

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**PROJECTIONS OF ANCIENT GREEK TRAGEDIES IN
THE MOVIE OF “KILLING OF A SACRED DEER”**

Master's Thesis

DORUKHAN KENGER

ISTANBUL, 2019

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**THE GRADUATE SCHOOL OF SOCIAL SCIENCES
CINEMA AND TELEVISION MASTER'S PROGRAM**

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T.C. BAHCESEHIR UNIVERSITY
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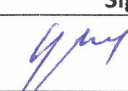

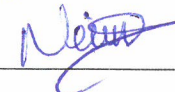
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ABSTRACT

Projections Of Ancient Greek Tragedies In The Movie Of “Killing Of A Sacred Deer”

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M.A. in Cinema and Television Studies

Thesis Supervisor: Assist. Dr. Erkan B ker

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The classical narrative structure, which is also owned by cinema, derives its foundations from the 'Tragedy' definitions of Aristotle's *Poetics*. Aristotle's *Poetics*, is a “classic” book that has influenced countless writers, philosopher and artists throughout history. It functions as a holy book for primarily poem -especially theatre- and starting from this point of view; all universe of aesthetics. Although it was written thousands of years ago it is still a reference book in writing a story even in the century we are living in. In this thesis; “*Projections Of Ancient Greek Tragedies In The Movie Of ‘Killing Of A Sacred Deer’*”, birth of Ancient Greek tragedies, writing rules/formats and the elements of tragedy has been explained. A qualitative research technique has been conducted on the purpose of examining if the rules applied in “tragedy” can also be applied in modern day films. The film “The Killing of a Sacred Deer” which is directed by Yorgos Lanthimos was selected as the sample of this thesis for the comparative analysis with *Poetics*. It was observed that the six elements of *Poetics* can be applied to this film however; the change of era and the advancements in technology induced Lanthimos to adapt these six elements.

Keywords : Aristotle *Poetics*, Yorgos Lanthimos, Ancient Greek Tragedy, Comparative Anlysis, The Killing of a Sacred Deer

ÖZET

Antik Yunan Tragedyalarının “Kutsal Geyiğin Ölümü” Filmindeki İzdüşümleri

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Sinemanın da sahip olduğu klasik anlatı yapısı, temellerini Aristoteles’in Poetika kitabında yer verdiği ‘Tragedya’ tanımlamalarından almaktadır. Poetika, tarih boyunca sayısız yazar, düşünür ve sanatçıyı etkilemiş klasik bir kitap niteliğinde olmaktadır. Öncelikle şiir, özellikle de tiyatro ama buradan yola çıkarak tüm estetik evren için kutsal kitap görevini görmektedir. Binlerce yıl önce yazılmış olmasına rağmen, yaşadığımız yüzyılda bile hikayeyi oluştururken kullanılacak bir başvuru kitabıdır. *Projections Of Ancient Greek Tragedies In The Movie Of ‘Killing Of A Sacred Deer’* adlı bu tezde nitel bir araştırma yapılmış olup, Poetika’da anlatılan Antik Yunan Tragedyalarının doğuşunu, yazım kurallarını, tragedyanın öğelerini açıklayarak; tragedyada uyulması gereken kuralların günümüz filmlerinden, Yorgos Lanthimos’un yönettiği, *The Killing of a Sacred Deer* filminde uygulanıp uygulanamayacağını, Poetika ile karşılaştırmalı olarak incelemektir. Poetika’da açıklanan altı öğenin, bu filme uygulanabildiği ancak dönemin değişimi ve teknolojinin gelişimi sebebiyle bu öğelerin Lanthimos tarafından uyarlandığı görülmektedir.

Anahtar Kelimeler : Aristotle Poetics, Yorgos Lanthimos, Ancient Greek Tragedy, Comparative Analysis, The Killing of a Sacred Deer

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1. INTRODUCTION

Cinema insistently continues to story telling since the day it began telling us stories. It still tries presenting new perspectives to its audience sometimes with the stories that being told before and sometimes with new stories which have never been heard before. But there is still more than one way and method to tell how a story should be written and whether this story could capture the audience. Anyone who ever had a word on narration and tried finding a way and method about the art of story telling -started from Aristotle, in its classical sense- remains a mystery along with its admired and unliked stories. Despite great numbers of theories and theoretician who try solving the mechanisms of storytelling; shaping the story effectively still requires a "talent".

The script books mostly recount the narrative rules that literature creates with the inspiration of Aristotle's "Poetics", and they are very similar by means of their discourses. Because Aristotle, in his book, "Poetics" explained the rules of writing the tragedy. He quoted from the writers of his era and expressed his criticism. "Poetics" is a reference book, not only valid in its era that was written, but also a reference book for the creation of today's "stories".

Cinema faces us as one of the most effective tools of expression via presenting its audience different times and places throughout the history and enables them to experience different emotions and thoughts. At this point, cinema, especially since the twentieth century with the mission of telling stories, has become an industry branch and then an art branch. The classical narrative structure, which is the most traditional method of this narrative ability, takes its foundations from the "goat songs" and "tragedy plays" performed at the Dionysus festivals in Ancient Greek.

The film, "The Killing of a Sacred Deer" of Lanthimos, is based on the ancient Greek myth. The tragedy of this myth was the tragedy of Euripides's "Iphigenia in Aulis" and the Aiskhylos's "Oresteia" trilogy. There are differences about the stagings of tragedies in Ancient Greek era and today." The person acting in the tragedies staged in the ancient Greek period was usually the same as the author (Brockett, 2014, p. 27)." Unlikely to our century, in ancient Greek there was no sense of acting or casting concept. However,

with the development of the theatre, the number of thespians has increased, and the ways of performing the plays has changed. Tragedy subjects have found their place in both Hollywood and European cinemas. Could these tragedies be adapted according to the aesthetic rules in Poetics? In an interview with Richard Hayward after Lanthimos shot this film, there was a dialog like this:

Richard Hayward: Throughout your filmography you've taken inspiration from Greek tragedies, this time drawing on comparisons with Euripides' Iphigenia in Aulis. It's even mentioned within The Killing of a Sacred Deer in passing, so how much did it influence your script?

Yorgos Lanthimos: It's pretty much a straightforward reference that we made to the tragedy. I knew the tragedy of course, and I like it very much, but we started the screenplay first and then realised that there are these similarities between both, so we thought it was interesting enough to include it as a reference. Those kind of themes have been explored since ancient times, and making this association to something so old in a contemporary film made us realise that those kind of questions haven't really been answered so many years later. They still concern us, but actually, we deal with them even less and we're kind of shocked and scandalised when we dare to present them in a contemporary setting. (Lanthimos, 2017)

Aristotle examined the tragedies as a written text. Is it possible to adapt a literary analyzed text into a film? The aim of this thesis is to examine whether this film of Lanthimos "Killing of a Sacred Deer" conforms to Aristotle's story, thought, music, decor, language rules.

1.1 METHODOLOGY

The purpose of the research is to show that although it was written thousands of years ago, Poetica is still one of the most effective reference books in story-building. This study examine how Lanthimos adapted six elements of tragedies, which Aristotle's explain in Poetics, to modern-day. These six elements are;

- 1) Plot,
- 2) Character,
- 3) Music,
- 4) Decor,
- 5) Thought,
- 6) Language.

This thesis is a qualitative research. In qualitative research, it is not an objective to reach numerical data, majority or minority ideas. According to the method of the research, computational data will not be collected and examined. For this reason, in this study, a qualitative research method was chosen, not a quantitative research method. The main purpose of qualitative research to explore and identify. In this thesis, Aristotle's "Poetics" and Lanthimos's "The Killing of a Sacred Deer" examine by using a comparative analysis method. This method is a comparison of the same event over time and at different locations. This research blinks to the points that should be considered in film adaptations.

Many movies about Ancient Greek Tragedy searched before Lanthimos' "The Killing of a Sacred Deer" was selected. These are: Michael Cacoyannis' *Ifigeneia*, Wolfgang Petersen's *Troy*, Yorgos Tzavellas' *Antigoni*, Pier Paolo Pasolini's *Medea*. But the most suitable for this research is the movie "The killing of a Sacred Deer" by Yorgos Lanthimos. The reason for this is that these directors, other than Lanthimos, adapted the Ancient Greek tragedies in accordance with the era of the tragedy. However, Yorgos Lanthimos, adapted the myth as a story that took place during our time. The aim of the research is to determine whether a tragedy from the ancient Greek period could be adapted to the present day. For this reason, the film "The Killing of a Sacred Deer" was chosen.

2. THEATRE AT ANCIENT GREEK

Since we will examine a film in Cinema according to the idea of Ancient Greek, we have to start this research first from the theater. The first theoretical views on theatre were sprouted in Ancient Greek thought. The philosophers of the classical age first examine art in terms of educating society and then creating aesthetic emotions. Plato, touched upon art and the art of theater in his works. "Aristotle's "Poetics" was the first systematic thinking product of theater knowledge. In the 'Poetics', after classifying the arts, especially the type of tragedy, the definition of this species is made, the features and sections are determined (Şener, 2017, p. 24)." Aristotle explained his views about theater by giving examples from the plays of ancient Greek playwrights, and giving examples from these plays.

" 'The Classical Age' of the Ancient Greek civilization covering the 5th and 4th centuries BC was the most brilliant period in terms of art and culture. The greatest works in the genre of tragedy and comedy were written in this period. Tragedy and comedy took its "classical form" in the 5th century BC. The plays were presented to the audience of the citizens of Athens at the festivals organized at the open-air theaters." (Şener, 2017, p. 15)

It is assumed that, Tragedy, was born from the "dithyrambos" songs of the Ancient Greek civilization during the ceremonies held in honor of God Dionysus in the 7th and 6th centuries BC. When the choir was singing, they were dressed as goats, the sacred animal of Dionysus, they were singing and dancing in the rough. Chorus songs began to be in a certain layout and it is become poetic. Then the "speaking person" (Hipokrites, someone who responded) was added to the chorus song and a dialog was created. In the Greek language, "Tragos" mean goat and "Aoide" means song, when that two meanings matched created tragoidia (tragedy). Tragedy has ceased to be a religious ceremony and turned into an art show.

"The worship of Dionysus most likely began in the Near East and was just later brought into Greece. As per legend, Dionysus was the child of Zeus (the best of Greek divine beings) and Semele (a mortal). Raised by satyrs (who are regularly connected with him in dithyramb, drama and art), he was executed, dismembered, and resurrected (Nutku, 2000, p. 28)."

As a divine being, he was related with fertility, wine, and revelry, while an amazing occasions connected him with the year-soul found in other early religions—that is, the

cycle of the seasons and the common example of birth, maturity, death, and rebirth. Dionysian admirers looked to advance human ripeness and sufficient gathers and avoid malicious from the network.

“The Greeks honored each of their gods through one or more annual festivals. In the region of Attica, where Athens was the principal town, four annual festivals (Rural Dionysia, Lenaia, Anthesteria, and City Dionysia) were held in honor of Dionysus during the winter months. Plays were presented only at the City Dionysia until 442 B.C.E., when a comedy competition was added to the Lenaia. By the late fifth century drama was added to the Rural Dionysia. There are no records of plays being done at the Anthesteria until c. 330 B.C.E., when a drama competition was added there, for a short time. Drama was not part of the many other festivals held in honor of other gods in Athens.” (Brockett, 2014, p. 19).

Figure 2.1: Drawing of part of satyr chorus with flute player, based on late fourth-century vase painting now in the British Museum.



Source: (Flickinger, 1918)

2.1 DITHYRAMBOS AND DIONYSOS

“Dionysos was a god imported from Anatolia (And, 1962, p. 4).” “When he first emerged in Greece, he was got a poor response amongst the nobles of Zeus and Apollo. Dionysos found supporters from peasants. Dionysus gave them wine, and peasants gave their own madness to Dionysus (Akgül, 2014, p. 13).”

“We encounter two religious ceremonies held in the name of Dionysus, the god of wine, enthusiasm and fertility, until the 5th century BC. : God goes underground, people lament and god is reborn, celebrated with festivities (Yücel, 2008).”

God goes underground and the end of this separation is met with abundance and joy. The products are collected and the gods go underground until the next vintage. The image of the approaching long winter days is the death of the gods.

“One of the basic elements in the rituals was a choir, which, according to mythical belief, symbolized the forces of nature and which resembled the satires (goats) that were regarded as friends of Dionysus. This choir reads sad poems about Dionysus with dance and music. Aristotle, in his Poetics, Dithyrambos portrays poetry as a source of tragedy (Nutku, 2000, p. 28).”

“The main theme of the poems is the going of God Dionysus to the land of darkness Hades and his suffer from there. The function of the choir and the poem Dithyrambos is to assist the disciple of Dionysus, with the help of the wine, to pass by himself and his efforts to reach the god Dionysus. The Dionysus disciple tries to experience the pain, the moment when he lived in the spiritual sense he does the same with God and he assumes that he has reached the god Dionysus. From this moment on, the ceremony takes on a very different composition. Hereupon, there are no ordinary people there, there are Dionysos. The villagers take back all the human qualities they have loaded on their gods. They force the limits that life draws to them. At this stage of the ceremony, the aspect of the human soul that is suppressed in everyday life is revealed. For Dionysus disciple, who assumes that he has reached Dionysos, the morality of everyday life's - dominant behavior norm - is no importance. People have sex to who they want, enter places that are forbidden to enter, and show off the cursed aspects of human life from savagery to pornography (Akgül, 2014, p. 243).”

In the second ceremony held in the name of Dionysus, the rise and rebirth of the gods are celebrated with festivities and amusements. These rituals are just before the vintage (grape harvesting season). The dead god is born again. Expectation is over and it is time to collect the product of nature. “This ceremony is a request and a pray for the good of the product. As a costume, there is a chorus with a large phallus (male sexual organ) and they say racy songs and they are aiming for the attendees to participate in the joy created by the birth of God (Brockett, 2014, p. 14).”

As seen in the rebirth ceremonies, the villagers want to organize natural phenomena in their own interest through their gods: they ask for help from the god Dionysos to be a fertile vintage. “In the first ceremony, they find an area where they can reach satisfaction with the harmful demands that must be suppressed for the continuation of civilization: they reject the family institution and ignore the moral impositions (Yücel, 2008).” Incest relations in the second stage of the ceremony directly attack the family institution that is being organized as the basic unit of the Athens community. They deny the world views that support the moral behaviors, order, and that the nobles are trying to create. At the

end of the ceremony, the villagers participate in everyday life with their purified. “Dance, music and poetry can only exist together with the ritual, they describe themselves with rituals. These elements were later separated and formed new forms. In the theatre, these two forms are tragedies and comedies (Yücel, 2008).”

“In the choir of Dythrambos, which is an integral part of the ritual, the subject was limited to Dionysus's life and painful life, while the choice of subject in tragedy included all myths. When the writers of Tragedia were choosing the subject, they mostly applied to the “Iliad and Odyssey” of Homer. In Homer, myths are told in “storytelling” style; in tragedies, gods and mythical heroes are shown in “action and activity” (Yücel, 2008).”

“Myths did not only answer the questions of where the universe came from and where they were going, but they were also trying to answer the question of what should be morally good (Nutku, 2000, p. 6).” “The nobles wanted to connect sexuality to a certain order, and they placed that task on the Aphrodite. The writers of Tragedy had an important position on the ideological level with the richness of the subject of myths, the perception of events and the way they transferred to the audience. They were have drew attention to the moral problems of the Greek society and tried to find solutions (Nutku, 2000, p. 34).”

“But the question remains: Within that religious context, why Dionysus? If the collection of strictly historical causes, which are difficult to disentangle, needs to be complemented or rather replaced by reasons of a different order, reasons that concern not the origins of tragedy, but the meaning that a modern reader is tempted to give it, I would be inclined to suggest the following: Tragedy's connection with Dionysus lies, not so much in roots that, for the most part, elude us, but rather in whatever was new in what tragedy introduced in whatever constituted it is modernity for fifth-century Greece and, even more, for us. Tragedy depicted on stage characters and events that, in the actual manifestation of the drama, took on every appearance of real existence. Yet, even as the audience beheld them with their own eyes, they knew that the tragic heroes were not really there nor could be since, attached as they were to a completely bygone age, they by definition belonged to a world that no longer existed, an inaccessible elsewhere. Thus, the “presence” embodied by the actor in the theater was always the sign, or mask, of an absence, in the day-to-day reality of the public. Caught up by the action and moved by what he beheld, the spectator was still aware that these figures were not what they seemed but illusory simulations in short, that this was mimesis. Tragedy thus opened up a new space in Greek culture, the space of the imaginary, experienced and understood as such, that is to say as a human production stemming from pure artifice.” (Vernant, 1990, p. 187).

3. ARISTOTLE AND POETICS

3.1 ARISTOTLE'S VIEW OF ART

“Aristotle was born in 384 B.C. in Stagira in northern Greece. He was ancient Greek philosopher and scientist, one of the greatest intellectual figures of Western history. He is the founder of the philosophy of science, logic, observation and experiment sciences. He was born in Stageiros near Thessaloniki. His father whose name is Nikhomakhos was doctor of King of Macedonia. Aristotle learns from his father the first information, based on observations and experiments. When he was nineteen years old, he went to Akademia founded by Plato. He stayed with him until Plato died. When he was a student, he attracted the attention of Plato with his works on observations and his tendency towards natural sciences. Aristotle's has got achievements in philosophy and technique of solving problems. In that reason he gave sometimes lectures to students instead of Plato (History, 2018).”

“It is ‘art’ that Aristotle focuses on and makes it an important subject of its philosophy. In his work "Poetics", the essence of this subject is ‘mimesis’ (imitation). Mimesis does not mean “to exist from nothing”, on the contrary, it requires the imitation of being "good" and ‘beautiful’ (Şener, 2017, p. 27).” The fields that he collects under the name of art concept are; poetry, epos, tragedy, comedy and song with instrument. Aristoteles says in his book *Poetics*;

“Epic poetry and Tragedy, Comedy also and Dithyramhic poetry, and the music of the flute and of the lyre in most of their forms are all in their general conception modes of imitation. They differ, however, from one another in three respects, - the medium, the objects, the manner or mode of imitation, being in each case distinct.” (Aristoteles, 2016, p. 19).

The imitation is the "impulse" that are associated with the person's essence and all the human beings are have it. At the creation of art products (especially poetry) , "impulse of imitations" and "enjoyment" are the main principles. According to its structure characteristics in all types of art the realization of "mimesis" requires the presence of three elements. These three elements are called "Order" (ritmos), “Word” (logos), "harmony" (harmonia). These three items can be used separately as well. This depends on the type of art and the form of art.

“Aesthetics is often considered as knowledge of the ‘beautiful’. In this regard Aristotle affected by the view, his teacher Plato's ‘beautiful’ opinion and he reinterpreted that idea

and linked it with the essence and art form (Yıldırım, 2019). ” Aristotle was explained the "beautiful" problem indirectly in *Poetics* and he created a mathematical order about it. “Beautiful” is a concept and its definition can only be made in proportion to mathematics. Aristoteles says in his book *Metaphysics*;

“... good and beautiful are separate objects, good, emerges in an action but beautiful, appears at objects in not action. In that case, those who say that mathematics science will have no say in good and beautiful are wrong. The science of mathematics has something to say about good and beautiful. Basic forms of beauty are order and limitation.” (Aristoteles, 2015).

In this statement of Aristotle, mathematics is associated with the concept of "beautiful". Another definition of "beautiful" is the size and smallness of the object. To him, a very large object can not be understood, so it can not be *beautiful*; but a small object can be *beautiful* because it can be understood in its totality. According to this idea, "beauty" is about understanding an entity.

3.2 ARISTOTLE'S POETICS

Poetics is one of the most important works which are written about theatre as an art. The idea of realism not being in contradiction with universality is mentioned in the description of art in *Poetics*. Cogency and accordance with common reality is searched in this realism. Creative imagination is also allowed while giving great importance to realism.

Arts are divided into two as the ones represent the good and the ones represent the bad. Tragedy represents the ones better than average and comedy represents the ones worse than average. According to Aristotle, tragedy is higher than history and philosophy. The issue of tragedy is the fundamental element lying in the root of current truth, unchanging universal essence and nonconflicting with intelligence. Aristotle describe tragedy in *Poetics* as:

“Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play in the form of action, not of narrative; through pity and fear effecting the proper purgation.” (Aristoteles, 2016, p. 29).

Tragedy is not allowed for neglecting its duty of education the society when it reflects the significant problems of the age and the contradictions of the community. That's why Aristotle searched for definitiveness in terms of morality in *dramatis peronae*. However, the most important point that Aristotle emphasized is arousing excitement and purifying it. The essential aim of tragedy is being able to cause this certain effect.

Purgation is overemphaised in *Poetics*, mentioning it as 'catharsis'. The Word 'catharsis' is directly introduced to art by Aristotle. Catharsis means easing by releasing the harmful emotions for soul like fear and pity in *Poetics*. While watching a tragedy, these emotions are, firstly, aroused and depleted by being sensed again and again, then, delightfulness coming from that depletion takes their place.

Pity is an agonizing emotion that we feel for one who suffers un justly. If that dangerous situation comes closer and the pain is seen as ours, pity turns into fear. Therefore, the emotions pity and fear are connected closely and egoistic for Aristotle. We fall in these emotions as a result of the evaluation about us. Nevertheless, pity recedes when it is combined with fear. Fear does not put us in a limitless appaling phase when it is with pity, becomes moderate. Tragic pity and fear equalize our emotions and smooth their excessiveness. They put us in someone's shoes and protect us from being sensitive about ourselves, pitying on ourselves and fearing for ourselves. Shortly, they rescue us from our narrow identity and aggrandize. Under the light of all these interpretations, katharsis is a process that saves people from the egoist and sharp emotions which are harmful for their soul, makes them both healthier and more altruistic, and makes them think about their unchanging destiny beyond daily issues and the fight against that destiny. It is a purifying process. Catharsis does not serve directly for a moral aim and educate someone according to a moral principle, but makes him more balanced and mature. Thereby, it serves for social morality. At the same time, it serves for philosophy owing to taking from thinking on a spesific situation and leading to the universal one.

After these Aristotle's propositions, theatre grew for ages on the basis of using emotions and katharsis. Many dramatists wrote their plays according to Aristotle's rules and many critics criticised the dramatists according to those rules. When it comes to create all the circumstances, mentioned above for the audience, the performers are expected to picture

the experience that is represented on the stage much the same. A performer must feel deeply the emotions which he tries to perform to create such an emotive impression. Only the emotions felt sincerely are able to be shared with the audience. Hence, it is needed a systematical acting method to create such a perfect identification between the audience and the performers. During centuries after Aristotle, it is mostly focused on the form and content of the plays. First systematical work of acting takes us to early twentieth century.



4. TRAGEDY

Aristotle defines tragedy as;

"Tragedy, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By 'language embellished,' I mean language into which rhythm, 'harmony,' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song." (Aristoteles, 1987, p. 22).

This definition gives information about the subject of tragedy, how it will be explained, its effect on the audience and its function in life. "Action that is serious" determines the subject of tragedy. "The beginning, the end, and the length of a story, explain the shape of the tragedy. The information about the narration tools is given by language, music and song. To be represented by the moving people, determines the style. They must be morally dignified and clean the soul from passion (Şener, 2017, p. 31)."

Professor Edith Hall from National theatre explain Greek tragedy with this words :

"The first really important study in Greek tragedy was by a fourth century Greek philosopher called Aristotle. Aristotle thought for a very long time about what made Greek tragedy effective and he actually came up with a formula. That is that the heroes of tragedy needed to be good but not so good that sort of could not relate to them. People trying to be good but making mistakes like Creon. He is actually trying to be a good king of Thebes he is just not getting it right he is making lots of mistakes. The good guy who is not good enough but he is pretty much like you or me makes a mistake it ends in some terrible misfortune and he goes from a status of being sort of happy and rich and content to utter misery and not a despair. What Aristotle says this should do to the audience's make them feel incredible pity for the people they are watching which i think we certainly do in Antigone first for her and they by the end for Creon. Also fear that if i poot a foot wrong that might happen to me and it is those two emotions that are Aristotle says that tragedy really needs to elicit." (Hall, 2013)

4.1 ELEMENTS OF TRAGEDY

4.1.1 Event Sequence Of Tragedy – Plot

"Aristotle, in most parts of Poetics, put emphasize on this sequence of events that constitute the story that is considered to be the most important element of tragedy. Aristotle does not use the Word "action" only as "physchal movements". The action includes includes intellectual life and personality. Because, in a broad sense the action, is strongly related with the personalities of human beings. The Greek Word fort he movement is "dran". The poem (story) which represents the movement, is

called "drama". Both Sophocles and Aristophanes imitate the the human being in action. Therefore tragedy and comedy are both the types of drama (Şener, 2017, p. 33)."

Certain length, completion : In the definition of tragedy is story is explained as "imitation of a movement with a certain length and certain beginning and ending point". In Poetics, in chapter seven, this rule is explained as follows: "Now, according to our definition, Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has a beginning, a middle, and an end." (Aristoteles, 1902, p. 31). A certain beginning and ending point means it has started at some point and ended to a completion. Completion refers to entirety. "Tragedy is the imitation of a completed action with entirety." (Aristoteles, 1902, p. 31) This whole has one introduction, a progression and a conclusion. The introduction does not need a previous part, it does not have to be an obligate conclusion of any other parts. On the other hand the conclusion has to follow the part that comes before itself, but no other part comes after itself. The progression is the part that comes after another part and is followed by another part. "A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles." (Aristoteles, 1987, p. 27).

The action that tragedy includes has a certain length. Every living organism or a whole that makes up for pieces must be certain length. Because, beautiful, depends on order and length. A very little object, is not able to be beautiful, because of not being perceived at first sight. However a very huge object is not beautiful, because of being above our cognising level. Therefore a certain length is necessary. This length, is that that can be seen at first sight and be kept in mind with seeing once. The length of a tragedy, in compliance with probability rule, is able to compromise passing process from happiness to destruction or from destruction to happiness (Şener, 2017, p. 33)"

"And to define the matter roughly, we may say that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad." (Aristoteles, 1987, p. 28) .

unity and entirety: "It is emphasized in Poetics that the story must be with unity. This rule accepted in theatre history as 'action unity' (Aristoteles, 1987, p. 28)." Action unity means that events gather around a certain topic and follow each other according to probability and obligation rules. The event which is not related to the main topic is not

included. The random event is also not allowed. The story must be the imitation of a completed and entire action.

“As therefore, in the other imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.” (Aristoteles, 1902, p. 35).

“The events that constitute the action unity are bounded each other with cause and affect link. Every event is the cause of the event coming after itself and the affect of the event coming before itself. Action unity means that, the event begin, progress and re completed according to the probability and obligation rules (Şener, 2017, p. 34).” “Aristotle, especially indicated that the action unity does not mean unity of persona (Aristoteles, 1987, p. 29).” The persona can not to be the one makes the unity. The events passing through this persona and his actions does not makes a unity. The unity rule does not prevent the variety and wealth. However it does not require the obliged one. “For instance “deus ex machina”¹ must not be included in the story (Şener, 2017, p. 34).” “Complication” and “Unravelling” of the events must rise from a convincing process. “Every tragedy falls into two parts, Complication and Unravelling or *Denouement*.” (Aristoteles, 1902, p. 67). “It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen, - what is possible according to the law of probability or necessity.” (Aristoteles, 1902, p. 35). “Many poets tie the knot well, but unravel it ill. Both arts, however, should always be mastered.” (Aristoteles, 2016, p. 67). Divided expression is contrary to the action unity. The events in the story consisting of divided expressions named “episod” does not follow each other according to probability and obligation rules. This type of fiction is simple in a theatre work.

“Of all plots and actions the episodic are the worst. I call a plot ‘episodic’ in which the episodes or acts succeed one another without probable or necessary sequence. Bad poets compose such pieces by their own fault, good poets, to please the players; for, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity.” (Aristoteles, 1902, p. 37)

¹ Deus ex machina : It means to solve a seemingly intractable problem in a plot by adding in an unexpected character, object, or situation.

“A tragedy, just like a living organism, should be contented only with self-sustaining parts, avoiding deficiency and redundancy (Şener, 2017, p. 34).”

Time union : Aristotle, in Poetics, emphasized the subject of "unity in the story," but he touched the subject of "unity in time" twice. In section fifth the Poetics is said “Tragedy endeavours, as far as possible, to confine itself to a single revolution of the sun” (Aristoteles, 1987, p. 21). “Whereas the Epic action has no limits of time. The time period mentioned herein must be either twenty four hours, or twelve hours. It can be thought that Aristotle embarked on this rule to support the action unity (Şener, 2017, p. 34).” “However epic is not limited in terms of time. The rules of action unity and time unity were adapted in the next eras, especially in classical movement; adding place unity to these, it is asserted that these rules come from Aristotle and named “Three Unities” in theatre history (Latacz, 2016, pp. 54-64).”

unexpected and unusual: Aristotle gave place to unexpected and unusual in order to reinforce the tragic effect while attaching importance to unity and entirety in the events.

“It is required that the events must follow each other in an unexpected way and an unforeseen situation must rise in order to awake the emotions of pity and fear which are the aim of tragedy. Yet, even the unexpected must occur not the result of coincidence but hidden obligation. The audience must be surprised because of the unexpected progress of the event and find it persuasive (Şener, 2017, p. 35).”

Aristotle explained this as:

“The tragic wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design. We may instance the statue of Mitys at Argos, which fell upon his murderer while he was a spectator at a festival, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.” (Aristoteles, 1987, p. 33).

The event gets the audience to think that the divine justice is implemented. So the event has an indirect meaning.

“Having an ironic expression of events is an expressing mastery which is seen most in Ancient Greek tragedies. An ironic event or situation enriches the meaning of story by adumbrating the hidden meanings beyond apparent reality (Şener, 2017, p. 35).” The audience’s realising this hidden reality before the protagonist in spite of this the protagonist’s maintaining his fault in ignorance and preparing his destruction gives

audience the understanding supremacy. Ironic expression is an expressive skill that irritates audience's thought.

simplicity , complication : “In Poetics, sequence of events divides into two as simple and complicated (Aristoteles, 1987, p. 33).”

“Simple story does not give place to changing of situation and comprehending it by the persona in the progressing of events from happiness to destruction or viceversa. On the other hand complicated story includes one or two of these two phases. The point that events turn into happiness from destruction or viceversa is “peripeteie” , the protagonist’s comprehending this turning is ‘anagnorisis’ (Şener, 2017, p. 35).”

Peripeteie and anagnorisis must not be obliged but occur in accordance with the obligation and probability rules and rise from each other.

In Poetics, peripeteie is described as “the development of actions on the contrary of expected” and anagnorisis is described as “passing from ignorance to knowledge”. Aristotle expressed the personae's recognising each other with the same word, “like recognising of the siblings who are separated from each other for a long time (Aristoteles, 1987, p. 46).”

“It is stated that various apparatus are used in these recognising. Some of them are persuasive some are not. Innate signs on human body, scars, recognising by seeing a memento, coincidental recognising, reminiscencing, finding by thinking are varieties of anagnorisis. The best is the one rising from the progressing of events (Şener, 2017, p. 35).”

“There is also “pathos” in the sequence of event accept from peripeteie and anagnorisis. It is indicated as “painful action, destructive, miserable action”. Like killing, agony, psychological injury (Aristoteles, 1987, p. 70).”

According to Aristotle; a good Tragedia event sequence may be varied but complex. The destiny way may not come from bad to good but good to bad.

“A dimorphic narrative is not a form as its Odissea. Even so the audience like the different ending for bad characters and good characters, it does not a proper Tragedy manner that audience like. It will likely a comedy genre instead of Tragedy when there is an ending that's opponents come to terms and no killed people in play. Such a storyline sets with full of anxiety that the audience will shiver from fear. In order to have a tragic effect, the conflict should be among those who have close relationships. Two enemies killing each other, does not cause much excitement, pity or fear. It only awakens a sense of mercy created by suffering. The conflict between people who have never had a relationship with each other is also not very effective. But the conflict of

people who are related to each other like relative or friend is effective. Murder among siblings, son killing mother and father, mother killing or intent to kill her son would create the required effect (Şener, 2017, p. 36)."

The behavior that led to the destruction in the tragedy, it could have been done also without knowing it. The person, learns that later has damaged his relative or friend. Or the hero, when he is about to make moves, he gives up. Another form is, the fact that the protagonist learns the truth while conducting behavior that will lead to his or her destruction. "The best way among them is the last one. Blocking the destruction by means of becoming conscious in the last minute creates tragic effect. The weakest way in terms of effect is, that the person gives up his behavior even though he has not learned a new truth (Aristoteles, 1987, p. 42)."

complication and unravelling : "Each tragedy has two parts: Complication and Unravelling. The section up to peripeteie is the, complication. The section from peripeteie to the end of the play forms the unravelling section (Aristoteles, 1987, p. 51)" Between the complication and the unravelling is necessarily peripeteie. Aristotle explained how the events should be chosen, how they should be arranged, how they should be developed and how they should be finalized in order for tragedy to leave the desired effect.

4.1.2 Character

In the parts of *Poetics*, information is given about the primary player and other persons. "The '*Ethos*' determines the character of the player (Şener, 2017, p. 37)." The player's ethos is decided by the player's behaviour. It will include the player's characteristics, humour, tendencies, qualities, emotions and morale purpose. When Aristoteles categorised poem types, he quoted that "tragedy and epic poems mimics better than average characters and comedy mimics worse than average characters (Aristoteles, 1987, p. 14)." Better than average or than it is players carry outstanding qualities. "These qualities are morale qualities (Şener, 2017, p. 37)."

Goodness: Aristoteles, points in the XV. part that a should be good from a morale perspective. This goodness term applies to women and slaves. As a side note, a actor's goodness is gauged by his behaviour and intentions.

Tragic Mistake (Hamartia) : “For a Tragedy hero to create the desired effect upon the audience while not contradicting the sense of morality, he must meet certain conditions (Şener, 2017, p. 37).” “If the virtuous character, being dragged from happiness to destruction within the inevitable development of the tragedy, this would awaken anger rather than fear and pity upon the audience.

“ On the other hand, the destruction of the bad character wouldn’t significantly affect the audience. The audience would find it natural and deserved. Otherwise, if the bad character reaches content than this would impair the audience’s feeling of justice and while not affecting them tragically. That’s why the tragedy’s character should neither be very good nor bad but should be between the two polars (Aristoteles, 1987, p. 37). ”

Although a person like this is good, he is not extraordinary in terms of neither morale ability nor from the perspective justice. At the same time he shouldn’t be contempt or bad from a morale perspective.

“This mistake (hamartia) is then a good character’s unnational wrong move or a non-morale weakness which would then result in the destruction of themselves, this would evoke fear and pity in the audience yielding the desired tragedy effect. Aristoteles seeks four other qualities in a character apart from goodness: Fit for style, similarity, consistency, superiority (Şener, 2017, p. 37).”

Fit for Style: “The artist isn’t just the person identified as imitating reality but is also portraying reality’s generic and common ways: by embodying distinguishing qualities on a global scale (Şener, 2017, p. 38).” Same principles apply to players. Aristoteles wants the play writer to outline the play characters distinguishing and generic qualities. The fit for style principle, points out that similar play characters should have similar and common qualities. Similar qualities originate from sex, age, occupation and class. This differentiation reveals the differences within young-senior, women-man, wise person-manager or soldier-civilian, master-slave. Aristoteles “As such brave characters that are specific to male characters aren’t suitable for women because it’s an uncommon feature in women characters.” (Aristoteles, 1987, p. 43). As Aristoteles says the character names are character specific, it means that typical features are determined by the character’s name.

Similarity: “The play character should also embody qualities close to reality in which the audience will accept, just like the construct of the play (Aristoteles, 1987, p. 43).” The play character’s behaviour must be compliant with obligatory and probable situations.

Lines and behaviour by the play character should be believable and rational for the audience.

Consistency: “Play character should have consistency with their qualities and behaviour, also avoiding contradicting behaviours to their presented character (Aristoteles, 1987, p. 43).” For example, a person who is brave at the beginning shouldn’t turn out be a coward in the end or a philanthropical person shouldn’t act badly that would shock the audience.

Superiority: “As Tragedy imitates above average persons, the play writer should illustrate them as better persons, just like a portrait painter with its portraits. The tragedy’s play character should be like the real person but superior to them. This superiority should be based on Morale” (Aristoteles, 1987, p. 13) . “If the imitating poet is going to illustrate characters that are wrathful, then he should make those characters superior from a morale point of view” (Aristoteles, 1987, p. 45). For example, the way Homeros illustrates the strong headed Achilles as a good but strict person. Aristoteles’s superiority principle shouldn’t contradict to the reality principle. Besides this, both principles are reconciled upon the play character making a tragic mistake.

“Earnest and noble poets imitate morally good and noble persons behaviour.” (Aristoteles, 1902, p. 17). Tragedy and epic poets are these kinds of persons according to the writer. Per these words, above average persons are meant to be carrying earnest and noble qualities.

“Aristoteles places the most importance on the character notion after the story. Along with this, the qualities he seeks in the character are like the ones of the story. Aristoteles also wants the characters illustration to be bound to morale notions (Şener, 2017, p. 39).”

4.1.3 Thought

The third factor making up the content of Tragedy is Idea(dianoia). Aristoteles discusses this subject on VI. and XIX. parts of *Poetics*;

“When Idea is mentioned, my understanding is proving something to person speaking with them or expressing a general fact. It’s also understood with Idea that, when conditions are ruling and saying things that meet this conditions and the ability discuss; on a separate occasion it forms the homework of politic and rhetoric. Because predecessor poets used portray their hero’s speaking like a statesman, but poets these days portray them speaking like preachers.” (Aristoteles, 1987, p. 26).

Obviously , Aristoteles specifies the "thesis" and "theme" factor with the Idea factor. Single opinion, subject, suggestion or claim put forward in the play constitutes the play's intellectual. In *Poetics* , the idea is bound to society's morals at the same time being correct and possible.

Aristoteles also discusses Idea's explanation by word and actions.

“ When it comes to ideas, these should belong in books written regarding rhetoric , because ideas fall within rhetoric's research field. As Idea already has factors that based on rationality and quotations, it should also include within this field ; proving and disproving , fear, anger and awakening emotions similar to the previous . And up/down scaling of other events. It's also clearly seen now that : If actions are to evoke pain with horror or important or something probable , then it must be acted from the view points of those actions. However, the relation between (action and word) have difference from this point : Action in ideas do express without the use of word; as opposed to this, idea in word, is a product of the word and made by the speaker of the word. Otherwise, if ideas were to come to daylight without the intermediary of words, then what would the homework of the speaker consist of ?” (Aristoteles, 1902, p. 69).

“From the view point of the idea factor, similarity is founded between the art of tragedy and rhetoric: thus tragedy can benefit from the impact through statements coming from rhetoric's arts (Şener, 2017, p. 40).” “Tragedy art has the possibility of expressing the idea not just with statement but with actions also (Aristoteles, 1987, p. 85).” When considering Poetika's drama arts superiority over other art forms, as a result it can be considered that Aristoteles's wants to explain that tragedy is a stronger art form than rhetoric.

4.1.4 Diction

Aristotle said that while sorting the elements of tragedy, the elements of , plot, character and thought brought about the medium of imitation, and diction, song and spectacle were the objects of imitation. “I mean language into which rhythm, ‘harmony’, and song enter.” (Aristoteles, 1987, p. 22). Aristotle describes how language should be used in the definition of tragedy: “By 'language embellished,' I mean language into which rhythm, 'harmony,' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song.” (Aristoteles, 1987, p. 22). Aristotle, while talking about rhetoric and poetic language features, advises the narrative to be clear and understandable.

“According to Aristotle, the words used in everyday conversation are easy to understand but these are ordinary. Preciosity and unusual idioms turn narrative into riddles. For this reason, it is best to use a language that is mixed with both. It should save the narrative from the mediocrity with double meaningful words and make the narration understandable with daily words (Şener, 2017, p. 40).”

4.1.5 Spectacle²

In *Poetics*, drama arts were compared to other arts, and the biggest distinction was said to be the “style”. The difference between tragedy and epic poetry is that one is the art of narrative, the other one is "shown in action". In *Poetics* chapter twenty six, while comparing tragedy and epic poem, it is suggested that tragedy has created a sense of liking with music and spectacular effects, apart from having all the elements of epic poem. “Now as tragic imitation implies persons acting, it necessarily follows, in the first place, that ‘spectacular’ equipment will be a part of Tragedy.” (Aristoteles, 1987, p. 22).

While Aristotle emphasized the movements of the characteristic, he almost does not mention at all about the method of imagination and visualization.

“The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry. For the power of Tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of spectacular effects depends more on the art of the stage machinist than on that of the poet.” (Aristoteles, 1987, p. 26).

In the chapter fourteen of *Poetics*, Aristotle says that, “fear and pity emotions can be created with decoration but plot functions better than this for the impressions (Aristoteles, 1987, p. 39).” “Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet.” (Aristoteles, 1902, p. 49). On the other hand, seventeenth chapter of *Poetics*, the poet was asked to see all the defects as if he were an audience while organizing events. “In constructing the plot and working it out with the proper diction, the poet should place the scene, as far as possible, before his eyes. In this way, seeing everything with the utmost vividness, as if he were a spectator of the action, he will discover what is in keeping with it, and be most unlikely to overlook inconsistencies.” (Aristoteles, 1902, p. 61).

² Görüntü,dekor anlamındadır. Poetika'nın İngilizceye çevrilen metninde ‘spectacle’ olarak çevrilmiştir.

4.1.6 Song

In the imitation of the movement, song along with diction and spectacle is the third medium of narration. “According to Aristotle, song is one of the most important medium that enrich the art of tragedy after language (Şener, 2017, p. 41).” When Aristotle compared tragedy with epic poetry, he said that music and decor were only in tragedy, and the other elements were common in two genres. Aristotle, in *Poetics*, said:

“Tragedy is superior than epic poem, because it has all the epic elements—it may even use the epic metre—with the music and spectacular effects as important accessories; and these produce the most vivid of pleasures. Further, it has vividness of impression in reading as well as in representation.” (Aristoteles, 1987, p. 85).

4.2 FUNCTION OF TRAGEDY

In ancient Greece, the poet has an important place in society. This civilization, which has expressed religious beliefs, customs, moral and political order with a great epic, has shown the poet as the person who sheds light on the facts. Poetry in Ancient Greece, has been accepted as a philosophy which gives us the first information about our character, excitement and behavior. Poetry was the first moral lesson for children. In addition, adults also from poetry were positively influenced in every age. Later, philosophy and history studies developed, and assumed the role of poetry, but these sciences concerned minorities. For this reason, the most effective tool in the education of the great majority was again poetry. (Grube, 1965, p. 135)

In ancient Greece, it was believed that the poet wrote with divine inspiration. Poet was the one who mediated God's word. However, the poet also has some responsibilities. Pindaros, who lived in the 5th century BC before Christ, believes that his duty is honorable because he sees the power to express both truth and truth and he attaches importance to the fulfillment of this task with careful and responsibility sense. The poet, must pay attention to telling the truth and real, not making mistakes and not making a bad impression. (Butcher, 1907)

Tragedy has not been allowed to neglect the important problems of the era, the task of educating the public while expressing the contradictions of the social structure. “For example, the tragedy poet Phrynichus, whose tragedies had never reached the present time, was sentenced to fine. Because the play he wrote was admired by the audience and excited the audience with current events (Şener, 2017, p. 42).” Tragedy poets avoid of the current issues and take the stories of their plays from history and legend. Avoidance of

topicality, moving away from time and place should be the result of political concerns. This separation has also been beneficial in terms of providing aesthetic distance.

“The importance given to the educational function of art is evident in Plato. In his book ‘Ion’, the author argued that the poet could not go further than the Moses’ word, could not go further and did not know what he was saying and that the artwork could work in practical life. In his book ‘The Republic’, Plato gave ‘art’ the following task: to be useful in society and to educate young people. Plato drew attention to the seriousness of this task by proposing the prohibition of narratives that do not conform to reality and morality (Şener, 2017, p. 43)”

Comedia writer Aristophanes states in his plays; "The Acharnias", "The Frogs", "The Wasps" that comedia should not only entertain the public but also should educate the public in terms of taste, morality and political opinion.

“Thus, comedy is presented in a combination of serious and light. Aristophanes criticizes Euripides, one of the poets of tragedy, for ignoring morality education and for underestimating traditions and beliefs. Aristophanes opposed the popular concept of art that seeks an inexpensive effect with realistic details, contented with the easy-to-understand, and piles on the agony. He thinks that the superficiality in this attitude violates the moral responsibility of poet (Şener, 2017, p. 43)”

5. THE WILL IN GREEK TRAGEDY

There is no action without the individualized agent who is its center and source of the action; there is no perpetrator without a force that decides the action and connects the subject with action, which is simultaneously loaded with its full responsibility. For us, this situation have come to seem so natural that they no longer appear to present any problems. We are used to believing that human has made the decision and that his arms and legs move with his/her "will. In the language, which is not a word that corresponds to the word 'will" (in the archaic and classical ancient Greek), we equip the people of that period with this function of the will that they unidentified.

"Just like the concept of will, our concepts such as preference and free choice, responsibility and intention cannot be applied to the mentality of the people of the old era. Aristotle is a particularly significant example in this respect. Because, in Aristotle's philosophy of morality is known that evil does not act entirely intentionally, but aims to refute doctrines that claim to have made the mistake in spite of him" (Aristoteles, 2014, p. 110).

"Where a modern reader expects to find a formula expressing will he instead finds one expressing knowledge. In this sense Socrates' declaration, repeated by Plato, that wrongdoing is ignorance, a lack of understanding, was not so paradoxical as it seems to us today. It is in effect a very clear extension of the most ancient ideas about misdeeds attested in the pre-legal (prejuridique) state of society, before the advent of the city-state. In this context a misdeed, hamartema, is seen at the same time as a "mistake" made by the mind, as a religious defilement, and as a moralweakness. Hamartanein means to make a mistake in the strongest sense of an error of the intelligence, a blindness that entails failure" (Gernet, 1917, p. 305).

"Hamartia is a mental sickness, the criminal who is prey to madness, a man who has lost his senses, a demens, hamartinoos. This madness in committing a misdeed or, to give it its Greek names, this ate or Erinus, takes over the individual from within. It penetrates him like an evil religious force. But even while to some extent it becomes identified with him, it at the same time remains separate, beyond him." (Vernant, 1990, p. 62).

In the face of "divine power," the hero faces the consequences of his own choice. We should consider that the main hero of the drama has War successes and is equipped with a "hero" structure in all the work he has undertaken. So, with these experiences, to what extent the "hero" can be the real source of its activities? While the hero considers and decides the options offered to him, taking responsibility for his decisions and bear the consequences, we must think that his actions are beyond him. Only right at the end of the drama does it all become clear to the hero. When the hero experiences the consequences of his chosen path, the hero realizes the true meaning of what has happened

unintentionally and unknowingly. In the human dimension, the perpetrator is not the reason and justification of his actions.

6. SOCIAL FUNCTION OF TRAGEDY

Aristotle's aim was not only to overcome the ignorance of art and theater, but also to control the practice of writing the tragedy. Thus, the first long meeting of the duo of philosophy and art, which previously faced Plato's dialogues, began. This meeting started in Poetics.

Aristotle examined ancient tragedies and described the role of tragedy for the continuation of society like this: "The purpose of Tragedy is to cleanse the soul from the passions with the feelings of pity and fear aroused (Aristoteles, 1987, p. 22)."

"While Aristotle stated the purpose of an ideal tragedy, he also gave away his view of society, which he had not stated in Poetika but which he implied with this purpose. Aristotle, accepted the existence of passions in the soul of man which would harm the continuation of slave society. What are these passions? From Freud, we can say: the ambition of killing, the incest relations that threaten family organization, and the ambition of power that moves along with them (Yücel, 2008)."

The audience notices the presence of passion in the hero while watching the tragedy. The audience will pity to protagonist when the hero sees that there are troubles coming to him because of his passions, but the hero's crime (a morally committed crime) casts a shadow on this pain. In addition, the audience is afraid when he/she witness the same tendency in him/herself through the hero. The audience experiences intense emotional fluctuations and consumes the energy of the passions to some extent. This process is experienced to the audience by the control of consciousness:

"There is an incident, a portrayal of the society is drawn, a demand for a specific thought is made, there is a plot etc. Dense emotional process gets ended via an impact, a painful action, crush/death of the hero against a more powerful force. The audience is speechless and exhausted. The hero's death has a huge impact on the potential criminal who is spectator. Thus, the cathartic effect is realized and the audience leaves the theater with exhausted and purified, and returns to social life (Yücel, 2008)."

Catharsis is a duty of an ideal tragedy. For the purpose of deciphering meaning of the ideal, it should put the duty at the center. Event, plot and three unities helps achieving this duty at its best.

Aristotle gave this advice to tragedy authors for choose the tragedy's event:

"Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention, - except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs

between those who are near or dear to one another - if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done - these are the situations to be looked for by the poet.” (Aristoteles, 2016, p. 48)

Aristotle wants the event to take place among people belonging to the same family. So, why did Aristotle choose the family institution?

“Because the family, is in a fundamental position in the organization of society and sexuality. however, this choice, which Aristotle proposes, implies that there are bigger problems in family organization than in our age. If it were otherwise, Aristotle would not choose the painful actions among the people who were related to each other, and would not advise what had to be done (Yücel, 2008).”

“Ancient Greeks were prone to go astray more than today’s human beings (Yücel, 2008).”

In the tragedy called "King Oedipus", a conversation between Oedipus and Jocasta (both his mother and his wife) is as follows:

*“ JOCASTA
Was i not the one, who predicted this some time ago?*

*OEDIPUS
You did, but then I was misguided by my fears.*

*JOCASTA
You must not keep on filling up your heart with all these things.*

*OEDIPUS
But my mother’s bed—
Surely I should still be afraid of that?*

*JOCASTE
Why should a man whose life seems rulef by chance live in fear— a man who never looks ahead who has no certain vision of his future? It’s best to live haphazardly as best one can. Do not worry you will wed your mother. It’s tru that in their dreams a lot of men have slept with their own mothers, but someone who ignores all this bears life more easily. (Sophokles, 2010, p. 36).”*

“The incest relationship was one of the troubles of the Greek people (Yücel, 2008).” This problem caused great injuries in social relations. Of course, these people were able to comply with a certain sexual morality and put restrictions on their sexual instincts. They were more successful than the primitive people in complying with this morality, but they were much more backward than today's people.

“The primitive man had solved the problem in a very clear way because of the fear of incest, living on the dimension of consciousness much more clearly: they put the most violent bans against incest, and they had a ban on religious prohibition. Greek people lived incest problem in a more implicit way than the primitive man. Since the legal discourse in the Greek society has moved away from religious discourse and gained its independence, Greek law does not deal with this problem. This is a moral problem, and if the moral discourse in that society is dissolved in religious discourse and the tragedy or the myths of the religious world view of that period are revealed by the myths, it is accepted as a duty of the tragedy author to show this moral question and to cleanse the audience's soul from these harmful passions. Aristotle was trying to lead them in this direction. Of course, the writers of the tragedies were also dealing with different moral problems, but that problem was more powerful than the others. Due to the aforementioned reason, Aristo asked tragedy authors to pick their painful actions among their close relatives (Yücel, 2008).”



7. THE FILM PERSPECTIVE OF YORGOS LANTHIMOS

“Born in Athens on May 27, 1973, Yorgos Lanthimos completed his education at Hellenic Cinema and Television School Stravkos. After the end of his education, he directed a large number of commercials and music clips (Kladis, 2019)”. In addition, Yorgos Lanthimos prepared the opening ceremony of the 2005 Athens Olympics. His first feature film was *Kinetta*, made in 2005. This film nominated for many awards. After that movie, he shoot *Dogtooth* and *Alps*. “He won the Cannes Film Festival Jury Special Award for his film *The Lobster* in 2015. After this, he made a film which name is *The Killing of a Sacred Deer*, in 2017. His last film’s name *The Favourite*. He is representative of the Greek New Wave Movement in cinema (Kladis, 2019).”

Lanthimos with his film named *Dogtooth (Kynodontas)*, has gained great fame around the festivals. Lanthimos using an absurd way, described a family with three children who lived away from humans. He won awards in many festivals, including the "Un Certain Regard" award at the Cannes Film Festival, and was nominated for Best Foreign Language Film at the Academy Award.

The Lobster is his first non-Greek movie. With this film he won the "Jury Special Award" at the Cannes Film Festival. In 2017, he directed the film *The Killing Of A Sacred Deer* with starring actors including Colin Farrell and Nicole Kidman. In 2018, Lanthimos directed *The Favourite*, starring Olivia Colman, Rachel Weisz and Emma Stone.

Dogtooth; describes the story of what happens in a house, that does not seem belong to this World, where the three siblings live with their parents. Children in this house, can't communicate with the external world because they are not allowed to leave the house. Parents educated their children with own styles. However, the “external world” is very powerful, and it succeed in “infiltrate” the house. In this film, some "Haneke" and some "Von Trier" influences are observed and the concept of “sacred” family is questioned. The construction of society on this (artificial) sanctity also be questioned.

Yorgos Lanthimos shows us a dystopic future with his film *The Lobster*, which he shot in a different place outside his own country. In an uncertain future when single life is forbidden, people are invited to a hotel, for a while to find a replacement for their lost/separated spouses. Those who succeed in pair up with someone will leave from the hotel as a couple. Those who fail will be transformed into the previously animal which they choose. With essence of being human, the nature of bilateral relations, our relationship with animals, our similarity to them, this wonderful film makes a breathtaking final.

The Killing of a Sacred Deer has a mythological basis. Lanthimos has created a film that is extremely hard, shattering the unity of the "holiness of being a family" - or rather revealing the decay of this "sanctity". In this film, Lanthimos is dazzling with his superior achievement in characterizing the anti-hero. Martin is a creepy character. However, the more frightening part is; we don't know how he has "power of curse".

Lanthimos gave us six clues for filmmaking in interviews with him. These are;

- Film Keeps People Focused

"You tend to be more attentive when you shoot on film because, you know, it costs more and everybody needs to be focused when you're filming something. Everybody considers it something valuable and precious, so everybody's focused." (Lanthimos, 2018)

- Make Sure People Are There for the Right Reasons

"You have to start with people knowing that they are interested in the project and not doing it just to do a job or a part." (Walsh, 2017)

- Humor Keeps People Thinking (Seriously)

"By employing a certain sense of humor, you essentially get more serious about things and show conflict more effectively than if you were overly dramatic or only violent because that's a one-way approach that just forces audiences to watch something appalling. With humor, you can really make people think in many different directions, and it feels like a more existential experience." (Selavy, 2010)

- Don't Over-Analyze It

"I think if you analyze too much and have too many specific ideas, it just becomes a little bit too superficial, and then performances might become too self-conscious and project relatively narrow things. That approach limits the resonance of scenes in general." (Sims, 2017)

- Aim (the Camera) for Information

"Try to place the camera somewhere where you get most of the information from there, so you don't need to have too many shots and be too explanatory and expository about the scene." (Wardlow, 2012)

- The Audience Has the Final Say

"It's hard to know how your ideas are going to be perceived. It's never going to work the same way on everyone. Some people think it's 'hilarious.' Others say it's much too 'dark.' Really, it's neither and both. And I truly believe that it changes with each screening — there's a certain kind of atmosphere and energy, almost like a live performance. People influence each other; so one screening will be filled with laughs while another is dead silent. And as the years go on, the film might affect you differently, based on what has happened between viewings. You can never claim that you've achieved a perfect balance, because it's up to the people who watch it to decide." (Lanthimos, 2016)

8. ADAPTATION

8.1 THE CONCEPT OF ADAPTATION

Referred to the process of adapting a literature piece into a movie. They are made from novels, short stories, play and outside novel books and pieces from poems. The adapter would try to keep to the original as possible, but due to movies' own unique techniques and artistic virtues this results in a different environment. As a result, the original story is changed into a different art piece.

Adaptation is also the transformation from a person interpreting the script with determined concepts complemented with picture and sound elements. When comparing the script with the movie itself, the interpretation is focused on the differing elements.

There are many examples of adaptations throughout the centuries. It's not only the massive quantity of movies that has initiated a lot of work in this field but also the quality element. The sheer quantity of adaptation type movies up for academy award candidacies is a quality measure in this field. Another measure is the quantity of adaptation examples that countless famous directors put forward. Also, it is that believed adaptations produce the most income even though this isn't accepted a general level.

“Adaptations are a product of a narrow category. As a simple emphasize, this field focuses on the loyalty aspect. The most critical question on adaptations from critics focus on how much is the movie adhering to the script.” (John M. Desmond, 2006, pp. 1-3)

8.2 CATEGORISING ADAPTATIONS

Geoffrey Wagner and Dudley Andrew also include an unchanging method that transfers the original script to the new kind and visuals to categorise movie adaptations.

“In this method, like literature translations, the original dialogue is translated word to word. Wagner explains this strategy with the ‘transposition’ word. On the other hand, Andrew names, the same process of preserving the original script with the ‘conjunction’ word.” (Zatlin, 2005, p. 169)

If a movie has a script origin, then a comparison between must be done. The loyalty term isn't used to compare values between films but to compare the relation between two indifferent products.

“When identifying the relation between the movie and the script, they need to be thoroughly researched and adaptation’s similarity, then categorised by either messy or mid adaptations. If the adaptation is like the literary script and only one element is disregarded or added, then these adaptations are called ‘Close Adaptation’. ‘Messy Adaptation’ is used for adaptations that have removed many elements from the original script and that only uses the original script as an initial idea. If the adaptation is neither completely independent nor too similar to the original script, then it will be categorised as ‘Mid Adaptation’.” (John M. Desmond, 2006, p. 2)

Michael Klein and Gillian Parker define the adaptation classification in three ways:

“ ‘Close’, which translates text fully into the movie language; adapting the text of the narrative while modifying the source text ‘Medium’; The original product, which shows the source only as a draft, is called the ‘Dispersed’ adaptation (Özbek, 2011)”.

“These and other classification systems validate the fact that filmmakers use literary sources in different ways, taking only one criterion of loyalty. Defining an adaptation will take shape as part of any criticism. It is the fact, "loyalty", is not a useful quantifiable term, but a descriptive term for meaning the relationship between text and film adaptation (John M. Desmond, 2006, p. 3).”

“In the adaptations, Jenkins draws attention to certain views about the issue of loyalty. Andrew describes that "loyalty" is annoying. Of course, the story will have to be changed when the "literal works" are converted to films from different means. It is questionable how loyal a film can be to its source and even what is meant by "loyalty". According to Seldes, a good film or theatre play adaptation of the original novel, except in exceptional circumstances, cannot be exactly the same, as it is a fact that a good adaptation also can not be a good movie. Fadiman states that the film, does not have to be the first copy of the novel or the theatre game. It's something new now. It is already very clear that the film cannot be produced without the inspiration from theatre and literature. Considering this, it is necessary to criticize the film in its own discipline by the criteria of the new art.” (İyigün, 2009, p. 12)

“Dudley Andrew names the relationship between film and novel genre in three different ways. These are;

- 1) Borrowing from other sources,
- 2) Interclusion,
- 3) Authentic translation (Erus, 2005, p. 16).”

“Gianetti specifies that the relationship between the movie and the source text depends on;

- 1) Loose adaptation,
- 2) *Near*³ adaptation to the original text,
- 3) A literal adaptation (Erus, 2005, p. 16).”

Adaptations in Wagner's classification;

“a) A literary novel, with little change, adapt into a screenplay ‘Transposition’, b) when the director has a specific purpose, the original work is changed in some respects ‘Commentary’, c) to create similarity or parallelism that represents a very important starting point for the creation of another work of art ‘Analogy’.” (Çetin, 1999, p. 152)

“The stage plays are taken directly from the theatrical environment with the original dialogues, sets and actors and turned into television films. The biggest difference of this situation from a regular theatrical representation is that there is no theater audience during the presentation. With the equivalent light system and camera movement (close-ups and the use of pan movement in the camera), the existing text is transferred to the new environment, taking into account the television viewer. Ideally, the production, is recorded by three different cameras using camera angles, where a displacement perspective is also been. During the assembly phase, the "cutting process" is carried out to show the reaction from one character to another. Recording of the theatrical show with a single fixed camera does not produce very satisfactory results. A stage-screen production that can be called successful needs special techniques, equipment, lighting and editing.” (Zatlin, 2005, p. 169)

The author makes the necessary changes to the production rules and the personalities that star players will perform on the screen, in a way that can create dramatic effects from the text in a different environment, in line with the producer's personal fantasies and what the target audience wants. Based on the scenario defined, the "acting", takes shape according to the adaptation story. The Killing of a Sacred Deer is; acting, stage decoration, music selection, story adaptation is to try to adapt to the "mythical" situation. (Whelehan, 1999, p. 7)

³ Aslına sadık uyarlama.

9. COMPARATIVE ANALYSIS BETWEEN: POETICS AND THE KILLING OF A SACRED DEER

“The close parallelism between the forms of theater and feature film could very well have meant disaster for the older art. Arts have “died” before: in the seventeenth century, the narrative or epic poem was superannuated by the invention of the novel, for example. But theater has responded to the challenge of film with a new vitality, and the interaction between the two forms of art has proved to be a major source of creative energy in the mid-twentieth century. (Monaco, 2014, p. 50)”

Since both cinema and theater are narrative purposes, it is impossible for these two arts to be unaffected by each other. These convergent endeavors made predictable a situation which Paul Valery pointed up in this sentence:

“Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign.” (Benjamin, 2002, p. 53).

“We know that the earliest art works originated in the service of a ritual – first the magical, then the religious kind” (Benjamin, 2002, p. 57). “The tragedy emerged from the ceremonies held in honor of Dionysos” (Şener, 2017), “while the cinema carried the narrative in different dimensions as the technical possibilities increased. The power of cinema to use and intensify the components of time and space during the showing of reality without any hindrance separates cinema from theatre (Pudovkin, 2004, p. 32).” All this is due to the difference of technical facilities. “The artistic performance of the stage artist is exhibited directly to the audience by the artist through his own personality, but the artistic performance of the cinema artist is presented to the audience through a device” (Benjamin, 2002, p. 63).

“ It is seen that the staging of theater play and dividing it into episodes arise from the need to reflect the entire space and time of the realized world, but in a certain stage of development this need cannot be met, on the contrary it has become a point of departure for the development of the art of cinema. The fact that the scenes change with three-minute intervals turns into pointlessness in the theater conditions, while the change of shots in three minutes is the maximum limit for the art of cinema (Pudovkin, 2004, p. 36).”

We don't need a stereotypical scene in the theater, and if there is a narrator and a spectator, everywhere could be stage. However, cinema cannot be made without technical equipment. If you have a narrator and a technical equipment to record that narrator, you can make movies. You have a chance to make a mistake in the cinema and repeat the scene, but there is no such chance in the theater. However, theater has a big advantage against cinema: The theater is alive. If it is true that cinema is able to achieve many effects that cannot be done in the theater because of its intermittent shooting (at different times), it is true that the people who play in the film are not in contact with the audience. Because the theater is alive, it is in a one-to-one relationship with the audience. "Theater is the only place in the world where a gesture can never be repeated." Artaud says. (Artaud, 1993, p. 75)

"*Poetics* is the first and foremost work that explores the art event that is known in the history of thought. Even today, Aristotle's categories of art can be applied to artworks" (Firat, 2016, p. 16). Aristotle's *Poetics*, is a very important work in terms of its aesthetic history. Even today's aesthetist can benefit from it in many ways. It is for this reason that Lanthimos, especially in "*The Killing of a Sacred Deer*", uses the "elements of tragedy" explained by Aristotle.

9.1 PLOT

The subject of Lanthimos is, based on the fixings that the boundary between nature and culture is an extremely thin layer.

"In the film "Kynodontas" (Dogtooth), the father, educated his children away from culture like neanderthal, and with this film, Lanthimos, painted Jean-Jacques Rousseau's principle of "Back to Nature". When we talk about the movie "Lobster", we see the effect of culture on people. The marriage motif in the film is a symbol of obeying the rules of all culture. If you can't get married, you're turning into an animal of your choice. If you can't get married, you're out of culture, it means. Therefore, you have to turn into an animal. "The Killing of a Sacred Deer" is the culmination of this development line. In this film, all symbols, icons and mythic ethics of the western cultural tradition were reversed. (Kaya, 2018)"

Aristotle says in his book *Poetics*, "Without action (story), there cannot be a tragedy." (Aristoteles, 1987, p. 24). If we can say that tragedy is the texts written for acting, we

can say that the scripts of the films are written to be acting. There is a story to tell the audience in both types. “The authors of Ancient Greek tragedies take their stories from myths (Aristoteles, 1987, p. 25).” Different authors can write the same myth with different endings. It is necessary to study the myth of "killing of a sacred deer", which is the basis of the story. During the hunt, Agamemnon kills one of the holy deer of Artemis. Artemis then cuts the winds and stops the Agamemnon's squadrons setting out for the Trojan War. The only requirement for Artemis to allow the winds to reappear is: Agamemnon, must sacrifice his daughter Iphigenia. Agamemnon sacrifices her daughter Iphigenia to Artemis, in spite of all the objections of his wife, Queen Klytaimnestra. In this film, Lanthimos tells us this story with an adaptation of an Ancient Greek myth. Lanthimos told a part of the myth of the Trojan War with the tragedy of Euripides' *"Iphigenia in Aulis"*.

Tragedy is as follows;

“Iphigenia is the daughter of Agamemnon (king of kings) attacking Troy. Homer's "Iliad" epic does not speak much of her, but, but she has always been the subject of tragedy writers of ancient times as well as the writings of later ones also. Euripides mentioned fate of Iphigenia in his tragedies; "Iphigenia in Aulis" and "Iphigenia in Tauris". In the chain of events that began with Paris kidnapping the beautiful Helena to Troy, Iphigenia plays a major role in spite of her silence. According to story, Agamemnon, the king of Mycenae, who hides behind the lie of revenge is the God's order in reprisal for the kidnapping of Helena by Paris which is not known whether Helena is volunteer or not, gathers the most powerful navies from the all city-kingdoms in Greece and this navies start to gather at Aulis Harbor. It took years for the navies to gather at the port and going from there to Troy. A few years of this process was spent waiting for the wind to the sails of the ships in this port. Agamemnon gets annoyed by the still air, gets angry, and asks Kalkhas the seer, who is the prophet of gods, for his opinion, asking for help. According to Kalhas, the wind for the sails was not going to blow by itself, and according to Kalhas; The gods wanted a sacrifice. Because many years ago, Agamemnon had killed the sacred deer of Artemis, during a hunt. Therefore, Artemis prevents all the winds to blow. Iphigenia, who is the daughter of Agamemnon, was the sacrifice of Artemis wanted. The Agamemnon said he couldn't do it, but the people around him calmed him down. The function of sacrifice, which the goddess wanted, must be fulfilled in accordance with tradition in the altar of Artemis. Agamemnon sent a message to his wife Klytaimnestra and her daughter Iphigenia, who was in the palace of the Kingdom of Mycenae, to meet the goddess's will. According to Agamemnon, before his departure for Troy, his daughter Iphigenia and famous commander Achilles would be engaged. Upon this news, the queen; brought the daughter Iphigenia to the port of Aulis, where the armies desperately waited for the wind. The queen Klytaimnestra, however, was stunned after learning the background of this plan. The queen rebelled, go up in the air, but could not change the bad fate of his daughter. Iphigenia had been taken to the altar in order to make Artemis calm down. At the time of her sacrifice, the goddess Artemis could not contain herself; she forgave her. Artemis took the sacrificial Iphigenia from the altar without showing her to anyone, and replaced her with a deer. After this process on the altar, generous divine winds began to swelling through the sails of the port of Aulis (Evrensel, 2004).”

Tragedies also take their subject from myths, but the author can interpret this myth according to his own will.

“The oldest extant Greek tragedy, The Persians, is a history play, but all the others are based on myth. Each writer was free to alter the stories and to invent motivations (which are often not provided in myth) for characters and actions. Thus, though dramatists might begin with the same basic story, they ended with widely different interpretations of it.” (Brockett, 2014, p. 15).

For this reason, the same myths have emerged as different tragedies by various authors. Some myths say that Iphigenia was sacrificed, some myths say that Iphigenia was taken to the temple of Artemis without being sacrificed, while some myths say that Artemis had put a deer in her place, when Iphigenia was to be sacrificed. But in all myths, Agamemnon sacrificed his daughter Iphigenia to provide the wind, although myths ends are different. The subject of the film is generally seen both in the "Oresteia" trilogy of Aiskhylos, also in the tragedy of Euripides "Iphigenia in Aulis". Aiskhylos tells the story of Agamemnon, who returns to his post-war country, while Euripides tells the story of Agamemnon in the process of preparing for the war. Therefore, we see the "sacrifice" behavior in the tragedy of Euripides. For this reason, this film is most similar to "Iphigenia in Aulis" as tragedy. In response to a mistake, another kill situation has been committed in tragedy, as in the movie *Killing of a Sacred Deer*.

“Every tragedy falls into two parts, *Complication* and *Unravelling*.” (Aristoteles, 1902, p. 65). This fiction has been successfully applied in the film. Steven Murphy is a very successful and famous cardiologist. His wife Anna, an ophthalmologist, has a peaceful life with his two children Bob and Kim. While they continue their lives in a beautiful way, someone who hinders this functioning mechanism emerges; Martin. Martin's father died in an operation that Steven's alcoholically. After death, Steven begins spending time with Martin. After a while, Steven does not fulfill some of Martin's demands. Martin says he wants Steven to have an affair with his mother, but Steven refuses. After this complication part, Martin's curse begins and the curse is loom over like a nightmare to family. As the myth suggests, *The Killing of a Sacred Deer* is a drama / mystery / crime film based on a vengeance. Because Martin knows that his father's death is caused by the same person, he harms "Murphy family" in supernatural way. The children of the Murphy

family, Kim and Bob, lose their walking abilities. medical examination is done in the hospital and results can not be obtained. Steven and Anna learn that Martin is the cause of these disasters. Martin informs Steven that her children and Anna will first have the lose ability to walk, then lose their eating ability, then flow blood from their eyes, and they will eventually die. Martin asks Steven to sacrifice one of his family to stop these disasters. In the unravelling section, Steven gathers the family into the hall of the house, ties them all up and closes their eyes and shoots randomly with a rifle and kills Bob. Retaliation happens and curse has disappeared. Within the film, there is no scene that disrupts the flow in the *complication* and the *unravelling* section. This is what Aristotle wants in tragedies ;

“As therefore, in the other imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one section and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.”
(Aristoteles, 1987, p. 30)

“But again, Tragedy is an imitation not only of a complete action, but of events terrible and pitiful. Such an effect is best produced when the events come on us by surprise; and the effect is heightened when, at the same time, they follow as cause and effect. The tragic wonder will then be greater than if they happend of themselves or by accident; for even coincidences are most striking when they have an air of design.”
(Aristoteles, 1902, p. 39)

If the revenge sense in the film had been given in the first scene, we as spectator would not afraid of Martin's behavior and in the end of film we would not take pity on Martin's life. However, at the beginning of the film, Lanthimos portrays Steven and Martin as two people who can meet and chat and decent friends. It's an *unexpected*⁴ surgery that Steven had done before and Martin's father died. After that situation, the development of these events presents Martin's request to the audience in an *unexpected* manner.

“Every tragedy, therefore, must have six parts, which parts determine its quality-namely, Plot, Character, Diction, Thought, Image (Decoration), Song. But most important of all is the structure of the incidents. For tragedy is an imitation, not of men, but of an action and of life and life consists in action, and it is end is a mode of action, not a quality.” (Aristoteles, 1902, p. 25)

⁴ Surprise

The film's own narrative method includes also story, thought, character, image, diction and music. Steven and his family's happiness turned into a disaster and this is exactly what is sought after in tragedy. "The most powerful elements of emotional interest in tragedy, *peripeteia* and *anagnorisis* are parts of the plot." (Aristoteles, 1987, p. 25). After Steven's talk with Martin at the hospital, *peripeteia* begins, because Martin wants a victim, and happiness has begun to turn into disaster. *Anagnorisis* is taking place on the scene where Martin speaks with Steven on the hospital stage and it's happening in the scene where people in Steven's family say they will going through the disaster. Steven knows who caused the curse in his family anymore. "Recognition, then, being between persons, it may happen that one person only is recognised by the other - when the latter is already known - or it may be necessary that the recognition should be on both sides." (Aristoteles, 1902, p. 43). In film, we know who Steven is, but we know Martin later.

"First type of anagnorisis is, the least artistic form, which, from poverty of wit, is most commonly employed - recognition by signs. Second one is, the recognitions inveted at will by the poet, and on that account wanting in art. Third one is, depends on memory when the sight of some object awakens a feeling. Fourth one is, by process of reasoning. But, of all recognitions, the best is that which arises from the incidents themselves, where the startling discovery is made by natural means." (Aristoteles, 1987, pp. 46-48)

In the film, *anagnorisis* arises spontaneously. For this reason, it is suitable the best recognition (*anagnorisis*).

"There are four kinds of tragedy; the *Complex*, depending entirely on *peripeteie* and *anagnorisis*; the *Pathetic* (where the motive is passion); the *Ethical* (where the motives are ethical). The fourth kind is the *Simple*." (Aristoteles, 1902, pp. 66-67). The desired feature is the *complex* type of tragedy. The structure of the story in the film is also a *complex tragedy*. Because it has got *peripeteie* and *anagnorisis* in that story.

"Tragedy is an imitation of an action that is complete and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has a beginning, a middle, and an end. A well constructed plot, therefore, must neither begin nor end at haphazard, but conform to these principles. The best sories are the ones that can be completely cognisable. And to define the matter roughly, we may say that the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or neccessity, will admit of a change from bad fortune to good, or from good fortune to bad." (Aristoteles, 1902, p. 31)

Lanthimos didn't tell us the life of Steven and his family before the surgery that caused the curse, or how the family continued to live after Bob died. The part that the film wants to tell is the process in which Martin is incorporated into Steven's family. Lanthimos, in his film, applied a specific point which should also be employed in tragedies without rambling the subject.

“Anagnorisis, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the post for good or bad fortune. The best form of recognition is coincident with a Reversal of Intention, as in the Oedipus.” (Aristoteles, 1902, p. 41). “When Oidiupus realizes his situation and the prophecy that he cannot escape, he learns his true identity. *Anagnorisis* occurs when the slave of Laios tells the life of Oedipus (Sophokles, 2017, p. 46).” Just as Steven's didn't get away with the curse after talking to Martin. The *hamartia* in tragedy of Oedipus (tragic event) is similar to film's *hamartia*. It is *hamartia*, that Oedipus killed his father unwitting. Steven was unaware of the curse that would happen to him when he went into Martin's father's surgery. The surgery, which resulted the death of Martin's father, was alcoholic Steven's *tragic event*.

“The best tragedies gather around the family issue. It makes the best Euripides. He although it is not successful enough to regulate the whole, it seems to be the best of the poets in terms of creating the tragedy effect.” (Aristoteles, 1987, p. 38). For this reason, the tragedy of "Iphigenia in Aulis" is similar to this film. In this film we see the destruction of a family and the curse that happened to the family. Tragedies have a curse and there is no will in the characters. “There is only one will; divine will (Latacz, 2016, p. 83).” Only according to the will of the divine creator, the event is shaped, the characters have no will to change the situation. Steven has no choice but to sacrifice one of his children. This “selection” determines the progression of the film. Lanthimos has focused on the destruction of a single family, without telling the stories of other families. “Tragedy topics do not involve a large number of families.” (Aristoteles, 1987, p. 42). Therefore, this film is suitable for the situation in the tragedies.

“Unity of plot does not, as some persons think, consist in the unity of the hero. For infinitely various are the incidents in one man's life, which cannot be reduced to unity; and so, too, there are many actions of one man out of which we cannot make one action.”

(Aristoteles, 1902, p. 33). Aristotle's statement in *Poetics* has been applied in this film. Lanthimos described the curse over Steven and his family. In the meantime, not focused on other irrelevant things that happened to Steven or other family members and Lanthimos did not include them in the story. For example, the director did not show Martin's school life especially in a separate branch. Aristotle says; “Homer, in composing the *Odyssey* he did not include all the adventures of Odysseus.” (Aristoteles, 1987, p. 29).

“It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen, - what is possible according to the law of probability or necessity.” (Aristoteles, 1902, p. 35). In the film, the curse that Martin caused and the disaster of the family is explained in a possible way. Because this film has got a mythical background, we cannot consider the *curse* situation as the reality of today's dramatic films. Therefore, in the film has got not *deus ex machina* (with the participation of God in the story, one thing is unreal, the cause is realized without knowing), so the events that are taking place are not impossible. Events do not progress independently.

In tragedy, painful events are called *pathos*. These actions are destructive and painful actions. The scenes of where Martin bites Steven's arm and where Steven shot Martin with a rifle are an example.

9.2 CHARACTER

“For Tragedy aims at representing men as better than in actual life.” (Aristoteles, 1987, p. 13).

“Tragedy should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense, nor calls forth pity or fear.” (Aristoteles, 1902, p. 45)

Steven is in higher class than the average person in society. In the society described in the film, “social classes are determined according to economic potentials , which is the unhindered system of capitalist order (Turner, 2001, p. 12).” The difference between Steven's family's house, car and living standards and Martin's living standards stems from the economic difference. In Ancient Greece there were other factors in the formation of class difference in society. For instance, in Ancient Greek, there is no equality of men and women. However, in the present period, the economic power was also become a part of this situation. Since Steven is a surgeon, he has a status in the community, a famous cardiologist outside of all this, and the fact that he makes a lot of money because of his profession makes him a top class person. The following are examples of supporting this issue in the film: Steven's expensive gift (watch for Martin), the size of his home, his car. We understand all these examples also from the dialogues in the film.

Figure 9.1 : Steven's car.



Source: (The Killing of a Sacred Deer, 2017)

Figure 9.2 : Steven's gift for Martin.



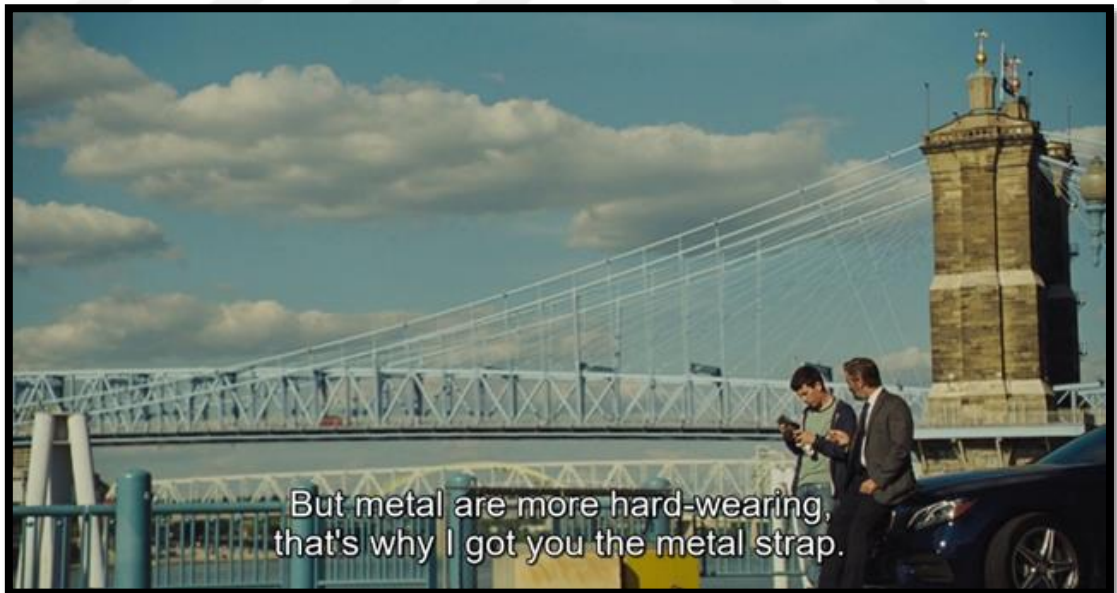
Source: (The Killing of a Sacred Deer, 2017)

Figure 9.3: Steven's house.



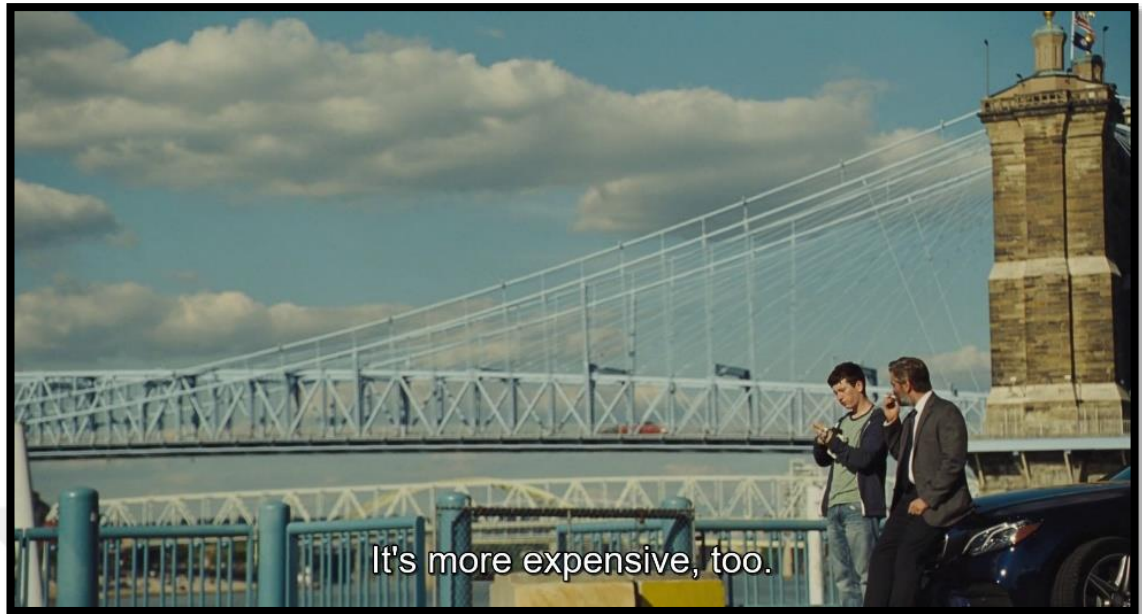
Source: (The Killing of a Sacred Deer, 2017)

Figure 9.4: Steven says the gift he got to Martin is expensive.



Source: (The Killing of a Sacred Deer, 2017)

Figure 9.5: We understand the economic power of Steven.



Source: (The Killing of a Sacred Deer, 2017)

Aristotle said one of the characteristics of the characters in the tragedies should be "consistency". For example, in "Iphigenia in Aulis" tragedy, Iphigenia first begged not to be sacrificed, but later sacrificed her life. Aristotle considered this an inconsistency. In the film, Steven doesn't accept curse at first, he thinks that his children cannot walk and don't eat because of a biological illness. But then he kills his own child with a rifle. So do *willpower* gets involved here, however, for Steven he has no right to designate his willpower against the *divine will*. Steven has no willpower to eliminate this curse without killing one of his children.

The tragedies were staged first with a single player. The person who wrote the play was generally the person who acted in the play. "Aeschylus first introduced a second actor; he diminished the importance of Chours and assigned the leading part to the dialogue. Sophocles raised the number of actors to three and added scene-painting." (Aristoteles, 1902, p. 19). Today, we can say that the foundations of making *mise-en-scene* in theater and then cinema have been laid. The acting of characters in the film, in other words the facial expressions - especially Steven and Anna - are very *cold / dull*⁵. "In the staging of

⁵ Donuk bir ifade

the tragedies of the Ancient Greek period, the actors used masks and their most important performances were their voices. Gestures and mimics were incomprehensible (Brockett, 2014, p. 28).” In this film, Steven and Anna also appear to be hiding their gestures and mimics, as if they were wearing a mask on their faces. With this *cold* expression, they look like they're not acting, so they're more impress the audience. “Experts have long recognized that in the film “The greatest effects are almost always obtained by „acting“ as little as possible.” (Benjamin, 2002, p. 64)

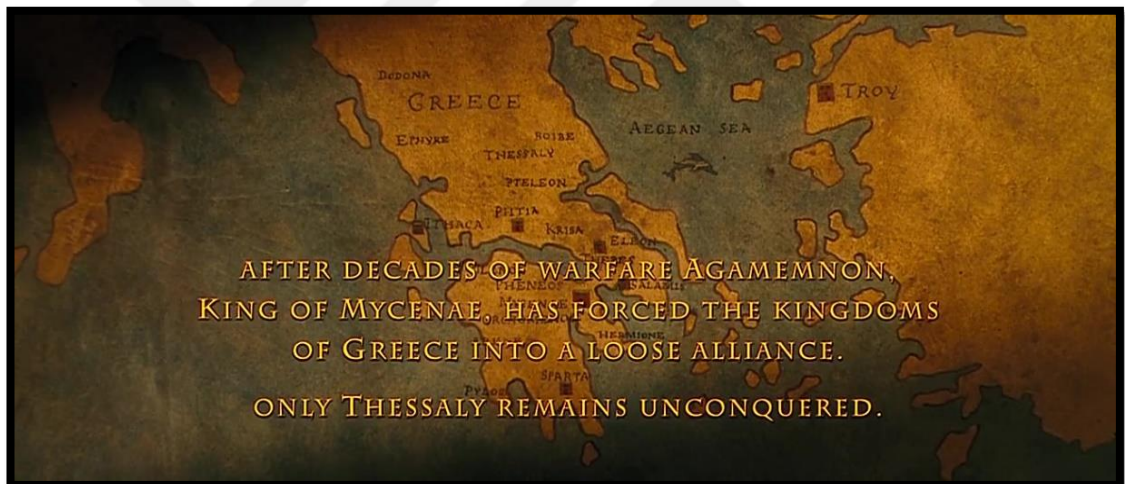
9.3 THOUGHT AND LANGUAGE

The success of verbal expression in Aristotle's classical narrative structure is measured by avoiding openness and shallowness. But the important point here is not to lose clearness in order to avoid shallow. It is important to use a classic narrative by blending the clarity of ordinary everyday conversations and the flamboyant lyrics that translate expression into a riddle. Thought constitutes the intellectual content in the story and verbal expressions are needed for this intellectual content to be a narrative. In this context, "The Killing of a Sacred Deer" proceeds through the verbal expressions of its characters as in every film in revealing its intellectual content. The language or dialogues used by the characters in the film are used according to the story of the film in a way that the viewer will understand. Apart from the verbal expressions used by the characters, there is no "narrator" in "The Killing of a Sacred Deer". In the beginning of each episode, the narrator tells us what's about to happen to the characters and also between each episode gives us some explanations that enlarge the governing idea of the film. The existence of a "narrator" other than the characters would have stood in front of Aristotle's classical narrative because it would create the concept of “alienation” used by Brecht in the epic theatre.

9.4 MUSIC

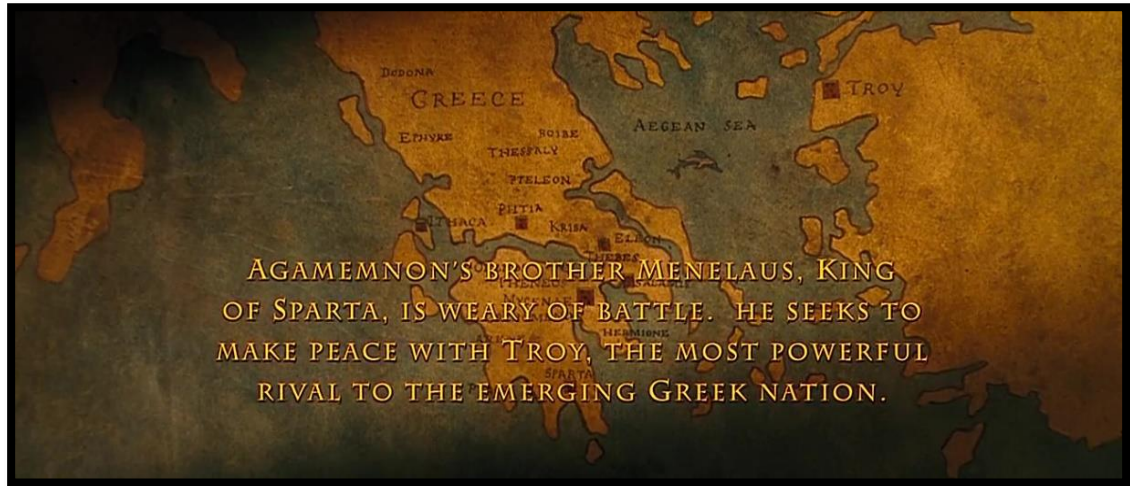
Lanthimos used music to create different dramatic influences on different scenes. We begin to hear Schubert's song on the black screen before the images appear on the opening scene of the film. Then the heart surgery scene opens and the music continues. This music increases the dramatic effect of the film as soon as it starts watching the film. This music is the task of the *choir* in the tragedy. "Most of the tragedies begin with a *prologue* which provides information about events that have occurred prior to the opening of the play. Next comes the *parodos*, or entrance of the chorus; if there is no *prologue*, the *parodos* begins the play." (Brockett, 2014, p. 15). The music here serves as *parados*. In order for this music to be a *prologue*, it must be like the beginning of the movie "Troy".

Figure 9.4: The beginning of the movie Troy.



Source: (Troy, 2004)

Figure 9.5: The beginning of the movie Troy (second caption).



Source: (Troy, 2004)

These two images are the opening scene images of the *Troy* movie. The reason why we show examples from this film is that the subject of the film is based on myth. As we can see, before the film begins, the audiences is informed in advance about the myth. There is no such informing at the beginning of *"The Killing of a Sacred Deer"* as, Steven's problematic past about alcohol, performing surgery while he was drunk, and Martin's father's death as a consequence of the surgery. Therefore, the function of the choir is come to the forefront.

"So why did Lanthimos choose to use Schubert's song "Jesus Christus Schwebt am Kreuze, Stabat Mater in F Minor" at the opening of the film? This song tells of the crucifixion of Jesus. There is a heart in this scene and this heart is in surgery and it is beating. The reference here is, immortality, Jesus; on the other hand, the mortal man, and a cardiologist trying to keep this person alive. In other words, the doctor, by Lanthimos, is being elevated to a divine level. Steven's profession is also in a very mythical sense; cardiologist. In this film, the doctor's (Steven) mission is to heal the heart, the main function of man's life. He bestows people the health. Lanthimos, here, refers to the resurrection of mortals done by ancient mythic heroes. In case Steven's wife Anna's job is an ophthalmologist. It is not a coincidence that the director gives this job to Anna when writing the script. While one of them is interested in healing the vital organs of people and bringing them back to life, the other one is interested in the "sense" that the western culture cares most. "Seeing is believing" idiom is emphasized (Kaya, 2018)."

9.5 DECORATION

“The poet being imitator, like a painter or any other artist, must of necessity imitate one of three objects, (1) things as they were or are, (2) things as they are said or thought to be, (3) or things as they ought to be.” (Aristoteles, 1902, p. 97). In the scenes in the film, the stage decorations gives the traces of hermetic epoch. Proper and sterile corridors of the hospital make us feel like we're walking in a temple. Similarly, the household goods are neat and organized. Objects are used as they should be; doctor aprons and household goods are used convenient to their nature. The stage design of the hospital scenes in the film is designed in an organized manner, so we can deduce that it connotes the ancient temple. Below, samples will be shown from the scenes of "The Killing of a Sacred Deer" film;

Figure 9.6: Waiting room of hospital.



Source: (The Killing of a Sacred Deer, 2017)

Figure 9.7: Escalators of hospital.



Source: (The Killing of a Sacred Deer, 2017)

Figure 9.8: Hospital's corridor.



Source: (The Killing of a Sacred Deer, 2017)

Figure 9.9: Family at the corridor of hospital.



Source: (The Killing of a Sacred Deer, 2017)

Figure 9.10: Steven at the corridor of hospital.



Source: (The Killing of a Sacred Deer, 2017)

Any "decor" or "item that must be used" throughout the film is not explained by abstraction. Each element is used in its own function.

Ernest Hemingway, for the use of the accessories in the story said that; "It is also untrue that if a gun hangs on the wall when you open up the story, it must be fired by page fourteen. The chances are, that if it hangs upon the wall, it will not even shoot." (Hemingway, 1997, p. 6). Anton Chekhov said that; "Remove everything that has no relevance to the story. If you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it absolutely must go off. If it's not going to be fired, it shouldn't be hanging there." (Bill, 1987, p. 44). Throughout the film there is no item, accessory or decor that the director specifically focuses on with close-ups or dialogues. Therefore, when watching the movie, there was no moment when there was an expectation that any accessory would be used. We saw the rifle on the pool table before Steven shot Martin and we get more excited about it. The director proved Ernest Hemingway right if he showed the gun but he did not get it used throughout the movie; he proved Anton Chekhov right if he got the gun used. Lanthimos told us that the gun was where it should be at home, without any expectation. He took the gun out of the unseen and hiding place and fired this gun at the moment the audience never expected.

9.6 NARRATIVE FORMS AND TECHNIQUES

In this film, Lanthimos not only adheres to the story of the myth, but also makes mythological references. Steven's beard can be a reference to the Greek sculptures as well as to the masks that thespian puts on his face while performing the tragedies. The mask-wearing player cannot make a gesture, and only acts by using his voice. So does Steven act with a cold expression in the film.

Figure 9.11: Steven, *cardiologist*.



Source: (The Killing of a Sacred Deer, 2017)

Figure 9.12: Hippocrates, father of a medicine.



Source: (Art, 2019)

Lanthimos is a director who applies his own style to the "form" other than the "content" and these preferences require courage and are admirable. Here, we see that the director, especially in *Kynodontas* (*Dogtooth*), did not apply his shooting preferences to this film; such as close-up shots and compressed characters in frames.

Lanthimos movies involve extraordinary characters and incidents, but in here we can not clearly understand how Martin applies his curse. This situation keeps repeat in Lanthimos movies as elliptic narration. Lanthimos breaks the perception of reality through the elliptical in his stories, and improves the expression possibilities of cinema. We understand that, his main focus is the degeneration of Western culture. One of the elements of this is the entrance scene of the film. The film scene, taken with permission from a real heart surgery, is shown with classical music. A rhythmic introduction to the film is match to heart's and music's beats. It is also emphasized that art is the heart of Western society. After the great disaster at the end of the film, classical music is played again and this thesis is reversed. Because, even though it's not exactly explained, Martin, who hurt the family like a magician, wins at the end of the film. In other words, witchcraft, a feature of Eastern societies, defeats the Murphy family, which represents Western society. Lanthimos is trying to refer to this ugly situation.

In the later stages of the film, we see the Murphy family living in a sterile⁶ house. Family relations, on the other hand, are extremely conservative, authoritarian and they are not communicate to each other. This criticizes the changed Western culture. For example, at the end of the film, on the scene where Steven will kill one of his family, Anna, who is the mother, does not sacrifice herself for her children. In the film, Lanthimos shows us that social taboos have been abandoned. For example; Steven tells his friend that his daughter menstruate; We see details like Steven showing his body hairs to Martin, showing Martin's body hairs to Kim and Bob. Steven, who also has necrophilia, cannot have sexual intercourse with Anna anymore, who pretends to be dead at the beginning of the film. Because, Steven is now afraid of death because of what he has been through.

There is an important scene in the movie where Steven and Anna argue in the kitchen. Anna reproaches her husband for he doing nothing. After a couple of cross-talkings, Steven breaks the plates on the kitchen shelves. The plates that Steven broke, the

⁶ Arınmış, düzenli

metonymy of broken pride and self-confidence. In this scene, Lanthimos emphasizes the psychological border of Steven. Because in the next scene, Steven will pick up Martin from his home and bring it to his own house, tying his hands and beating him. This is a psychological border and this border is shown by broken plates. Steven is now becoming a violence prone person. Besides, we can say that, the broken plates are the reference to Martin's broken mouth and nose. What should be criticized here is not that Lanthimos puts this scene on the film only to give it rhythm, but the issue that must be criticized is that Steven transgress this psychological border very quickly. For example, a very heated argument with his wife, and Anna's heavy words and accusations could have led Steven to do so. But it must be remembered that the people of Lanthimos are *extraordinary/supernatural* we shouldn't expect natural reactions from them.

“Lanthimos, who breaks the stylistic codes as well as the content in his films, does this in the field of cinematography also. Lanthimos switches from very general plans called extreme wide shot to close-up plans called close-ups. Lanthimos, switches from very general plans called extreme wide shot to close-up plans called close-up. After extreme wide shot, it does not include a double-sized plan called two-full shot or over-the-shoulder plan called over-the-shoulder shot which gives the space and position of the characters. Here, especially for shoulder-top plan, Auteur directors do not prefer this plan because it is not a reference point, rather they prefer the close-up of the characters. Lanthimos uses the extreme wide shot and close - up plans, for break the reality, and smash the habits of the average audiences (Yildiran, 2018).”

10. CONCLUSION

Almost all sources written on theatre agree that the theatre came from a ritual and production process that took place in a collective arrangement. The dithyrambos festivities and The birth of tragedia, which I described in my thesis, explain this. For example, the Hunter begins to imitate the animal that he will hunt, and after hunting, he goes back to his village and tells others how he realizes this imitation. Those who watch this imitation, participate in dancing or start flapping hands. This makes the theatre a "collective activity". The important point here is undoubtedly the existence of a collective arrangement.

So, in the process from the early ages to the present, what did the concept of myth correspond to or represent? Myths represent the beginning of the process of "explanation" of all human's realities. When this process of representation begins, when person is an audience, neither myths nor rituals have the basic meaning. The process of change, transformation and evolution has begun. Now myths are the starting point of all the artistic narratives that come after them as the first products of artistic production; The myth thus carries the seeds of epos, romance, tragedy and becomes the main source of all the literary forms of creative genius of humanity and developing civilization. In this sense, the myth is a place where all the realities, problems, and artistic productions of all human beings begin, and form a vivid discourse.

“Myth owes its existence to different interpretations. If myth had come to mean the same thing in every case and in every age, the vitality of the myth would naturally be lost. Therefore, the disappearance of the reader to understand the myth, and the absence of different interpretations of the myth, would break the myth from life and turn it into an archaeological story. However, the gods or heroes, whether they are historical personalities from the tradition to the present, appear again and again in our day. And the transfer of these is not a coincidence. Stories, heroes or heroism come from the mythical depths of our common experience (paraconscious) and are passed on from generation to generation. This is an expression of the dimension of consciousness that gives value to human life, literature and art. Examining the myths as a “Ur-text” (source text) and reading the myths in this context will make it easier for us to follow the processes of change. Mythology, while re-established in the historical process, brings an initiative of myth. For this reason, every reader sets up and understands the myth of their own history. In this sense, each mythological age draws attention to a point of the myth on different historical grounds, such as the artists' concentrating on different points while reflecting an object or subject on their own works. This means that myth establishes an important link between imagination and creativity. “This magnificent structure” “the great narrative” offers every opportunity for us to capture the great events on earth and its history of great creativity, albeit in certain dimensions. To ensure that people can do the actions of mythical heroes is a means of “glorification” of man, either directly or indirectly. The lack of clarity, ambiguity, the void of morality or the lack of meaning in man and his

behavior was not present in the world of myths, because "myths" replaced this deficiency. No one needed to explain to the Ancient Greek audience why Orestes killed his mother, why Antigone wants to bury his brother, and why Oedipus had carved his eyes (Akgül, 2012)."

Lanthimos has adapted the mythical subject to modern life. He did not describe the myth to the audience during the period when the myth lived, but he used it as a "projection", to present-day life. He has clarified the sense of revenge of the characters. He explained why Martin wanted to sacrifice Steven and his family, and why Steven wanted to shoot Martin. Today when we take the myths of the past as a subject, we have to add new meanings, explanations and causations to it; because,

"Nowadays, we would perhaps have to explain to an audience why Orestes' killing his mother is so meaningful: for we are the generation which has learned that such killing is not at all a problem requiring a terrible struggle with the Furies and later a trial concerning guilt, responsibility, and forgiveness, but an acted-out, psychological, counter-Oedipal mechanism which temporarily got out of hand."
(May, 1969)

In addition, Lanthimos processed character, story, thought, language, decor, music elements which are in the Aristotle's *Poetics*. He has successfully implemented these elements and the "complication and unravelling" part that should be in the classical narrative structure.

It have been in the context of this thesis that Aristotle's "Poetics" still leads to today's writers. It is seen that the "rules of tragedy writing" described in *Poetics* can be applied to a film script.

The curse given by the divine power in the ancient Greek period, "fate" in the present period. The fact that people call "unexplained" events as fate is an example of this. In this film, Lanthimos explained that life, as in tragedies, has always been progressing through also metaphysical influences, not within scientific boundaries. I said that the cause-effect relations we expect from the realistic texts of our period should not be expected from the Ancient Greek tragedies. For this reason, Lanthimos did not give information about how Martin has this supernatural power. This is because the "great will" factor in the tragedies holds all power and is not known how it possesses it.

While the Ancient Greek tragedies refer to cinema, *Poetics* should be used as a road map, but there are situations that need to be adapted. In this film, for example, Lanthimos gave

the function of the choir in the tragedies with the support of music. For the acting, he didn't let any actors use the mask, but he acted the "leading roles" in a robotic way. Lanthimos seemed not to want any gestures and mimics from Steven and Anna. This may be due to the fact that robotic characters have no effect against great power. Just as we are in the age of technology, we also cannot expect from Martin and Anna if we cannot expect any other behavior or will than the codes loaded on the robots we produce. In tragedy, characters have no free will. Lanthimos explained this lack of will through modern man and successfully applied it.



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