

Stylistic aesthetics of discourses in cinema interpretations of the Iliad*

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Mustafa Sarica,** Yağmur Beyzanur Kırac***

The universe and everything in it are full of signs. Meaning is the information that appears by reading behind these signs. Although signs are universal, human and other beings' reading of them is individual and depends on specific conditions. For this reason, there may be individuals who turn to the same indicator and make different readings. The reason for this is that the equipment, knowledge and focus on which the consciousness that performs reading is based are not of the same size and consistency.

Language also mediates meaning by using its own indicators of communication. Voice, word, intonation, syntax and discourse features and qualities determine the consistency, level and effect of literary or verbal communication. There are many differences between the ordinary level of communication and effective and rhetorical discourse. Myth discourse manages to convey what happened in the past to the next centuries or even millennia with the impact and poignancy in this discourse.

Therefore, human readings of the universe include readings of oral or written communication. These observations, filtered from writing or oral expression, provide information about the epic value of the discourse elements that realize communication. Among these readings, elements such as vocabulary, syntax, grammatical construction and pronunciation that make up epic discourse stand out.

Many species communicate with their own signs and their own specific tools.

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** Aydın Adnan Menderes University, Aydın, Türkiye, E-mail: msarica@adu.edu.tr, ORCID: 0000-0002-1024-54.

***Aydın Adnan Menderes University, Aydın, Türkiye, E-mail: yagmurbeyzanurkirac@gmail.com, ORCID: 0009-0005-0467-4672.

It also adds aesthetics to communication. Communication, with the addition of enthusiasm, is the subject of especially epic texts. Yes, a writer describes with words, just like a painter conveys his feelings and thoughts using colors. (Tamine, 2010, s. 9)

Under this title, we examine the story of Homer's Iliad, which is the source work, and the subtleties of his speeches in the movie Troy (2004), which is its cinema version.

Discourse has text types that demonstrate that they are didactic, conversational, demonstrative, descriptive and narrative with their own indicators in the stylistic context. Since our job is always to look for indicators that fit the context, we will focus to on rhetorical elements in this study.

Adding eloquence to plain expression also creates our text type and determines the level of words. Adding impact and grandeur to discourse is the method of certain types of discourse. Certain figures of speech, references, eloquence, rhetoric are tools to make communication effective, powerful and efficient.

Effective discourse is closely related to the order of words as well as word choice. The meaningful sequence of similar vowels or consonants in a discourse creates a strong feeling of appreciation in the ears. Expression enriched by the use of other similar verbal skills will result in a touching communication.

The effective, accurate and powerful voicing of established and fictionalized discourses belongs to a completely different field and a completely different talent. The transformation of an effective discourse into a melody without the interference of instruments can enchant the listeners. Those who use words skillfully and competently can make the message striking not only with the meaning but also with the words and syntax that will convey the meaning.

Some types of verbal or written communication use this aspect of information exchange and are distinguished from other types in terms of appearance, effect and power.

Various types of poetry, epics and legends are literary prefixes that emerged with the intensive use of these methods and ways. Instead of what is said and written, we are faced with a text made of letters and sounds. Stylistic analysis

occurs by examining certain levels and planes for both. This process is completed by performing the following steps:

« Le texte est le résultat d'une association, d'un jeu de complémentarité et de différenciation entre différents niveaux, phonique, morphologique, syntaxique, lexical et sémantique, rhétorique, métrique et rythmique. La première tâche de l'analyse stylistique consiste ainsi à relever et à classer les faits de langue en fonction de ces niveaux... »¹⁾

Thus, the author says that it is necessary to examine the text based on sound or words at different levels in order to analyze it stylistically. These are listed as sound level, morphological and syntactic level, lexical and semantic level, rhetorical level, rhythmic level. (Tamine, 2010, s. 13)

There is no doubt that the measurement of stylistic values does not consist only of these items.

Rhetoric and stylistics undertake to investigate the ways, methods and results of taking expression far beyond simple communication. When looked at from this perspective, we see that when people try to acquire all the vital tools, they always add a deep design and admiration to them. In a sense, this means observing and understanding what is happening in nature and applying it to one's own designs. The search for aesthetics is not only a tendency found and used in communication. A touch of beauty and art stands out in every work of man.

Since we are involved in the communication aspect of the work, we want to examine the aesthetic elements on oral or written expression options through a certain display. Our area of investigation will be the movie lyrics, in which the legendary texts among the enthusiastic narrative products are applied. In this context, we would like to discuss the enthusiastic narrative examples used in the movie *Helen of Troy*, which is the cinema adaptation of Homer's *Iliad*.

We know from very bad examples that novels and similar literary works

¹⁾ Tamine, 2010, s. 13

adapted to cinema are unfortunately not faithful to the original, that they go far beyond the scope, and that the main purpose and content are carelessly disregarded.

However, in this study, we want to understand and explain how decisive the creation and voicing are in the expression and impact power in the discourse examples that we think cannot be completely separated from the source product.

For this purpose, we have chosen some of the powerful myths in the adaptation of Helen of Troy, which was inspired by Homer's myth titled Iliad and brought to the cinema, as examples. We wanted to understand and explain in which aspects these uses attain effective expression power.

As a source, we chose Homer's myth titled Iliad and the movie adaptation of this myth titled Helen of Troy. We examined the balance of interpretation and harmony between the fictional Helen of Troy from the original Iliad.

Since it is very common for adaptations to stray carelessly from the original source, we did not pay much attention to the deviations in Helen of Troy, although we found them strange. However, we witnessed that the words in the original source were handled rhetorically very well in the cinema version, their impact was preserved and the enthusiastic discourse was maintained.

We have seen that sometimes strong discourses, which are not in the original text but do not deviate too much from the spirit of discourse in the source text, nourish, strengthen and enrich the cinema version.

Before we forget, let us remind you that the original text of the Iliad is ancient Greek and it is a poetic text. Our study is not on original texts but on translated texts created from the source text. Therefore, instead of syntax, syllable order and original word games, we study their semantic equivalences. Since our subject is aesthetics and its examples reflected in language, we work on universal meanings and orders that translation cannot destroy.

In our research, we will try to evaluate these versions together by comparing them side by side. Although our real subject is the original texts, since our scope is aesthetic expression, we will also draw attention to the improved discourses in the cinema version.

Stylistic Analysis:

Discourse is the act of putting things into words, perhaps more magnificently than they actually are. For this reason, literature and rhetoric beautify the stories of even those who do not have an aesthetic side and give life to fictions with words and art. For this reason, in the stages of expression of thought, Cressot emphasizes the importance of the function of influencing the recipient, along with all other functions.

« Toute extériorisation de la pensée qu'elle se fasse par la parole ou au moyen de l'écriture, est une communication : elle suppose une activité émettrice du sujet parlant, et une activité l'écéptrice du destinataire. Cette communication peut être objective, purement intellectuelle, se borner à constater l'existence d'un fait. Mais le plus souvent, il s'y ajoute une intention, le désir d'impressionner le destinataire. Nous exploitons plus ou moins consciemment la nuance qualitative et quantitative associée à un certain vocabulaire, à un certain tour de phrase, et, dans l'énoncé oral, à une certaine articulation, à une certaine intonation qui, conjugués ou non, visent à provoquer cette adhésion. »²⁾

“Any exteriorization of thought, whether it is done through speech or by means of writing, is a communication: it presupposes an emitting activity of the speaking subject, and a receiving activity of the recipient. This communication can be objective, purely intellectual, limited to noting the existence of a fact. But more often, there is an intention added, the desire to impress the recipient. We more or less consciously exploit the qualitative and quantitative nuance associated with a certain vocabulary, with a certain turn of phrase, and, in oral utterance, with a certain articulation, with a certain intonation which, combined or not, aim to provoke this membership.”

In terms of discourse, we will try to examine the examples in terms of form and meaning. Stylistic analysis aims to address all formal and semantic elements loaded into the narrative. The morphological approach focuses specifically on the ability of syntax to reinforce meaning. However, word selection and discourse

²⁾ Cressot, 1947, s. 15

attitude are carried out in a way that removes the enthusiasm of the myth. In short, when we say form, we will use criteria such as syntax, word choice, and fictional harmony.

When approaching from a semantic perspective, we will focus on the semantic horizon and result that the discourse fiction aims to create. Under this heading, we would like to emphasize how much the formal infrastructure serves the semantic result.

It is customary to supplement the style with metaphors to make the discourse striking and effective. However, metaphor is not viewed merely as an object of decoration and support.

« Ainsi la métaphore n'est pas un ornement, mais l'instrument nécessaire à une restitution, par le style, de la vision des essences parce qu'elle est l'équivalent stylistique de l'expérience psychologique de la mémoire involontaire, qui seule permet en rapprochant deux sensations séparées dans le temps de dégager leur essence commune par le miracle d'une analogie avec cet avantage de la métaphore sur la réminiscence que celle-ci est une contemplation fugitive de l'éternité tandis que celle-là jouit de la pérennité de l'œuvre d'art. » (Genette, 1966, s. 40)

“Thus the metaphor is not an ornament, but the necessary instrument for a restitution, through style, of the vision of essences because it is the stylistic equivalent of the psychological experience of involuntary memory, which alone allows by bringing together two sensations separated in time to release their common essence by the miracle of an analogy with this advantage of metaphor over reminiscence that the latter is a fleeting contemplation of eternity while the former enjoys perennity of the work of art.”

Recalling Valéry's characterization of the endless hesitation between meaning and sound, Genette argues that poetry is primarily a sound structure, but does not consist solely of this. (Genette, 1966, s. 152) As a result, the main purpose of the structural approach will be on semantic analysis.

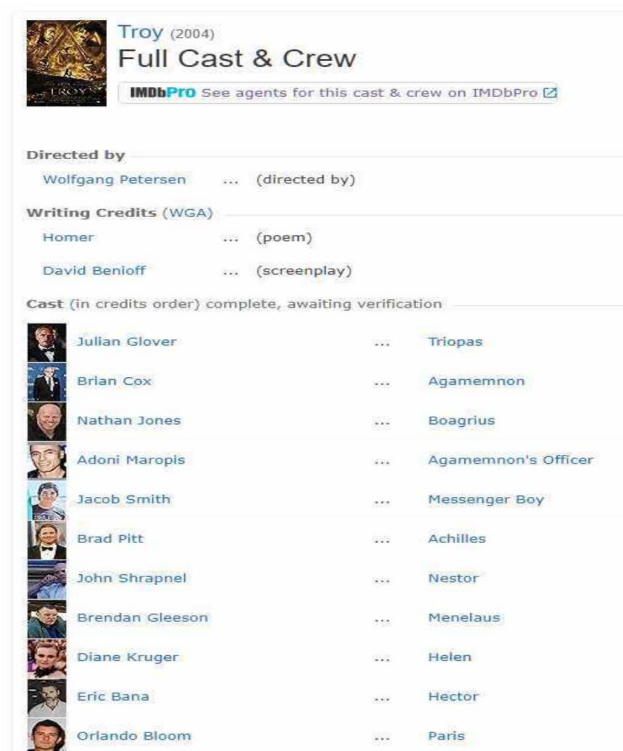
Figures of speech used in semantic analysis, all kinds of analogies, words used in special meanings and polysemous sentence constructions will be discussed. Since the subject is the object of enthusiastic expressions, heroic discourses are

among the natural examples of myth texts. In parallel with the traditional legend text, it seems that in the cinema version, discourses that are compatible with the original source but not included there, but which suit the adaptation very well, have also been added.

But first, let's give some information about the cinema adaptation in question.

From this content, we understand that the script of the movie, inspired by Homer's Iliad myth, was written by David Beniof. This content that meets the audience is in great harmony with the epic discourse in Homer. In fact, many additional words and discourses that are not included in the main text seem to make this study quite powerful.

Movie information:



Troy (2004)
Full Cast & Crew

IMDbPro See agents for this cast & crew on IMDbPro

Directed by
Wolfgang Petersen ... (directed by)

Writing Credits (WGA)
Homer ... (poem)
David Benioff ... (screenplay)

Cast (in credits order) complete, awaiting verification

	Julian Glover	...	Priamos
	Brian Cox	...	Agamemnon
	Nathan Jones	...	Boagrius
	Adoni Maropis	...	Agamemnon's Officer
	Jacob Smith	...	Messenger Boy
	Brad Pitt	...	Achilles
	John Shrapnel	...	Nestor
	Brendan Gleeson	...	Menelaus
	Diane Kruger	...	Helen
	Eric Bana	...	Hector
	Orlando Bloom	...	Paris

3)

3) <https://www.imdb.com>, 2023

Now let's start our analysis by showing the inconsistencies between the source text and the cinema adaptation with a drawing.

	TROY - FILM 2004	İLİYADA - HOMEROS
1	<i>"A King fighting his own wars; That would be great to see."</i> ⁴⁾ Minute 7:46	<i>Not found in Homer's Iliad.</i>
2	<i>"I am someone who has experienced pain that no one has experienced before. I kissed the hands of the man who brutally killed my son."</i> ⁵⁾ Minute 2:05	<i>"I have endured what no one on earth has ever done before, I put to my lips the hands of the man who killed my son."</i> ⁶⁾ p. 605
3	- <i>"Let's deal with you. Let's swear before the gods. The winning party will allow appropriate funeral arrangements to be made."</i> - <i>"There is no agreement between lions and humans."</i> ⁷⁾ Minute 1:56	<i>"But once I've stripped your glorious armor, Achilles, I will give your body back to your loyal comrades. Swear you'll do the same. A swift dark glance and the headstrong runner answered, "Hector, stop! You unforgivable, you ... don't talk to me of pacts. There are no binding oaths between men and lions."</i> ⁸⁾ p. 550
4	<i>"You won't have eyes tonight. You won't have ears or tongue tonight. You will wander through the underworld blind, deaf and dumb, and the dead will know: This is Hector, the fool who thought he killed Achilles."</i> ⁹⁾ Minute, 2:22	<i>"No man alive could keep the dog-packs off you... Not even then will your noble mother lay you on your deathbed, mourn the son she bore ... The dogs and birds will rend you blood and bone!"</i> ¹⁰⁾ p.553
5	<i>Why should I kill you here, Prince Hector, when no one is around to see your defeat?"</i> ¹¹⁾ 1:01	<i>Not found in Homer's Iliad.</i>

⁴⁾ Petersen, 2004

⁵⁾ Petersen, 2004

⁶⁾ Homer, 1990, s. 605

⁷⁾ Petersen, 2004

We want to analyze the factors that create an aesthetic effect and show the discourse, sound and structural features of this effect through the five examples seen in the table. These aesthetic signs will provide information about the structural components of epic discourse.

There are many problems that are likely to be encountered in the analysis of this type of internationalized myth interpretations. The source text is Ancient Greek. The legend has been transferred into countless languages. The cinema version is commented, processed and primarily based on English. Other language versions have also been translated from the English original into other languages.

In such a case, making stylistic and rhetorical analysis will remain dependent in many respects on the linguistic structure of the language used and the analyzes will develop in this direction.

Before we begin, let's look at Molinié's account of rhetoric. Molinié summarizes her view on the influence or persuasion approaches of stylistic and rhetoric as follows:

“Rhetoric is fundamentally dedicated to the techniques of persuasion. It aims to make people think or believe what they don't spontaneously think or believe, to make them decide or judge what they have no idea of deciding or judging, to make them even desire what they don't even imagine desiring. We're at the crossroads of linguistics, logic, argumentation and sociology. To argue in order to convince, to instruct in order to act, to touch in order to seduce - these are the major driving forces behind the techniques for manipulating individuals, groups or masses, at work in private or public discourse, in advertising or politics, in commerce or training.”

« La rhétorique est fondamentalement vouée aux techniques de la persuasion. Elle vise à faire penser ou croire aux gens ce que

8) Homer, 1990, s. 550

9) Petersen, 2004

10) Homer, 1990, s. 553

11) Petersen, 2004

spontanément ils ne pensent ou ne croient pas à leur faire décider ou juger ce qu'ils n'ont pas dans l'idée de décider ou de juger à leur faire même désirer ce qu'ils n'imaginent même pas de désirer. On est là au carrefour de la linguistique, de la logique, de l'argumentation et de la sociologie. Argumenter pour convaincre, instruire pour agir, toucher pour séduire, voilà les grands ressorts des techniques de manipulation, des individus ; des groupes ou des masses à l'œuvre dans les discours privés ou publics, dans la publicité ou en politique, dans le commerce comme dans la formation. » ¹²⁾

Molinié wants to clarify the approach between the two with the following explanation.

“One part of rhetoric concerns the choice of words and the arrangement of sentences - style - another the management of a set of means of expression - figures - yet another the regulation of the judgment of taste with regard to aesthetic norms: we can thus see the close relationship between rhetoric and stylistics.”

« Une partie de la rhétorique concerne le choix des mots et l'arrangement des phrases - le style -, une autre la gestion d'un ensemble de moyens d'expression - les figures -, une autre encore la régulation du jugement de goût à propos des normes esthétiques : on voit ainsi quel voisinage entretiennent la rhétorique et la stylistique. » ¹³⁾

These discourses have text, sound and structure dimensions. While the source text dimension is in Homer's Iliad version, the second text dimension is the translated text or inspired content seen in the cinema version of these discourses.

The vocal interpretations of the discourses observed in the cinema version are

¹²⁾ Molinié, 1993, s. 2-3

¹³⁾ Molinié, 1993, s. 3

based on these texts. Therefore, regardless of the power of audio commentary, structural fiction is decisive and primary in terms of epic discourse.

Naturally, we will focus on sentence structure and grammatical construction and investigate the contribution of this formatting to the aesthetic effect. Thus, we will be enlightened on the grammatical and syntactic foundations of epic discourse.

Example 1:

Movie version:

"A King fighting his own wars; That would be great to see."

Homer's version:

(Not found in Homer's Iliad.)

By saying "a king who fights his own wars", the emphasis is on the king who fights himself, not the one who makes others fight, and an attempt is made to create an effect with a semantic expansion. Since it is a line from the movie, its rhetorical intensity is high and its impact is thought-provoking.

The sentence "*That would be great to see*" manages to evoke an emotional atmosphere that is more rhetorical than stylistic by opening the door to something that has not happened and will not happen. Even if it doesn't happen, the possibility of it happening is brought to mind.

With this view, this discourse appears to belong to the field of rhetoric rather than stylistics, and the discourse fiction is made even stronger with the elements of verbal language influence. Although it is an enthusiastic discourse, a literary fiction that has no equal equivalent in the Iliad, it has become one of the speeches that remain most in the audience's memory of the cinema version.

In terms of persuasion, Achilles is asked to look at the faces of the soldiers sent to war. It is discussed that if they agree to one-on-one combat, they can return to their families. With this suggestion, both Achilles agrees to fight and the audience is on his side in this scene.

With this scene and this discourse, the audience gets the first clues about Achilles' personality. What we have here is not a pure hero, but a personality that has fluctuations and is very difficult to deal with. Achilles is someone who also has deficiencies in terms of virtue. Until he says the line above, many data indicate

that he is not virtuous, but cruel and unsympathetic.

Although this is not our main topic, the counterpart of virtue in both Homer's Iliad and the movie version of Troy are Hector and Priam.

Example 2:

Movie version:

"I am someone who has experienced pain that no one has experienced before. I kissed the hands of the man who brutally killed my son."

Homer's version:

"I have endured what no one on earth has ever done before, I put to my lips the hands of the man who killed my son." 14)

The second example carries stylistic emphases and constructions rather than rhetoric. Successive sentences save the real move for the end to create the meaning and shake the reader and the audience. While the first sentences are listed syntactically, they create interest and desire to know in the audience. When this feeling reaches its peak, Priam delivers the final blow. The established logic structure makes the discourse look completely enthusiastic with its stylistic escalation.

By saying "No one has...", the interest of the reader and the audience was increased and a great expectation was created about what was hidden and what would be said at the end. Because by saying "I am someone who experiences a pain that no one else has experienced", the speaker creates a problematic as to how this could happen. Then, he satisfies the curiosity created by the first sentence with an explanation and solution sentence. Thus, the literary effect created has been perceptible and observable within the boundaries of both rhetoric and stylistic.

Both sentences have a judgment content. However, the first sentence reaches semantic integrity with the explanation made by the second sentence. The first carries the preparatory content and the second carries the explanatory content. It is interesting that both sentences are judgmental and complement each other.

This speech uses the art of antithesis in the text. The contrast between

¹⁴⁾ Homer, 1990, s. 605

"something no one in the world has ever done before" and "the man who killed my son" highlights the extreme emotional and moral conflict the speaker faces. He juxtaposes the unique pain with the very personal act of forgiveness.

The expression "I brought your hands to my lips" is a metaphor. This suggests a close and deep connection between the speaker and Achilles, who causes great pain. The act of touching hands symbolizes forgiveness or reconciliation.

There is a relationship that will create a literary effect between the sentence starting with "No one has..." and the sentence starting with "I kissed". This is enough to turn this discourse into the content of a myth. This discourse is used both in Homer's Iliad myth and Troy (2004) in the cinema version. Moreover, both discourses are almost identical to each other. It is one of the quotes closest to the source text between the Iliad and its cinema version.

Example 3:

Movie version:

- *"Let's deal with you. Let's swear before the gods. The winning party will allow appropriate funeral arrangements to be made."*

- *"There is no agreement between lions and humans."¹⁵⁾*

Homer's version:

"But once I've stripped your glorious armor, Achilles, I will give your body back to your loyal comrades."

Swear you'll do the same. A swift dark glance and the headstrong runner answered, "Hector, stop!"

You unforgivable, you ... don't talk to me of pacts.

There are no binding oaths between men and lions."

In this example, we are faced with a dialogic text. We see that Achilles responds to Hector's conciliatory and virtuous suggestions with cruel and vengeful words. Even though Homer represents the ancient Greek culture, it makes him feel that he is actually positioned next to Hector. Although similar lines in the movie

¹⁵⁾ Petersen, 2004

give the audience enthusiasm and viewing pleasure, this cruelty shows that it is at a very disturbing level.

The comparison between “lions” and “men” highlights the fundamental difference between the two heroes in terms of Achilles. By claiming that there can be no agreement or compromise between beings with such opposing natures, a metaphor that suits the epic language is created.

Lions often symbolize strength, courage and savagery, while humans represent civilization, logic and fragility. The sentence summarizes this symbolic opposition. However, Achilles, the warrior of the Achaeans, symbolizes by his example that he belongs to a savage species rather than a civilized species. This symbolism again determines the difference in civilization and level of behavior between the Achaeans and the Trojans.

By saying this phrase, Achilles reveals that there is a conflict or challenge between the parties and that there can be no compromise, and clearly demonstrates that conflict is inevitable. Continuing these mutual conversations reveals a lot of information about the identities and personalities of Hector and Achilles. Hector's offer to return Achilles' body to his comrades after removing his armor if he defeats him shows his sense of honor and respect and his virtuousness even in the midst of conflict. However, Achilles interrupts him and shows that he will not accept any compromise with anger, stubbornness and arrogance.

Achilles' disrespectful, intemperate, and vengeful response to Hector's calm, conciliatory, virtuous, and reasonable request highlights the level of virtue and respect between the two characters. While Hector is respectable, measured, normative, and diplomatic, Achilles cannot win the approval of either the reader or the audience with his inconsistent, intemperate, and conflicting perspective.

Example 4:

Movie version:

“You won't have eyes tonight. You won't have ears or tongue tonight. You will wander through the underworld blind, deaf and dumb, and the dead will know: This is Hector, the fool who thought he killed Achilles.”¹⁶⁾

Homer's version:

"No man alive could keep the dog-packs off you... Not even then will your noble mother lay you on your deathbed, mourn the son she bore ...

The dogs and birds will rend you blood and bone!" ¹⁷⁾

In the film version of the story, Achilles insults Hector with eloquent words that would make Homer jealous. He is so sure of himself that he tells Hector what will happen. No matter how balanced, reasonable and humane Hector acts, Achilles shows himself in a cruel, unsympathetic and wild attitude.

Although these words do not exactly match their counterparts in Homer, they are fed by the same anger and desire for revenge in terms of content and emotion. The focus of both discourses is on Hector's deprivation of a funeral, his inability to regain his honor even after death, and his suffering as dishonorable in the world of the dead.

Through Achille's mouth, "the formal, semantic, enunciative and referential components of the discourse" all refer to Hektor's deplorable situation.¹⁸⁾

The dead in Hades point to Hector, who has no eyes or ears, and say, "This is Hector; the fool who thought he killed Achilles." With his word, Achille began to defeat Hector with words before defeating him with the sword. These words, which state that a funeral ceremony cannot be held for Hector in the belief of the period, reflect Achille's anger towards Hector, whom he holds responsible for Patrocles' death.

One of the most terrible punishments of ancient times for a soldier was to be deprived of burial after death. Those who are not sent off to Hades with this ceremony cannot take their place with honor in the world of the dead.

Achilles, who is full of hatred towards Hector, seems to want to increase the pain he will suffer by telling him about the torment in hell he will experience after his death. With these words, Achilles makes his opponent experience a tragedy scene with the most striking figures of speech.

Example 5:

¹⁶⁾ Petersen, 2004

¹⁷⁾ Homer, 1990, s. 553

¹⁸⁾ Laurent, 2001, s. 92

Movie version:

"Why should I kill you here, Prince Hector, when no one is around to see your defeat?"¹⁹⁾

Homer's version:

(Not found in Homer's Iliad.)

The expression *"where no one will see his defeat"* is a metaphor. It shows that Achilles wants others to see his victory more than he wants to defeat Hector. This reflects Achilles' desire for fame and glory. The phrase *"while no one is there"* figuratively shows the importance of Achilles' victory being known, seen and heard by people. Achilles, who seems confident in his victory, believes that there is no use in a victory that no one has witnessed.

These lines show that Achilles despises and mocks Hector. Achilles implies that Hector's defeat means nothing if no one sees it. This reveals that Achilles seeks glory and fame in battle, while Hector fights for his family and country. This highlights the difference in motivation and values between these two characters.

This line also shows that Achilles is looking for a reason to kill Hector. Achilles knows that Hector did not harm or insult him, but only killed his cousin Patroclus.

These words once again reveal the difference in virtue between the two heroes. However, it once again shows the sensitivity of the heroes of the period regarding the issues of glory and honor.

Achilles is a hero who seeks glory and fame in battle and is especially concerned about his own honor and fame. He thinks that a defeat in front of witnesses is meaningless. This is evidence that Achilles is only interested in his own honor and fame, not in the purpose or results of the battle.

Achilles feels arrogance and contempt for Hector. He seems confident that he will defeat him and uses not only his sword but also his tongue to humiliate him. He shows his superiority and dominance by calling Hector "Prince Hector". He does not object to his noble position, but considers himself authoritarian and confident in victory. He attempts to crush Hector's sense of honor and pride,

¹⁹⁾ Petersen, 2004

emphasizing the need to kill him when there is no one to witness his defeat. He dwells on this situation and thinks of the glory and honor that would result from killing Hector in front of everyone. With these feelings, he tries to crush and humiliate Hector.

Evaluation and Conclusion:

Semiotics teaches that the universe and everything in it is full of signs that mediate meaning. Our subject and scope in this study are the aesthetic elements in the myth language and the stylistic indicators that make them visible and understandable.

We conducted this research through two sources. We compared Homer's Iliad with some of the lines in the movie version of Troy (2004). We tried to analyze the structure and content of these examples with stylistic content and structure.

As can be understood from the analyzes above, phraseology primarily reveals text types and their literary values based on the internal order of these texts.

Our analysis of the examples quoted from both sources showed that the text of the myth gained an epic appearance with the formal arrangement. The cinema version, on the other hand, extracted these texts and transformed them into rhetorical structures rather than stylistic ones. The cinematic interpretation of these texts has a rhetorical content and appearance because they are vocal discourses.

Stylistic analysis is the search for structural indicators that create an epic effect within the text or discourse. Our study has shown and confirmed that both the myth text and the cinema adaptation have stylistic and rhetorical indicators. The presence of these elements testifies to the mythic value and epic structure of the text.

These elements appear with stylistic and rhetorical contents.

Stylistic elements mostly manifest themselves through syntactic construction, inverted discourse and special vocabulary.

Rhetorical elements, on the other hand, although not completely independent of the stylistic structure, exhibit a mythical effect and literary quality through semantic inferences and vocal interpretations. Rhetoric, which is related to

discourse rather than writing, is the natural field of understanding and research of epic discourses. It is inevitable to refer to this branch of science in the analysis of old and new texts describing the Trojan Wars. Genette, while explaining rhetoric, says that it is necessary to benefit from the inevitable contribution of three stages and factors that have been used since ancient times. According to him, it should not be overlooked that the art of speaking and writing, which the ancients called *Elecutio*, *Dispositio*, the art of combining the basic units of discourse, and *Inventio*, the art of finding evidence, are inevitable tools of text and discourse analysis. (Genette, 1966, s. 206)

In this study, it has been understood from examining the examples of both types of literature that the contents of myth shape today and tomorrow as well as yesterday. The source of this effect is undoubtedly the power of expression. Expression takes place by transforming the concepts in the human memory into words, writing and video. The event gains the dimension of convincing, influencing and entertaining by conveying not only thoughts but also enthusiastic emotions.

The use of metaphors, which enliven this communication and trigger brain activity to consolidate the meaning, multiplies the expressive power in the discourse and adds aesthetics to the meaning. Gérard Genette emphasizes that this feature is not new and has been used since ancient times, even in so-called primitive societies. (Genette, 1966, s. 218)

A remarkable result of this research is that even translated texts can preserve the core meaning, enthusiasm and impact of the epic narrative. Even the translations and cinematic adaptations of a myth born in ancient Greek as a poetic text can still carry the essence, enthusiasm and power of the source language, and almost no one thinks that these texts are translated texts.

Even though the content texts of the Troy movie are not found in the source work, they appear as an extension and tradition of the discourse existing in the Iliad. The effect and enthusiasm in the discourse are quite suitable for the epic structure of the myth text and the general narrative. Other texts, on the other hand, have a narrative feature that is more or less dependent on the source text, arranged but not outside the epic framework.

The cinema version of the Iliad continues to preserve this aspect to the extent that it remains faithful to and inspired by the source work. However, even if the subject observed in the cinema version is not in the source text, the language features and epic discourse qualities of the source text are felt intensely in the Troy movie.

As a result, the enthusiastic discourse in an epic work is naturally shaped through effect, melody and fiction and aims to capture the listener or viewer in terms of emotion and taste.

The cinema version of the Iliad has managed to rhetorically reflect the enthusiasm and discourse in the source text. In addition, most of the remarkable words and lines overlap with the source text, and it has been observed that the texts, which are not only literal but also inspired, have a similar effect and enthusiasm and are suitable for epic discourse. The aesthetic effect thus created has succeeded in receiving appreciation from the masses.

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