) does not include German, French, Italian, or Spanish languages. Therefore, *parallels* can definitely be made when it came to the direct contact between Black Africans and Greeks. Furthermore, “there is, of course, no evidence that the speakers of *Indo-European* were any more uniform genetically than any other population.” Equally significant, “We [should] know that all populations contain variability, and there is no reason to think that the hypothetical *Aryans* were any less variable than most peoples” (King, 1981, pp. 113-114) (Note 15). This point is important to understand, because the original *Aryans* were actually a “Prehistoric [dark-skinned] people that settled in Iran and [North] India,” which was not a part of the white European community.

However, “In the 19th century there arose a [white supremacy] notion, propagated by... these [so-called white] Aryans,” who “spoke Indo-European, especially Germanic languages,” and thought of themselves “as “superior to all other [supposed] races,” which was “repudiated by numerous scholars,” including [Franz] Boas” (“Aryan,” 2000, p. 96) (Note 16). Beyond that, “The myth of the Aryan has not, of course, been the only case of postulated race purity, but it has probably been the chief reason for the persistence

of [racism and] the idea of pure races in modern Western writing” (King, 1981, p. 114) (Note 17) and history. It should also be noted that Black people can have blonde or red hair, blue eyes, and aquiline noses. Nevertheless, “racist thinkers [like Elon Musk] have relied on three unchallenged assumptions: that [different] races exist; that each race has its own genetically determined characteristics; and crucially, that social hierarchy results from these differences” (Graves, 2005, p. xxix) (Note 18). Perhaps this is/was why Elon Musk and other racist thinkers were so upset about Nolan’s *Odyssey* casting decisions; and predictably, he (Musk) made efforts to hide his disdain for Nolan’s dark and controversial narrative. For example, the disagreeable Musk once “tweeted that Nolan “lost his integrity” when he cast Lupita Nyong’o, a Black Oscar winner, as Helen of Troy.” Unfortunately, “A lot of racism and counterarguments followed” (Robinson, 2026, p. 7A) (Note 19). And, of course, the arrogant and smug Musk glossed over the deeper racial issues, because of his *cultural ignorance* and underlying fear — that is, of dark-skinned humans. Indeed, Musk is so afraid of racial differences and change that he doesn’t know what to do with himself. Furthermore, Musk always wants to mentally or psychologically *sway* the general public (and others) into believing in the superiority of white people *everywhere* on the planet. To be sure, he looked down on Blacks and other people of color. And for whatever reason, Musk cannot *intuit* the hurt wrought against other human beings by white Europeans. But if he understood *anything* about ancient Greek, Black Egypt, or Roman history, he would know that:

The Greek and Roman descriptions and depictions of blacks were not uniformly negative. Slavery was not associated with a particular skin color or race. [And] Many Greek slaves were better educated than their Roman masters, and some black Africans achieved distinction. The fact that the classical authors and artists identified races based on the same traits, on occasion engaged in some derogatory stereotyping, and called attention to the breasts and genitals of black Africans, however, shows once again that these practices long predated European colonialism or [even] American slavery (Sarich & Miele, 2004, p. 46).

Additionally, according to columnist Amelia Robinson (2026), there were a *plethora* of “Black characters in Greek mythology and other ancient Greek art,” and writings. Take, for example, “Princess Andromeda,” who was “The legendary, beautiful mythological damsel in distress, saved by the Greek hero Perseus, was an African from Aethiopia, or Ethiopia (“land of the burnt-faced people” in ancient Greek)” (p. 7A) (Note 20).

4. Multiculturalism, Diversity, and Political Provocations of White Supremacy

Nevertheless, people, like Elon Musk who was raised in *apartheid* South Africa and other white supremacists, are convinced that their perceptions and notions of ancient Greek history reflect the objective truth about Helen of Troy’s skin color — who he believes should always be portrayed as a white woman of European descent. And before Lupita Nyong’o was selected by Nolan to play Helen of Troy in his telling of *The Odyssey*, “one thing remain[ed] constant:” all the women that played Helen

previously in commercial films were white or *Caucasian* (Blondell, 2023, p. 63) (Note 21). It is worth noting that the statuesque beauty Lupita Nyong'o, a Black woman, represents the integration and possibility of humanity or of being human, despite her dark, brown skin-color. But “we actually have no idea what Helen looked like” (Mendelson, 2026, p. 10) (Note 22), because Homer never really tells us. For all we know, Helen of Troy could have been a person of color, because again, the Greek people were originally a *dark-skinned* people. Therefore, Homer described the seductively feminine Helen “as beautiful but without much detail, making any portrayal” (“The Odyssey,” 2026, p. 17) (Note 23), a *specious* or probable guess — or *conjecture*. Of course, “the Greeks,” according to author Daniel Mendelson (2026), “didn’t care much what she looked like,” that is, the “queen among women” and “white-armed Helen” (p. 10). In Homeric Greek, it should be understood that “white-armed does not necessarily mean one has pale skin. Instead, it’s meant to suggest that someone is upper-class and high-status, never having spent time outdoors performing manual labor” (Ryan, 2026d, p. 2B) (Note 24). Although there is no determinative evidence that Helen of Troy is/was white, this is lost on people like Elon Musk and other white supremacists, as they claim that Nolan goes wildly *astray* in his rendering of a Black Helen of Troy and her half-sister Clytemnestra “in Greek mythology;” and Nolan “makes them identical twins.” This is a significant and “powerful tweak, meaning Helen’s beauty is still exceptional but also not entirely unique...” (Ryan, 2026d, p. 2B) (Note 25). The Helen and Clytemnestra characters are played by Lupita Nyong'o; and Christopher Nolan gave Helen “a giant scar across her face, which is never explained but lightly joked about by Menelaus” (Ryan, 2026d, p. 2B) (Note 26). Nolan was/is able to do things in his version of *The Odyssey* that he hadn’t done in his past or previous films, like destroying the concept of Helen’s beauty, and how some people have a superficial fixation on how humans should portray a person’s looks or beauty. Indeed, the persistent endurance of specific beauty standards have always been (supposedly) white, or *Caucasian*. But nothing can be further from the truth. There is beauty in all humans, no matter their appearance. As Mendelsohn (2026) writes: “Christopher Nolan’s casting has proved, it certainly shows that, by forcing people to confront — or reveal — their own often irrational notions of what is beautiful and ugly, true, and false...” (p. 10). In the final analysis, and in *The Odyssey*, a Homeric epic, Helen considered “a femme fatale,” whose face “launched a thousand ships,” would later live on in romantic memory as Helen “of Troy” (Bertman, 2005, p. 3). It should be explained that:

Some [Greek] legends say that Paris forcibly abducted Helen; others [claimed] that she fell in love with him and went willingly. In one peculiar account, originating in Stesichorus and used by Euripides, Helen was rescued by Proteus in Egypt, who substituted in her stead a phantom that sailed to Troy with Paris. Proteus then cared for Helen until Menelaus finally claimed her (“Helen,” 1975, p. 1218) (Note 27).

5. Racist Ideology: The Short- and Long-Term Impact in Ancient Greek History

Nolan’s *The Odyssey* is arguably one of the most important, modern-day versions of Homer’s classic work because of its inclusion of *multiculturalism*. And there is nothing weird about it, including the

introduction of a Black Helen of Troy. We can also learn a great deal about race-relations from viewing this adaptation of *The Odyssey*. This outstanding film, moreover, brings so much understanding to our disjointed racial and cultural climate, and the fallacy of white supremacy. Although there is nothing authentic about Homer's story, "Nolan's film is perfectly calibrated for the contemporary culture war" (Douthat, 2026, p. 2). To be certain, Nolan is good at telling a contemporary story in the prism of *The Odyssey* and filming and exploring what he perceived as righteous. Perhaps most impressive of all is Nolan's conjuring of racial movie themes and scenes, based mostly on Homer's supposed work/epic. Douthat (2026) further explains the banality of Nolan's *The Odyssey*:

Gone is the sex and sensuality, the warring deities, the hero's [or Odysseus'] outsize ego and charisma. In their place is a story that's very American, with tropes familiar from war movies and westerns, dialogue that belongs in a contemporary Y.A. novel and a moralism that's at once extremely didactic and extremely general (p. 2).

Therefore, it makes sense to be wary about racial *naysayers*, who believe that only white people should dictate world history and the past, particularly Greek history. Unfortunately, Musk, the white South African, has a history of exerting his will (because of his tremendous wealth) over the racial issues of the day — and things that don't advance or protect white people *anywhere*. This sentiment by Musk is deeply unprofessional; hence, he expected Nolan's *Odyssey* film would be about the glory of white supremacy in its purist form — that is, in regard to ancient Greece. To say the least, Musk was sorely disappointed, perhaps believing that Nolan's *Odyssey* film was catastrophically bad, especially because of the other minority cast members, like the vivacious Zendaya, another light-skinned Black woman and movie star of the first caliber, who portrays Athena. In this regard, "Athena is one of the most celebrated figures in ancient Greek mythology, and her most famous appearance of all is in Homer's *Odyssey*" (Metzger, 2026, p. 34). Accordingly, Athena is "The Greek goddess of wisdom. [Also,] She was not born, but sprang fully armed from the head of Zeus; [and] she was the patron of Athens and her emblem was the owl" ("Athena," 1994, p. 95) (Note 28). In addition, Nolan's *Odyssey* has drawn an avalanche of racial comments and outrage that the film presents Athena as another Black woman; and unfortunately, the so-called *woke* criticism of *The Odyssey* by white supremacists continues. And instead of using their critical thinking skills and having careful consideration of what they say, particularly when they are not knowledgeable about a subject, like ancient Greek history and *mythology*, they try to white-wash Black people from existence, as in the Mutability of the Past, while suppressing minority voices, the truth, and controlling the racial narrative at all times. In this respect, white supremacists are convinced of their *invincibility* and *superiority* for no other reason than their skin color. In their insightful book, *When Bad Thinking Happens to Good People*, philosophers Steven Nadler and Lawrence Shapiro (2021) tell us that, "there is nothing to substantial these [racist] beliefs, and easily available evidence [to the contrary] shows that they are actually false. And yet, people — often educated, smart, and influential people — continue to believe them" (p. 1). Furthermore, these detractors defend their prejudice words and hateful notions about our complex past, which suggests that Black people never existed in ancient Greece; but as already mentioned,

this belief was/is not true. In the final analysis, such depraved individuals are good at complaining about others who are not white — or *Caucasian*.

More importantly, as mentioned, white supremacists, like Elon Musk, are easily offended by the ideological creed, *agency*, and opinions of dark-skinned humans or people who think differently — or have beliefs that differ from them, while holding true to their prejudice notions. On the contrary, the color of Athena is not a central point of Nolan's film, *The Odyssey*. Nevertheless, "Zendaya's ethereal Athena, the one god seen in Nolan's adaptation," is a deity of color. Indeed, as a mythical figure, Athena is not a white god, if that makes sense. Additionally, "Athena (or Zendaya) and Odysseus share a sort of mentor-mentee relationship." And as an elegant Black woman or *goddess*, Athena was extremely "upset by the Greeks' sacking of Troy" (Mulroy, 2026, p. 2D), but she also (guided Odysseus) along the way during his *ill-fated* journey; and commanded "that Odysseus and his men drop their weapons, or they risk the wrath of Zeus" (Ryan, 2026b, p. 2B). So was the mysterious Zendaya's character or Athena an actual "goddess or merely a manifestation of [Odysseus'] guilt?" (Dockterman, 2026, p. 60) (Note 29)

6. The Uncodding of the White Supremacists' Mind in Greek Antiquity

According to journalist Patrick Ryan (2026b), Nolan also "throws a meditative new wrinkle into the [Greek] story, as *Odysseus* comes to grip with his role in the *Trojan War*, leading the charge as his men raped, murdered and pillaged in his [Odysseus] name" (p. 2B) (Note 30). In this regard, Odysseus disregarded "the requirements of *Xenia*," which is "The belief that a guest might be a god in disguise." Of course, this is/was "one reason to treat strangers with kindness" (Zeppa, 2026, p. 11). To say the least, *Xenia* is like the *Golden Rule*, when it comes to "human decency," because it means an established "rule of conduct which states that you should treat others as you would have them treat you" ("golden rule," 1983, p. 475). The "Golden Rule" is akin to Zeus' law or *Xenia*; hence, it is not a new concept and was perhaps appropriated from the *Egyptian Book of the Dead*.

Toward this end, according to Temple University Professor in the Department of African American Studies, Molefi Kete Asante (2000): "The Greeks adapted the [Black] Egyptians' original ideas.... Thus, they were able to combine many theories of Egyptians into one coherent whole because they eliminated any contradictory information that may have come out of religious [and political] adherences" (p. 14). To be sure, which is particularly right and proper for the specific occasion, "The Egyptian[s] had a clear picture of acceptable and unacceptable behavior, towards other persons, social institutions and the gods. A good person avoided harming others, helped those less fortunate and dutifully made offering to the gods" (Kemp, 2007, p. 54) (Note 31). Accordingly, as journalist Ross Douthat (2026) writes:

"Civilization collapses when you violate Zeus' law" is the teaching of Nolan's story, and while you could imagine that Zeus' law is some arcane instruction requiring the castration of a black heifer on the highest peak on the darkest night, it turns out to just be the golden rule applied to houseguests, dogs and Trojans (p. 2).

Nevertheless, the "golden rule," or the concept of "*Xenia* could not stop the [Trojan] war once it had

started, but this tiny instance reminds us of how it might have been averted” (Zeppa, 2026, p. 11), all things considering. But the realistic battle scenes prove that war, unfortunately, was inevitable. Also, in this respect, Nolan’s take isn’t *disingenuous*, as it cultivates attention, even if all is not clear or accurate about Homer’s famous Greek poem. Indeed, Nolan’s *Odyssey* is grounded in today’s experiences and racial complications and contradictions, which is actually a very good thing. No less, Nolan is able to do something profound and different than other film versions of *The Odyssey*. This is to say that Nolan’s adaptation is intentional, as it manifest the humanity of humankind; and he is deliberate with his multiracial/multicultural choices. To be certain, Nolan’s version is also more than radical with his creative eccentricities, like using Blacks and other people of color, as well as a member of the LGBTQ community, and not so many descendants of actual Greeks today. In this respect, as journalist Brian Truitt (2026) tells us, “Nolan plays by his own cinematic rules, and that’s why we love the iconic director” (p. 1D) (Note 32), despite the fact that the film has *upset* and even angered *white supremacists*; but these racist individuals are actually confused and conflicted, because most haven’t even watched the film, perhaps believing that it is underserving of their time and attention. But when it comes to understanding ancient Greek history and *mythology*, it would behoove them to at least view the movie they are complaining about. Moreover, as Rich Lowry stated in the *National Review*, there is “nothing inherently wrong with casting actors in roles that don’t match their ethnicity” (“The Odyssey,” 2026, p. 17) (Note 33). So, what exactly is the problem? Musk and other cartoonishly evil white supremacists should know that we are all members of the family of mankind or humankind. Nonetheless, these hateful individuals vehemently reject Nolan’s *Odyssey*, as if a diverse cast is a bad thing. Take, for example, Nolan’s selection of Elliot Page, a transgender man, as Sinon in his phenomenal movie. In *The Odyssey*, left behind, “Sinon would go to the Trojans pretending to be a traitor and giving them” a colossal horse, “as an offering to Athena....” Apparently, “The war was at a deadlock and one of the Greeks — possibly Odysseus,” who “was normally the one with the bright ideas suggested that they build an enormous wooden horse and then withdraw from the siege...” (Taggart, 2010, p. 113). Consequently, “Mistaking the horse for a gift, Trojan officers drag it inside the walls of their kingdom, only for Odysseus’ men to jump out and rampage the city come nightfall” (Ryan, 2026c, p. 2D). Nolan, of course, synthesized the entire mythologized Greek story of the *Trojan War*, as it relates to the man named Sinon. And as journalist Patrick Ryan (2026a) tells us, “perhaps the performance that lingers most in our minds [from watching Nolan’s *The Odyssey*] is that of Elliot Page, 39, who in just a few short scenes anchors the film with his guileless sincerity and righteous anger.” That is, when Odysseus and “his [reluctant] crew visit the underworld” and confront “the [angered] ghost of Sinon,” who lamented that he didn’t know “what was inside the Trojan horse and that [sadly] it would lead to so much carnage” (p. 3D). The casting of Page was another brilliant move on the part of Nolan; but in the final analysis, *white supremacists* are deflated and still emotionally stuck on a *transgender man* portraying Sinon. Indeed, Page, according to Ryan (2026a), “ruffled the feathers of a small but [disgustingly] loud group of transphobic keyboard warriors on social media, although most people living in the real world have no problem whatsoever with [Elliot] Page” (p. 3D) (Note 34). These

modern-day, *xenophobic*, cowardly warriors and *naysayers* with bigotry and hatred (in their hearts) are so racist that they don't even believe that they are racist. And what would they think of a woman standing in for Matt Damon, who plays the indefatigable Odysseus in Nolan's *The Odyssey*, which is an important epic Greek tale by Homer? The woman's name is Devyn Dalton, a stunt woman extraordinary. As journalist Alisha Haridasani Gupta (2026) explains: The buff stunt double Dalton is "4-foot-6 to Damon's roughly 5-foot-10 frame" — that is, in "the battle against the man-eating Lagerstroemias... to make Odysseus' army appear minuscule" (p. 3). It should be apparent that Nolan's interpretation of *The Odyssey* is a testament to *multiculturalism*, which "is made up of people from different races, [or ethnic groups,] religions" and nationalities ("multicultural," 2015, p. 159) (Note 35). Unfortunately, because of "bad thinking" notions of racial superiority and cultural *hypersensitivity*, white supremacists will never accept *multiculturalism*, as they thumb their noses at the historical contributions of Blacks and other people — or different humans over the centuries because of their *racism*. As Professor of Philosophy at the University of Oregon, Naomi Zack (2002) writes:

Race is not biologically real as most people still think, but the existence of racism past and present cannot be denied. There is no paradox here. People believe that race is real, and their belief has been enlivened by greed, fear, anger, and cruelty that often have nothing to do with race, as a motivating idea. But the belief in race has also itself been sufficient to occasion distinctive emotions, motives, and moral attitudes. The results have been racist psychic states and dispositions and racist practices. Racism has been the main use for the social construction of race (p. 111).

7. Challenging the Ancient Racist Viewpoints and Assumptions

As far as *racism* and *multiculturalism* are concerned, perhaps Nolan wanted to present *The Odyssey* particularly to people who don't know *anything* about ancient Greek history because of their cultural ignorance. Nevertheless, Nolan never wanted "to impose his interpretation on others" (Dockterman, 2026, p. 60). Yet, some hateful people (sadly) lose their ability to understand complex, political, and historical issues. Or so it seems. The *gist* of the film version of *The Odyssey* is Nolan's holistic approach, allowing Homer's fiction to exist in all its glory, as it transcends public awareness and the senses, so to speak. And it is clear that there are those who have racial hatred for no other reason than a person's skin color and "bad thinking," which is "always avoidable." According to Professors of Philosophy, Steven Nadler and Laurence Shapiro (2021), "People who engage in bad thinkings," like having prejudices, "are epistemically stubborn when they hold on to beliefs in the face of overwhelming evidence that the beliefs are false [like with white superiority] and when they refuse to endorse beliefs in the face of overwhelming evidence that they are true" (p. 5). Therefore, delving into this mythological Greek story of *The Odyssey* can offer us vital clues for enhancing and understanding our racial and human views and relations. Notwithstanding, in their criticism of Nolan's *The Odyssey*, Elon Musk and others have made cowardly noises about race, identity, and the superiority of white people. But eventually, history will prove that

racists and white supremacists are wrong when it comes to *humanity*, and there (not) being Blacks in ancient Greece. Also, treating Blacks and other people of color as *sub-human* or invisible is a violation of Zeus' Law, Xenia, or the *Golden Rule*. Nonetheless, having minorities in Nolan's *Odyssey* cast caused mental difficulties for white supremacists across the planet because of their *racism*. Moreover, it should be noted that in history, "The power of [so-called] whiteness depended not only on white hegemony over separate racialized groups, but also on manipulating racial outsiders [or those who are different] to fight against one another, to compete with each other for white approval, and to seek the rewards and privileges of whiteness for themselves at the expense of other racialized populations" (Lipsitz, 1998, p. 3). But we must keep in mind that white supremacist beliefs cannot or should not be seen or accepted in another light. Indeed, in this regard, there has been a legacy of *Greek myths* that undermine the truth and our understanding of ancient history because of "whiteness." Furthermore, it should also be understood that [world] culture and historical knowledge might be a way to mitigate *racism*.

8. The Misinterpretation and Dangers of Racism in Historical Movies

For some, *The Odyssey* is an ugly story of the past with witches, lesser gods, and monsters; but Homer shows how *ugliness* can be replaced with *beauty*. Homer, of course, earned mythic status — that is, as the pre-eminent Greek story teller, which cannot be dismissed or disregarded. Homer, however, made up things out of *whole cloth*, to use the metaphor, to make an elaborate point. *The Odyssey*, for example, is more of a mythological idea, because it is believed that Homer didn't actually exist — and wasn't directly responsible for writing down the epic poem on paper. And although Homer was considered "one of the greatest and most influential writers of all times... almost nothing is known of his life." In this regard, Homer "was probably an Ionian, and [ancient] tradition holds that he was [probably] blind" ("Homer," 2000, p. 761) (Note 36). Furthermore, scholars today "generally agree that he [Homer]... most likely [relied] on oral traditions, and at least inspired the composition of the *Odyssey*" ("Homer," 2000, p. 761) (Note 37). Not coincidentally, *The Odyssey* essentially comes from the Greek oral traditions, like with Black African *Griots*, who were/are "African tribal storyteller[s]." Indeed, "the griot's role was to preserve the genealogies and oral traditions of the [specific] tribe." Moreover, "griots were usually among the oldest [and wisest] men," like with the great Homer. Therefore, "In places where written language is the prerogative of the few, the place of the griot as cultural guardian is still maintained." However, "the griot — without resorting to fantasy — recites poems or tells stories of warriors, drawing on his own sources of inspiration" ("griot," 2000, p. 692). Consequently, *The Odyssey* by Homer is a manufactured myth of supposed ancient Greek history, in a nutshell. And for the Greek poet, his works or poems are a sort of ritual *re-writing* of what might have happened; and "there seems little doubt that [Homer's] works were originally based on current ballads [of the time] which were much modified and extended" ("Homer," 1994, p. 535). Suffice it to say, there is nothing achingly sweet about Homer's *Odyssey*. Yet, Homer was able to articulate a way of discussing the human condition while mixing actual human events with fiction and lies. And in spite of the innumerable examples of gods and monsters, Odysseus' unique and

dangerous journey resonates with modern audiences, as he turned some amazing *somersaults*, to use the metaphor. Homer is also adept, in *The Odyssey*, causing chaos, while not letting petty concerns fade. This is to say that even in Odysseus' suffering, there is an understanding of his *nobleness* and *bravery*. Nevertheless, *The Odyssey* is a made-up story with a legacy of flawed greatness on the part Odysseus. Perhaps, in his dark rendering, this is what Homer intended. Equally important, "One of the most unique elements of the entire Odyssey is the complex relationship between Athena [the *goddess*] and Odysseus [the] mortal." In this regard, "It's not a romantic relationship. Athena is a fighter, not a lover, in Greek mythology. Odysseus, notwithstanding his [sexual] liaisons with *Calypso* and *Circe*, is trying to get back to [his wife] Penelope" (Metzger, 2026, p. 34). Very specifically, Odysseus' personal obligations were at odds. But nothing deflated his enthusiasm to return to *Ithaca* and Penelope. Homer is firmly in epic territory in *The Odyssey*, because he had his own point of view, while presenting concepts of race, debauchery, barbarism, savagery, war, lies, and the greatness of Greek civilization. Homer did not ignore the ancient truths and mythological elements in *The Odyssey*. In the final analysis, the epic poem is also about loss, cruelties, death, kindness, and memories, amenable to countless possibilities, especially about *anything* in regard to race or a person's ethnic group.

Predictably, the cantankerous Elon Musk and other culturally ignorant white supremacists were probably infuriated that Nolan also casted Travis Scott, a famous Black rapper as a *Homeric Bard*, who is a historian and storyteller, like a modern-day *Hip-Hop* artist. Perhaps Scott served as a trigger for Musk's deep-seated racial hatred, as he worships at the altar of (scientific) racism and white supremacy — and "so-called" white-race-is-superior rhetoric. Obviously, because of cultural ignorance, individuals like Musk and other *naysayers* don't even know what a *bard* means, which is "a poet-minstrel who held a privileged place in [a respective] society, singing the praises of chiefs and celebrating heroic deeds," or reciting "verses of eulogy," or reminding "people of historical events, genealogies, and the passing of [important] laws" ("bard," 1994, p. 120) (Note 38). Question: Do humans today understand the context or nuance of the *bard*? Perhaps. As Doug Metzger (2026) tells us:

We know from what survives of the earliest Greek poetry that bards sang all sorts of songs. They sang tunes about ancient Greek heroes. They performed numbers that bragged about how great they were, or how stupid their rivals were. They offered ditties that were written for specific occasions, congratulating athletes on victories, spouses on weddings, or party guests on birthday. They [also] sang graphic songs with adult themes. But of all the many songs ancient Greek bards performed, perhaps the most famous today are the Homeric epics themselves (p. 10) (Note 39).

Therefore, Travis Scott, as a Black man, is in good company and very much like an ancient Greek "bard," in his epic music video for Nolan's *The Odyssey*. This is to say that ancient Greek *storytellers* are analogous to Black American Hip Hop rappers/artists. Is this why Nolan's film have meaning to so many different people? Like an *eisteddfod*, as Professor of Critical Studies at the University of Southern California, Todd Boyd (2003) succinctly writes:

Hip hop has now become a force that operates on a global scale. Having started in the postindustrial rubble of the South Bronx and then move through America and into the global cultural economy, hip hop has become a form of expression that maintains these roots but also can be made specific to the culture appropriating it. Hip hop, then, is internationally known, nationally recognized, and locally accepted. It has moved from Frisco to Main, and then onto Spain [and Greece,] from the state's capital to the nation's capital, from the Pineapple to the Big Apple. Hip hop is worldwide (p. xxi) (Note 40).

Boyd is right in his assessment of Hip hop and perhaps he knows about the influence of ancient Greek "bards." Hence, someone like Travis Scott is famous for his narrative Rap music. On a certain level, Scott later becomes the beating heart of Nolan's film, *The Odyssey*. Speaking of which, Nolan pays homage to Homer as a "bard," and brilliant poet. Additionally, Nolan was right by presenting Travis Scott in his epic movie as a *bard*, which again is relatable to early Greek poets and *storytellers*. After all, "As a bard," in ancient Greece, "the better you were, the more money you made, and so there was an incentive for virtuoso retellings, and for making existing poems better and better" (Metzger, 2026, p. 10). In this respect, Travis Scott is a virtuoso performer — and perhaps this is why Nolan selected him for his film in the first place.

9. Conclusions

In his adaptation, Nolan was able to reevaluate almost *everything* regarding Homer's *The Odyssey*. And he is absolutely confident in his powerful telling, particularly with his diverse or multiracial cast. Notwithstanding, the truth about the white supremacy ideology, traditions, and structures in the United States and across the planet should be of increasing concern to all humans. Unfortunately, the truth of ancient history is hard for some people, like Elon Musk and other white supremacists to hear or believe — especially about *authentic* things and ancient places. In so many words, we should be honest about the past, unless it is a *historical myth*. Also, as humans, we must give ourselves permission to accept *colorism* in movies, films, books, and other creative endeavors, while weaving stories/histories into simple or complex tapestries of the mortal experience — that is, less the racism of white supremacists, if possible. As Professor of History at the University of Chicago, Thomas Holt (2002) writes:

The relevance of all this for understanding the work that race does is that it illuminates some of the ideas that thread through contemporary racial discourse, as well as how ideas, images, and discourse can be rooted in structural, historical realities. For while it is true that race can be an empty vessel waiting to be filled with historically specific stuff, it is also sedimented with associations encrusted from earlier struggles. With these historical accretions our political discourse has become so thoroughly saturated with racialized references that phrases become "enriched" with hidden meanings, and words become double entendres that resonate differently among different racial communities [or ethnic groups] (pp. 39-40) (Note 41).

In terms of race, Christopher Nolan's imaginative exuberance by his racial cast selections — that is, in his *The Odyssey* — makes him a Renaissance man. And when it comes to *The Odyssey*, we must attempt to understand the accuracy of ancient Greek history, or *any* history involving different human beings. To be certain, Nolan's execution is great with his *Odyssey*, as he wants to broaden the Greek, *mythological* horizon while creating a new sort of modern language or a new historical destination, so to speak. Of course, Nolan's take on *The Odyssey* is also another way of exploring Greek history, as it shakes up the public's *staid* and/or racist perception of *Caucasian* (or white European) characters. Therefore, Nolan's *Odyssey* makes a historic shift with a diversity of characters. Unfortunately, white supremacists want to preserve their racist beliefs about white Greek mythology and history; and many deplore Nolan's version of *The Odyssey*. Yet the movie has grossed over a billion dollars, making it a box office *colossus* and surprising Blockbuster (hit and) success (Ryan, 2026f, p. 1A). As far as *racism* is concerned — that is, when it comes to so-called “whiteness” in ancient history, Professor of Anthropology at University of California, Karen Brod-Kin (2002) tells us that: “The whiteness of modern culture lies in the socially structured grooves for justifying one “choice” as worthy by constructing the other as unworthy because it is attached to genetically or culturally unworthy [dark-skinned?] people” (p. 184) (Note 42).

Nolan's version of *The Odyssey* is a contemporary film of sort that reflects some of the problems faced by humans today in terms of *multiculturalism* and race. Hence, this film is deeply consequential because of its modern human element. Nolan has stated that his *Odyssey* “is imbued with a mix of hope and *cynicism* about the state of the world, showing that human history is in many ways cyclical” (Ryan, 2026b, p. 2B). Unfortunately, those who consider themselves racially superior could care less about Nolan's opinions and his take or latest *iteration* of Homer's unfailingly profound and epic poem, *The Odyssey*, because they are *nonplussed* and driven by doctrine, misinformation, false assumptions, and an ignorance of ancient Greek history, or *any* history, for that matter. And their hateful, racist ideology is a dead-end philosophy. Or it should be. Nevertheless, white supremacists have established (or misguided) *worldviews* about ancient Greek history and *myths*, because of their prejudicial ways of excluding Blacks and other people of color from our collective past. Also, more problematically, their attitudes are deeply entrenched about such racial matters. Additionally, these *naysayers* argue that Nolan's *Odyssey* is overblown and misleading because of some dark-skinned characters in the film. But these culturally ignorant individuals should know that Black people are *indigenous* to the entire planet, not just Africa. Furthermore, “Into the Odyssey has gone a mass of histories, legends, mythologies, genealogies, ideas of character, manners, [and] modes of life, which must have required centuries to mature. The book is an epitome of a civilization, with all that civilization's variegated dreams, records, and inventions” (Homer, 1999, p. vi). Among other things, Nolan's *Odyssey* is absolutely out of this world in terms of human knowledge, *antiquity*, and even though we live today in a racist, *dystopian* world, particularly in the United States. Also, in this regard, what exactly can we say about our future as humans?

Namely, our future may be uncertain about this *tragicomic* (ancient) Greek story; but Nolan's incredibly potent film *The Odyssey* speaks volumes; and it feels inherently right, even with the historical

inaccuracies. Indeed, amid the disconnection from the reality of Homer's narrative, Nolan's film has a plethora of possibilities. Tellingly, he (Nolan) traces the Greek epic in a different and/or logical way. Indeed, the story rolls into a specific theme: *Every human being* should be represented in the world in terms of ancient history; and surprisingly, Nolan had the smarts or *audacity* to cast minorities in supporting roles in his legendary *Odyssey* retold. More important, he (Nolan) rejects the "whitewashing" of ancient history, which is as it should be when it comes to mentioning the dark-skinned Greeks of our ancient past. In other words, we need a fresh understanding of race in *antiquity*, to reshape our *worldview* without a misunderstanding of Greek *mythology* — and other ancient poems. Ignoring the truth of such matters is a negative reflection of who we are as a people — or as human beings. In *The Odyssey*, the Greek hero, Odysseus was able to cultivate a good relation with his men until their deaths as he strove to get home to *Ithaca* and his beloved wife Penelope; and with the help of the goddess Athena, he (Odysseus) was able to achieve this long-term goal. So, as humans, can we reach the goal of living or *coexisting* as a race of different people? More importantly, how can we clear-up the curse of white supremacy? Or is this an impossibility?

In the final analysis, of course, *multiculturalism* is the key or should be the long-term aim for the survival of the human race. Nolan's *The Odyssey* is an achingly melancholic, dangerous, and fantastical, mythological story about survival. Nolan's movie is also about the power of human "healing" and connections, because it sends a *prescient* message (throughout the film) about race and the make-up of humanity today. Nolan, of course, let the *ambiguity* and contradictions of the Homeric story stand, without apologizing. The Academy Award winning actor Mathew McConaughey is right when he stated that, "Christopher Nolan is really good at what he does" particularly with his version of *The Odyssey*, because "he has a singular obsession with each film and that's its own universe" (Ryan, 2026e, p. 1D) (Note 43). Ultimately, Nolan gives movie *goers* the permission to take-away or perceive whatever they want from his film, even the emotionality of *pain* and *loss*.

Furthermore, Christopher Nolan's movie is a very famous chapter in filming Homer's *The Odyssey*. Indeed, Nolan's new adaptation is also exquisitely crafted, as historical films go, and his reinterpretation enters the 21st century with a fresh take on the Greek world. Nolan's film is also about the interactions of different human beings coming together (sometimes violently) from several directions and lands with deep, historical and philosophical heft. To say the least, Nolan's visually stunning *Odyssey* is a serious meditation on life and an epic journey of one man, Odysseus, who was the king of *Ithaca*. But can we consider Nolan's *Odyssey* a great historical epic? Absolutely. Also, this film is not really a historical drama; but it is a "rabble-rousing," thrilling, *uplifting* story, in many ways, that mirrors ancient historical events, as Nolan fictionalized and embellished the Homeric Greek story. Surprisingly, as critic Victor Davis Hanson disparagingly writes: Christopher Nolan "was astute enough not to shock his would-be audiences into staying home by reports that he had assigned to "diverse" actors the principal "white" roles of Odysseus or Penelope [his wife]. Instead, he earns his diversity and inclusion credentials by including Asian and black Greeks as the anonymous oarsmen of Odysseus' mini-fleet, or a transgender

actor in the minor, post-Homeric role of Sinon” (Hanson, 2026, p. 28). But what exactly is Hanson trying to say in his aforementioned, racial comments? Perhaps he just can’t wrap his head around a diverse or *multicultural* casts in an ancient Greek story. This is all to say that “white ideology” has not ended; and probably will never end, especially because of the one-sided view of some people who have disdain for people of color. But why? Of course, Nolan’s blockbuster *Odyssey* resonates with people of all ethnic groups, but for different reasons. For some, it is even *cathartic*. It is also important to remember that Nolan, who is an audacious, new-wave movie director, is *nonplussed* about his version of *The Odyssey*; and he was serious about his racial, *multicultural* priorities. Additionally, Nolan moved steadily forward in his *Odyssey* film and in the right direction. In viewing this movie about classically ancient *Greek mythology*, perhaps various minority communities were pleasantly surprised at Nolan’s multiracial casting. And, so what if fans and movie goers have to move past their *comfort zones*, to perceive the message Nolan tries to impart in his *Odyssey* film? Indeed, this film is directly relevant to modern society and the simple *efficacy* of politics, history, and humanity. Hence, racist assumptions about ancient history should *never* be embraced. To be honest, some movie goers might see Nolan’s erudite telling of the *Odyssey* as confusing and/or a little trying at times; but his brilliant efforts are rarely boring, as his film is an *antidote* to what ails many societies today about racial issues.

No doubt, as Hanson rightly tells us: “Christopher Nolan’s controversial film version of Homer’s *Odyssey* apparently aims to make the 2,700-year-old epic poem more entertaining, instructive, and accessible to contemporary global audiences” (Hanson, 2026, p. 22). So, is *The Odyssey* more like an ancient Greek fairytale?

In the final analysis, we should be a bit *mystified* about why some people are drawn to a film about a mythical time and place. Apparently, Nolan was/is *unbothered* or *dogged* by the criticism of hateful, white supremacists, as the circumstances in this film are markedly different for some human beings. Fittingly, as translator Robert Fagles tells us, *The Odyssey*, which is “the perennial poem of adventure, stops but never really ends. Seen in one way, Odysseus is forever outward bound, off to another country to appease Poseidon in the future, and changing through the centuries as he goes, “the man of twists and turns,” of many incarnations, with as many destinations” (Homer, 1996, p. 496) (Note 44). Therefore, more fundamentally, *The Odyssey* is uniquely suited for more film adaptations of Homer’s work. Additionally, we must understand the historical and racial implications. Hopefully, when it is all said and done, the mythologized *Odyssey* will also help us relate and interact with other ethnic groups and world communities. But it is very clear that the greatest legacy of Homer’s *Odyssey* is learning the lessons of hope and charity — as in *Zeus’ Law*, and Nolan’s noble aim. Finally, Nolan’s *Odyssey* never claims historical accuracy, but the film is another way of looking at the epic Greek story as a reinterpretation. In other words, the *authenticity* of this film, even with some historical events, is an ancient, made-up story. Nevertheless, Homer’s mythical poem, *The Odyssey* is a consequential tale about the ancient Greek past, while illuminating the struggles of humankind, or of *all* humans. Of course, when it comes to this peculiar film, Nolan attempts to show how *something* is awfully wrong with humans who embrace racism and

prejudices of *any* kind. Indeed, *The Odyssey* shows the evil, cruelty, and greed of human beings, in all their vileness. But to what end?

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Notes

- Note 1. Christopher Nolan outlines the simplest possible way of understanding ancient Greek history and Homer’s great epic, *The Odyssey*.
- Note 2. To some observers, Nolan’s historical curiosities are almost insatiable and necessary as the film affects humanity at almost every turn.
- Note 3. At a certain point, we must continue to reexamine how we feel about Africa (or Egypt) and classic Greek myths and actual history.
- Note 4. We cannot assume that the Greeks only had contact with European countries and not Egypt and other African nations at that time. They must have certainly known about the Egyptian civilization.
- Note 5. It should be noted that white supremacists, like Musk and other hateful individuals, were extremely upset over the *multiracial* casting of the actors in Nolan’s brilliant *Odyssey*, making the film thought-provoking, especially with the quantity of collateral material and resources, like Virgil’s collected works.
- Note 6. Of course, looking at *The Odyssey* from an entirely European perspective would be a mistake, because the original Greeks were not white Europeans or so-called *Aryans* — which was/is never a Eurocentric concept, but appropriated by Nazi Germany.
- Note 7. According to Jamelle Bouie, “Musk stands as the most prominent purveyor of far-right and ultranationalistic rhetoric in the world. This is the same Musk who is also busy leveraging his vast wealth to shape that same world in his own image.” See the same reference and page number.
- Note 8. In *The Odyssey*, John Laguamo, the 66-year-old plays a blind servant. In this regard, he wore special contact lenses that left him unable to see “for 12 to 14 hours a day.” See Leguizamo’s Blind

Ambition. (2026, August 17). *Globe* (p. 19).

Note 9. Of course, Musk's divisive comments did not go unnoticed. Indeed, he really didn't like that Nolan's *Odyssey* tackles: Racism, multiculturalism, transphobia, misogyny, xenophobia, threats of death, and other controversial topics of ancient Greek history. Perhaps he (Musk) firmly believes that Nolan's film, *The Odyssey* is so-called *woke-ified*. What nonsense. Individuals like Musk should know that racism was not something that the ancient Greek embraced.

Note 10. It should be noted that Nolan's *Odyssey* is actually a metaphor for the survival of humanity.

Note 11. Of course, it should be pointed out that some of Greek culture was something that was appropriated from Egypt; and they accomplished something that was increasingly rare — that is, building a great civilization. After all, the Greeks were concerned about what they would leave behind for other humans and all the world to see with their peaceful coexistence with Black Egypt.

Note 12. See also Bernal, M. (1987). *Black Athena: The Afroasiatic Roots of Classical Civilization*. Piscataway, N.J.: Rutgers University Press. Quite clearly, Nolan's *Odyssey* is a human story of the first order in terms of world history, all things considering. Hence, this work, *Black Athena*, by Martin Bernal allows us (or humans everywhere) to experience a cultural awakening about the ancient Egyptian and Greek cultures/civilizations. And such historical truths are reliable.

Note 13. Unfortunately, racial skeptics about the *sameness* or *oneness* of humans in movies like *The Odyssey* confirm their racial beliefs and white supremacy ideologies.

Note 14. It should be understood that, "If the data, on balance, indicates that the people who originated the pharaonic civilization of Egypt were indeed black Africans, then drawing such a conclusion need not be labeled Afrocentric or anti-Eurocentric — it may be thought of simply as accurate." See the same reference and page number.

Note 15. The hostilities and prejudices by white Europeans or *Aryans* are often on full display in almost *any* endeavor they are involved in, especially with their privilege lives.

Note 16. Unfortunately, the Nazis in Germany seized on the notion of white supremacy, and "made [it] the basis of the Nazi policy of exterminating Jews, Gypsies, and other non-Aryan," mostly because of *white racism*. See the same reference and page number.

Note 17. Even today, there are white Europeans, Aryans, Neo-Nazis, and others that believe that *Caucasians*, or the original inhabitants of Europe are the so-called "master race," with Greeks included today. In this regard, these individuals firmly believe that they have the right to dominate other human beings across the planet. But such beliefs should never be accepted by *anyone*, or believed.

Note 18. Notwithstanding, *The Odyssey* is a meditation on the differences of humanity in terms of trials, war, and tribulations of our existence, as well as the themes of heroism, honor, and righteous perseverance. Furthermore, *The Odyssey* is a powerful myth, which may be consciously perceived as a way for all humans to persevere.

Note 19. Although Nolan's *Odyssey* has some historical aspects that are true (like the existence of *Helen of Troy* and possibly the *Trojan Horse*), Homer's story is mostly made-up. In other words, this timeless

epic poem of ancient Greece is a myth, and not entirely accurate history.

Note 20. We must remember that “whiteness” is not a race; and it does not mean some kind of racial superiority, or the embrace of *scientific racism*. Furthermore, we must keep in mind that the *blueprint* for all humanity is the Black woman, with an unbroken genetic line. Or so it has been speculated by some geneticists. But will we ever know exactly?

Note 21. It should be brought to the attention of the reader that, at one time, Blacks from Sudan “rose up and conquered the Egyptians, enthroned its own Pharaohs, and ruled the empire of *King Tut* for nearly 100 years.” See *Rise of the Black Pharaohs*. (2014). PBS Distribution (DVD).

Note 22. It is quite possible that Helen of Troy was a woman of color — that is, if we bear in mind that human beings shouldn’t be looked at through a prism of race, or skin color; and racist, reactionary beliefs. Indeed, *The Odyssey* requires a critical understanding of our ancient past. In this respect, we must admire Christopher Nolan’s *no-nonsense* attitude and direction in his enlightening *Odyssey* film, because he probably knows that Black people are the most recognizable humans on earth.

Note 23. As important, and apparently, Nolan knew exactly what he was doing with his Black Helen of Troy, which could have been ubiquitous; but presenting Lupita Nyong’o as a scarred Helen and a twin at that was a touchstone of the movie and even though it was almost a (brief) cameo role.

Note 24. It should be pointed out that Homer “confines his descriptions [of Helen] to generic banalities,” like “beautiful-haired” and “white-armed,” which “are conventional and used of other female characters as well.” See Mendelson, D. (2026, July 12). Helen of Troy Is Up To Her Old Tricks. *The New York Times* (p. 10).

Note 25. Sadly, white supremacists went into a frenzy, while speculating on what they thought about the controversial film, as they believe that Nolan’s *The Odyssey* “is an intolerable affront,” to so-called white culture and even though the story of Helen is mythological. See *The Odyssey: When Helen of Troy is Black*. (2026, June 5). *The Week* (p. 17).

Note 26. Lupita Nyong’o shows a delicate vulnerability that presents an iconic and radically different version of Helen of Troy — that is, in this fantastically Greek epic.

Note 27. It should be pointed out that Helen “is [was] easily reconciled with Menelaus after the war, and they return to a peaceful life at Sparta.... Some say that after she [Helen] and Menelaus returned to Greece, Orestes vengefully tried to kill her, but the Zeus deified her. [Finally,] She bore Menelaus one daughter, Hermione, and, by some accounts, a son, Pleisthenes.” See the same reference and page number.

Note 28. We should also recognize that Athena’s “birth and contest with Poseidon for suzerainty of Athens were [once] depicted on the Parthenon.” See Athena. (2000). In *Merriam-Webster’s College Encyclopedia* (p 106). Mass: Merriam-Webster, Inc.

Note 29. Note that, “During the sack of Troy, we see her [Athena] as a priestess in the Temple of Athena, and the Greeks behead her.” See the same reference and page number.

Note 30. It should be pointed out here that “conquering invaders were often not very different genetically from the people they conquered, and in general they did not follow a very rigorous program for retaining

their genetic distinctness.” See King, J. C. (1981). *The Biology of Race*, revised edition. Berkeley and Los Angeles, CA: University of California Press. p. 117.

Note 31. The Egyptians showed the Greeks their evolutionary path, with esoteric knowledge. And the Greeks did not organize power by skin-color or ethnic groups.

Note 32. Today, the people of Greece are not standing on ceremony when it comes to their history, because few were used in the production of Nolan’s *The Odyssey*.

Note 33. When critics and white supremacists claimed, “without confirmation, that trans actor Elliot Page is/was playing the warrior Achilles,” they became *apoplectic*. See the same reference and page number.

Note 34. It should be noted that Elliot Page “disappears into the crucial role of Sinon, a Greek soldier who does not show up in Homer’s *Odyssey* but is [actually] introduced in Virgil’s epic poem *The Aeneid*.” See the same reference, page 2D.

Note 35. Keep in mind that, “the term is also used to describe education which stresses pluralism, and the contribution to learning which can come from many social and cultural sources, not solely the single predominant national one.” See multicultural education. (1994). In *The Cambridge Encyclopedia* (2nd ed., p. 756). New York: Cambridge University Press.

Note 36. It should be pointed out that *The Odyssey* is a constructive myth, not actual history. And this is the common denominator of Greek *antiquity*.

Note 37. It should be noted that “The ancient Greeks attributed to him [Homer] the great epic poems the *Iliad* and *The Odyssey*... which provided the basis of Greek education and culture....” See the same reference and page number.

Note 38. It should be noted that, “The term bard in present-day usage has become synonymous with poet, particularly a revered poet.” See bard. (1975). In *The New Columbia Encyclopedia* (p. 230). New York: Columbia University Press.

Note 39. We should bear in mind that, “Since stories like the *Odyssey* are so long, bards did not perform them all the way through.... Instead, a bard might perform a scene from the *Odyssey*, singing, for instance, about Odysseus getting past the Sirens, or Odysseus meeting his old dog.” See the same reference and page number.

Note 40. It should be noted that, “The ancient Greek entertainment industry [like with Hip hop] included musicians, singers, dancers, and storytellers, and, among them, a cast of professional narrators whom we call “bards.” These bards, wielding simple harp-family instruments called “lyres” and “kitharas,” sang songs and narrative poems to audiences. Bards collaborated with musicians and dancers, and these entertainers were compensated for their work in various fashions, including tips from audiences.” See Metzger, D. (2026). *The Odyssey: An Illustrated Guide, A Character-by-Character Guide to the Story of Odysseus*. New York: Adams Media. p. 10.

Note 41. We also must clearly understand and recognize that, “courageous acts of truth-telling and sincere efforts to repair [the] past,” particularly about the myths and legends of historical knowledge; as well as classical Greek history, “is often met with defensive and often frantic attempts to protect the social

[cultural] and economic status quo,” and white supremacy. Nevertheless, “There is measurable progress, but it often comes at a [debilitating] price, and it is rarely linear,” or reciprocal. See Jones, R. P. (2023). *The Hidden Roots of White Supremacy and the Path to a Shared American Future*. New York: Simon & Schuster Paperbacks. pp. 263-264.

Note 42. It should be remembered that some “people bear very little resemblance to the stereotypes attached to them.” More importantly, “there are all sorts of people “out of place,” some struggling to get out of the awful places to which they have been assigned, others struggling equally hard but unsuccessfully to stay in more socially desirable statuses.” See the same reference and pages 179 & 180.

Note 43. It should be understood that Nolan’s *The Odyssey* is of major historical significance because of its diverse cast. Moreover, his film is not a sentimental portrait of the Greek people, as there are contradictions *galore* in *The Odyssey* and no real-life experience scenarios.

Note 44. Nolan’s film, *The Odyssey* is mesmerizing, and more than an interesting, epic Greek story. At the peak of his abilities, Nolan has a nose for directing amazing films, while given excellent opportunities to achieve a depth of brilliance in this particular, controversial film, *The Odyssey*.

Biographical Sketch

EARNEST N. BRACEY is a retired Army Lieutenant Colonel, with over twenty years of active military service. He was commissioned through Reserve Officer Training (*Distinguished Military Graduate*) at Jackson State University, where he graduated with honors (*Magna Cum Laude*), and received his Bachelor of Arts degree in political science in 1974. In addition, he received the Master of Public Administration in 1979 from Golden Gate University, his Master of Arts degree in International Affairs in 1983 from the Catholic University of America, his Master of Business Administration in 2009 from California Coast University, and his Doctor of Public Administration (with emphasis in Public Policy) in 1993 from George Mason University. Dr. Bracey also earned his Ph.D. in Education from Capella University in 1999.

A recipient of numerous military awards and civilian honors, he is also a graduate of the United States Naval War College and the Command and General Staff College at Fort Leavenworth, Kansas, and previously served as Director of Administration at the prestigious Industrial College of the Armed Forces, Washington, D.C. He was also recognized as Who’s Who Among America’s Teachers in 2002, 2003, 2004, 2005, and 2006. Additionally, Dr. Bracey completed the *Graduate Management Development Program* at Harvard University in 2006. Dr. Bracey was initiated into *Pi Sigma Alpha National Political Science Honor Society* in 2006.

Dr. Bracey is professor of political science and currently teaches American Politics and Black American History at the College of Southern Nevada in Las Vegas. He was formerly Chair and Professor of Political Science at Jackson State University and Chairperson of the Political Science and History Department at Hampton University. He has also served as an editorial board-member for the Nevada Historical Society Quarterly. His work has appeared in professional journals and other publications, and he is the author of

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