

# **Greek Cinema Goes Abroad: The Progression of a Weird New Wave**

A study on Yorgos Lanthimos' involvement in the  
Greek Weird Wave over the course of four films



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Words: 9.955

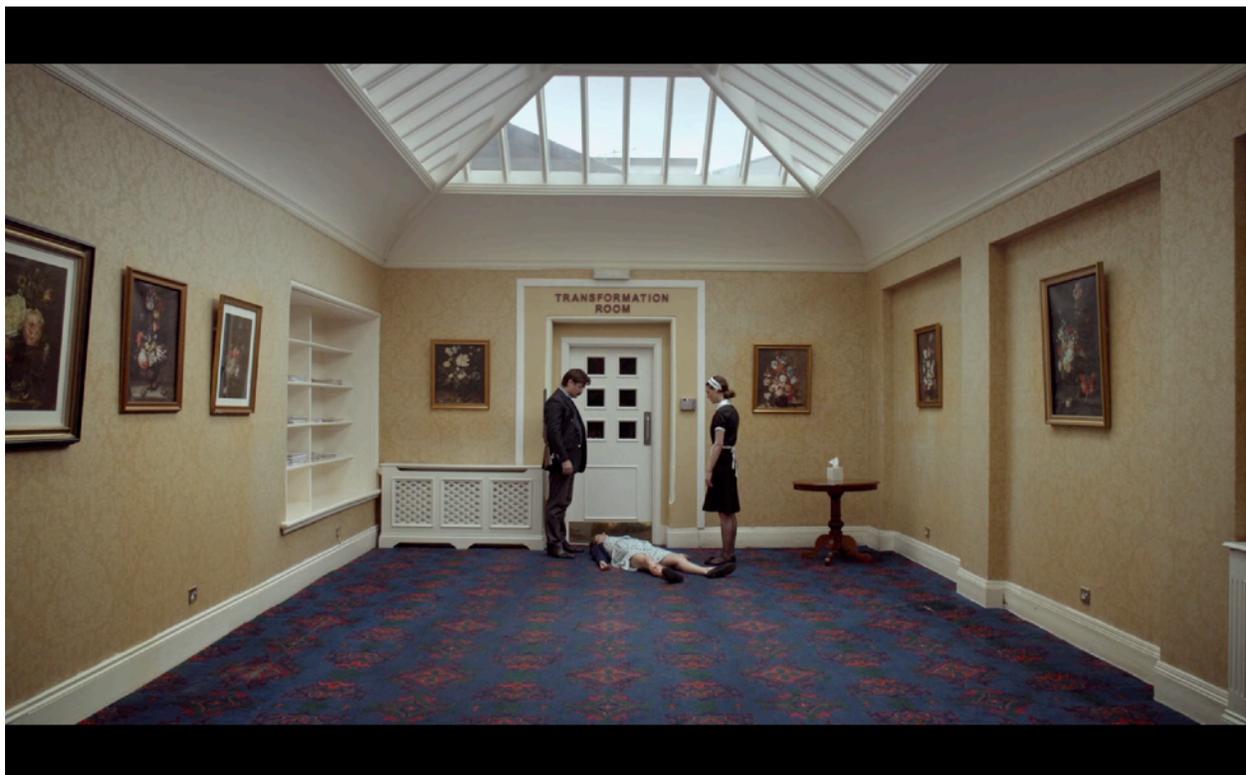
**April 19th 2021**

# Abstract

The Greek financial crisis of 2008 drastically affected the budget of the cultural sector in Greece. This meant that filmmakers needed to find alternative ways to fund their projects. The difficult financial situation sowed the seeds of a new wave of Greek cinema often referred to as the Greek Weird Wave. An important filmmaker, who is often considered one of the founders of this wave is Yorgos Lanthimos. He produced two Greek films before moving his productions to the United Kingdom where he made two more films. Lanthimos' departure to the United Kingdom is argued to be the end of the Greek Weird Wave. I argue that this is a simplification and argues that Lanthimos still made Greek Weird Wave films after moving his productions abroad. To prove this, I have conducted an analysis of Lanthimos' work using Rick Altman's semantic and syntactic approach to genre analysis, which has been reconstructed to fit an analysis of a cinematic wave. A semantic approach was used to analyze thematic and aesthetic similarities Lanthimos' films carry. My results show that absurdism and the family-element, as well as sexuality and what I propose to call a "God-complex", are important themes in Lanthimos' films. My analysis also shows that the settings of the films play an insignificant role. Additionally, a syntactic analysis was conducted based on the theory on art cinema conventions, provided by Rosalind Galt and Karl Schoonover, and Pierre Bourdieu's model of the literary field. My results show a shift in Lanthimos' work from more experimental films to more mainstream films. In Lanthimos' later productions, he accepts the influence of mainstream Hollywood standards. I would argue that the "Greek" in Greek Weird Wave refers more to a cinematic style than a geographical location and that Lanthimos has carried this style onto his international co-productions. Therefore, I would argue that the Greek Weird Wave did not come to a stop when Lanthimos moved his productions abroad.

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# 1. Introduction

*“Today the new words are the following”*  
~ Dogtooth

*The first sentence said in what would become the start of the Greek Weird Wave.*



In 2008 the financial crisis hit Greece, causing severe economic troubles for the country. The period that followed was characterized by austerity politics.<sup>1</sup> Drastic budget cuts in public funding affected the cultural sector, including the production of Greek cinema; filmmakers had to find alternative ways to finance their projects.<sup>2</sup> This precarious situation stood at the cradle of a new wave of Greek cinema, often referred to as the Greek Weird Wave. Eleni Varmazi argues that the films made in this period share characteristics in subject-matter and aesthetic appearance.<sup>3</sup> One of the pioneers of this Greek Weird Wave is writer and director Yorgos Lanthimos. His film *Kynodontas* (2009) (English title: *Dogtooth*) is often considered one of the three films that started the Greek Weird Wave.<sup>4</sup> After *Kynodontas* (2009), Lanthimos made *Alpeis* (2011) (English title: *Alps*), also in Greece. Both films were especially popular at film festivals. After receiving international acclaim at these festivals, Lanthimos began producing films as co-productions, with the United Kingdom as the leading production country. Here he continued working with his writing partner, Efthymis Filippou on two more feature films, *The Lobster* (2015) and *The Killing of a Sacred Deer* (2017).<sup>5</sup> These films also achieved international success at film festivals. Varmazi argues that the moment Lanthimos moved his work from Greece to the United Kingdom the Greek Weird Wave came to a slow ending.<sup>6</sup>

On first viewing, the films seem similar. Aesthetically, they look alike; Lanthimos' style is characterized by the use of static long shots and alternative camera angles. Thematically, the films also resemble each other; all stories contain elements of strangeness or the fantastic. Starting point for this thesis-project is the hunch that Varmazi's claim about the end of Greek Weird Wave being set in motion by Lanthimos' leaving Greece, might in fact be a simplification and that full understanding of the films is obstructed when one inserts a distinct break between the films produced in Greece and those made in co-production. In my research, I aim to find out if the two productions Lanthimos worked on after his departure to the United Kingdom could still be considered part of the Greek Weird Wave. Varmazi, as well as Rosalind Galt and

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<sup>1</sup> Toby Lee, *The Public Life of Cinema: Conflict and Collectivity in Austerity Greece* (Oakland: University of California Press, 2020), 1-3.

<sup>2</sup> Eleni Varmazi, "The Weirdness of Contemporary Greek Cinema," *Film International* 17, no. 1 (2019): 40.

<sup>3</sup> Ibid. 42.

<sup>4</sup> Ibid. 41; Maria Chalkou, "A New Cinema of 'Emancipation: Tendencies of Independence in Greek Cinema of the 2000s,'" *Interactions: Studies in Communication & Culture* 3, no. 2 (2012): 245; Stamos Metzidakis, "No Bones to Pick with Lanthimos's Film *Dogtooth*," *Journal of Modern Greek Studies* 32, no. 2 (2014): 368.

<sup>5</sup> Lanthimos' latest production, *The Favourite* (2018), will be excluded from the study, since this marked the first time working without his writing partner. I will solely be focusing on the work Yorgos Lanthimos has done with Efthymis Filippou.

<sup>6</sup> Varmazi, "Weirdness of Greek Cinema," 48.

Erato Basea have conducted research on thematic structures in Greek Weird Wave films and found several reoccurring subjects, which I will use, among others, to define the Greek Weird Wave as a filmic category.<sup>7</sup> In this regard, I have constructed the following hypothesis.

Yorgos Lanthimos' films remain clear examples of Greek Weird Wave films even in the two United Kingdom-based productions.

To prove my hypothesis, this thesis includes a semantic and syntactic analysis based on the genre theory of Rick Altman.<sup>8</sup> His method of analyzing genres has been reconstructed to be applicable in an analysis of a cinematic wave. His semantic approach to genre remains fairly unaltered. However, to be able to conduct a syntactic analysis of Greek Weird Wave films, I have involved the works of Pierre Bourdieu, as well as Rosalind Galt and Karl Schoonover. In their book *Global Art Cinema*, they describe five ways in which art films differ from commercial Hollywood productions, which they call “impurities”.<sup>9</sup> Bourdieu’s model of the literary field will help me categorize the films based on these impurities.

I have constructed three subquestions that will help me answer my hypothesis. Firstly, I need to find out what elements constitute a Greek Weird Wave film. I will look at the thematic similarities between the films, as well as the aesthetic similarities. In this regard, I have come up with the following subquestions:

- SQ1: What are the thematic similarities and differences between *Kynodontas* (2009), *Alpeis* (2011), *The Lobster* (2015) and *The Killing of a Sacred Deer* (2017)?
- SQ2: What are the aesthetic similarities and differences between *Kynodontas* (2009), *Alpeis* (2011), *The Lobster* (2015) and *The Killing of a Sacred Deer* (2017)?

It is, then, important to look at how this definition of Greek Weird Wave cinema, based on their thematic and aesthetic similarities, relates to the larger concept of art cinema. Lanthimos' work would be considered part of art cinema culture by Galt and Schoonover. I will put Greek Weird Wave in an art cinema context and answer the following subquestion:

- SQ 3: To what degree do *Kynodontas* (2009), *Alpeis* (2011), *The Lobster* (2015) and *The Killing of a Sacred Deer* (2017) show characteristics of the Greek Weird Wave?

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<sup>7</sup> Varmazi, “Weirdness of Greek Cinema”; Rosalind Galt, “The Animal Logic of Contemporary Greek Cinema,” *Framework* 58, no. 1-2 (2017); Erato Basea, “The ‘Greek Crisis’ Through the Cinematic and Photographic Lens: From ‘Weirdness’ and Decay to Social Protest and Civic Responsibility,” *Visual Anthropology Review* 32, no. 1 (2016).

<sup>8</sup> Rick Altman, “A Semantic/Syntactic Approach to Film Genre,” *Cinema Journal* 23, no. 3 (Spring 1984).

<sup>9</sup> Rosalind Galt and Karl Schoonover, *Global Art Cinema: New Theories and Histories* (Oxford: Oxford University Press, 2010), 7-9.

This study will offer a test case of Rick Altman's approach to genre analysis applied to a cinematic wave. By using his method, I will show that Altman's method can be used on a broader spectrum of film-categories, beyond genre. Additionally, this thesis offers an insight into the professional life of Lanthimos and the evolution from national independent filmmaker to an internationally acclaimed, more mainstream filmmaker, with alongside it, the evolution of his films that reached a larger audience and used a bigger budget. Furthermore, this thesis has a wider relevance for the understanding of art cinema, which is often approached as a series of (new) waves that are discovered and circulate at film festivals.

## 2. Theoretical and Methodological Framework

*“A wolf and a penguin could never live together, [...] that would be absurd”*  
~ The Lobster

*The Hotel Manager explains the rules of the hotel to David.*



New wave films have been around for a long time. According to Basea, the phrase “new wave” dates all the way back to the 1950s. From this moment on, films that challenged Hollywood filmmaking traditions and were popular amongst art audiences at international film festivals were labeled as “new wave”. Furthermore, these films were known for their low-budget and rebellious ideologies.<sup>10</sup> Around 2008, such a new wave arose in Greece, due to the novelty and aesthetic experimentation of cinema at the time. This is often linked to the Greek financial crisis that happened around the same time.<sup>11</sup>

Maria Chalkou has found five incentives for this Greek Weird Wave:

“The long-standing financial poverty and institutional failure of the Greek film sector, changing forms of contemporary cinephilia, developments in communication and image recording practices arising from new technologies, generational conflict and societal crisis, as well as a growing discord in the Greek public domain between established forms of authority and new modes of articulating public discourse.”<sup>12</sup>

She argues that these factors have all been reflected, in their own way, in the Greek Weird Wave films.

Some of these films directly link to the financial crisis, since a portion of these films deal with the difficult political, social and economic conditions of Greece and address subjects such as unemployment, power and financial instability.<sup>13</sup> Others, however, have a less visible connection to the financial crisis. Varmazi argues that some of the films produced during this new wave have been heavily influenced by the financial crisis from a production standpoint and the films' receptions, rather than subject matter.<sup>14</sup>

Chalkou, on the other hand, sees a different commonality between these films, namely, the filmmakers themselves. She argues that the new wave is mostly marked by how diverse the filmmakers are, arguing that their age and educational backgrounds form a new gaze that separates itself from prior Greek cinema.<sup>15</sup> This new generation of filmmakers uses new, alternative technologies for their films, such as digital filmmaking on light handheld cameras, and have attempted to get funding for their films through alternative sources, such as

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<sup>10</sup> Basea, “The Greek Crisis,” 63.

<sup>11</sup> Ibid. 61; Metzidakis, “No Bones to Pick,” 368.

<sup>12</sup> Chalkou, “A New Cinema of Emancipation,” 245.

<sup>13</sup> Basea, “The Greek Crisis,” 63.

<sup>14</sup> Varmazi, “Weirdness of Greek Cinema,” 45.

<sup>15</sup> Chalkou, “A New Cinema of Emancipation,” 244-245.

collaborations with film festivals or use commercial production companies instead of state funding.<sup>16</sup> Furthermore, these new filmmakers merge experiences from other parts of the industry, such as advertising or theatre, and bring it into their craft of filmmaking and blur the lines between what is considered art and what is popular.<sup>17</sup>

As previously stated, Yorgos Lanthimos' *Kynodontas* (2009) is often associated with the origin of the Greek Weird Wave.<sup>18</sup> *Kynodontas* (2009) does not deal with the financial crisis topically, but has used alternative funding, through a commercial production company, Lanthimos used to work for. He went on to premiere the film at Cannes film festival, rather than in Greece.<sup>19</sup> Lydia Papadimitriou argues that the films only received attention in their home country after becoming popular internationally.<sup>20</sup> Varmazi poses that even though there are still films being produced that fit the Greek Weird Wave format, some might argue that the wave is already over. One of the main reasons for making such statements is the departure of Yorgos Lanthimos to the United Kingdom. Varmazi claims that the wave is undoubtedly fading, but that there are still filmmakers out there who make films that are typical of the Greek Weird Wave. She does, however, argue that it is very likely that the last films of the wave are currently being produced.<sup>21</sup>

In my research, I focus on the thematic and aesthetic characteristics of Greek Weird Wave films, as apparent in the work of Yorgos Lanthimos. My interest in textual analysis of a corpus of thematically and aesthetically connected films has led me to turn to Rick Altman's approach of genres. Altman argues that to successfully analyze a genre one has to consider both semantic elements and syntactic structures in texts. A semantic approach, Altman claims, includes the simple and tautological definition of a genre in which one looks at easily identifiable elements. Altman takes the Western as an example, through which he explains that elements like the film being set in the American west and following values that were considered common around the late nineteenth century, can constitute a film as being a Western when following a semantic approach.<sup>22</sup> A syntactic approach, then, involves genre analysis as an explanatory exercise, in which fluctuating structures of a genre are focused on and attempted

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<sup>16</sup> Chalkou, "A New Cinema of Emancipation," 245; Varmazi, "Weirdness of Greek Cinema," 41.

<sup>17</sup> Chalkou, "A New Cinema of Emancipation," 248.

<sup>18</sup> Ibid. 244; Varmazi, "Weirdness of Greek Cinema," 41.

<sup>19</sup> Chalkou, "A New Cinema of Emancipation," 244; Varmazi, "Weirdness of Greek Cinema," 41.

<sup>20</sup> Lydia Papadimitriou, "Locating Contemporary Greek Film Cultures: Past, Present, Future and the Crisis," *Filmicon: Journal of Greek Film Studies* 2, no. 4 (2014): 3.

<sup>21</sup> Varmazi, "Weirdness of Greek Cinema," 48.

<sup>22</sup> Altman, "Semantic/Syntactic Approach," 7, 10.

to be given meaning. He argues that signs, such as the protagonist's encounter with his uncivilized other and the inner struggle of the protagonist to adjust his values to the uncivilized's one, are analyzed when taking a syntactic approach.<sup>23</sup> "The semantic approach thus stresses the genre's building blocks, while the syntactic view privileges the structures into which they are arranged."<sup>24</sup> Following Altman, a combination of both a semantic and a syntactic approach devise a strong methodology to analyze genre thoroughly.<sup>25</sup>

## 2.1 Semantic analysis

My research will not focus on a genre, but rather a cinematic wave. Therefore, Altman's model for approaching genre needs to be adapted to cinematic new waves. Altman's semantic approach can be followed without any significant adjustments. In this study, I semantically analyze four of Lanthimos' films by pointing out which elements, easily identifiable as Greek Weird Wave, are shared amongst them. Altman uses a very big case, with a broad spectrum of films to do a genre analysis.<sup>26</sup> My case is much smaller with only four films. This allows me to go into more detail on my semantic and syntactic analysis. Therefore my semantic analysis will not only include a list of recurring elements, but rather a more detailed contextualization of these elements over the course of the four films. In order to find these themes and aesthetic style elements, I have segmented all films and taken note when a theme or stylistic element occurs. This segmentation can be found in the appendix. In this chapter, I will be discussing these reoccurring themes and aesthetic style elements within the Greek Weird Wave.

### 2.1.1 Themes

Varmazi claims that all Greek Weird Wave films thematically deal with contemporary topics.<sup>27</sup> However, Yorgos Lanthimos has argued that there is no "movement" or new wave and that it is just different filmmakers making films in different styles.<sup>28</sup> I would agree with Varmazi and argue that it is hard to deny that these films do not carry similar characteristics and recurring aspects. An often-addressed theme that recurs in the Greek Weird Wave films is that of absurdism and

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<sup>23</sup> Ibid. 11.

<sup>24</sup> Ibid. 10.

<sup>25</sup> Ibid. 11.

<sup>26</sup> Ibid. 11, 13.

<sup>27</sup> Ibid. 42.

<sup>28</sup> Joshua Chaplinsky, "Yorgos Lanthimos is not the Leader of the Greek New Wave: An Interview with the Director of Alps and Dogtooth," *Screenanarchy*, July 13, 2012, <https://screenanarchy.com/2012/07/yorgos-lanthimos-is-not-a-prude-an-interview-with-the-director-of-alps-and-dogtooth.html>; Varmazi, "Weirdness of Greek Cinema," 42.

weirdness. Varmazi explains “the absurd” as an umbrella phrase for the nonsensical and illogical. Absurdism takes something strange and then attempts to rationalize it, even though this is not possible. Varmazi further argues that Greek filmmakers try to approach contemporary topics, like the current financial and sociopolitical state of Greece, through the absurd.<sup>29</sup>

Another recurring theme throughout Greek Weird Wave films is that of family, claim both Metzidakis and Varmazi. They argue that family is a vital part of Greek society, and thus a logical theme throughout these films. Family is used in the wave films as a tool to reflect and critique systematic deception, disloyalty and nonsense.<sup>30</sup> Closely related to the theme of family is the recurrence of an identity crisis. Varmazi describes this crisis based on examples of several contemporary Greek films.<sup>31</sup>

Galt argues that another recurring theme is the use of non-human animals. In her essay Galt takes *Kynodontas* (2009) as an example and argues that even though the animals in that film (cats and dogs) play a small role, they are still a vital part of the plot. She continues by saying that animals are used to illustrate hierarchies and social relations of power in the films.<sup>32</sup> Galt claims that the role of animals in contemporary Greek films goes much further than just being a metaphoric figure, by arguing that animals take on a crucial role in how the film articulates its political agenda.<sup>33</sup>

## 2.1.2 Aesthetic style elements

Apart from similarities regarding themes within Greek Weird Wave films, there are also some notable recurring aesthetic style elements. Varmazi argues that Greek Weird Wave films often have very little to no musical score in them. By doing so, the film draws attention to the diegetic sounds of the film, which are often very industrial sounds, such as cars or machinery that in most other films would not be noticeable. This connects directly to the cinematic styles used in this wave, claims Varmazi. The films generally show a vast urban landscape of factory sites and form a habitat to study strange creatures. Furthermore, she argues that Greek Weird

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<sup>29</sup> Varmazi, “Weirdness of Greek Cinema,” 47-48.

<sup>30</sup> Ibid. 43; Metzidakis, “No Bones to Pick,” 368-369.

<sup>31</sup> Varmazi describes the films of Filippos Tsitos *Plato’s Academy* and *Unfair World*. These films both follow characters that deal with identity crises. In *Plato’s Academy*, the protagonist’s lost brother reappears, after which the protagonist tries to reassure himself who he really is. In *Unfair World*, a police officer tries to fight for justice in a world he knows is not just. Furthermore, Varmazi uses the example of *Attenberg* by Rachel Tsangari, about a young woman maturing and facing the death of her father.

<sup>32</sup> Galt, “The Animal Logic,” 7.

<sup>33</sup> Ibid. 9.

Wave films are often set in Athens. Contrary to most films set in Athens, the Greek Weird Wave films do not show the monumental side of the city with its landmarks, but rather the industrial, ugly side.<sup>34</sup>

Additionally, an aesthetic element that the new wave films share is the mechanical acting, claims Varmazi. Noticeable in many of the wave's films is the robot-like emotionless acting. Varmazi argues that this flat acting is sometimes called "performative" and is supposed to put more emphasis on the actors' bodies. Furthermore, it enhances the voice of the actor and builds up a sense of liveness in which repetition and unpredictability play a vital role.<sup>35</sup>

Another aesthetic technique often associated with art cinema is the zoom function.<sup>36</sup> David Bordwell and Kristin Thompson argue that zoom was first introduced as a medium for sports and news programs. But due to its ability to flatten the image like a painting, it quickly became associated with art films.<sup>37</sup>

## 2.2 Syntactic analysis

Additionally, to analyze the films using a syntactic approach, I will have to give meaning to the located thematic and aesthetic elements and arrange them into Greek Weird Wave structures. Altman's method was created to analyze a genre and I attempt to analyze a wave, therefore my syntactic analysis needs to go past just a contextualization of semantic elements. I will do this by conducting an analysis of art cinema structures, I will be following the "five impurities" provided by Galt and Schoonover.<sup>38</sup> These five impurities provide suggestions as how best to approach an art cinema text. In short, I will relate the semantic elements of Greek Weird Wave to the bigger phenomenon of art cinema and analyze Greek Weird Wave cinema structurally.

### 2.2.1 Art Cinema

Galt and Schoonover describe art cinema as an essential part of film culture, that goes beyond Hollywood and has been developed into a medium for critical questions about contemporary global culture.<sup>39</sup> The term "art cinema" has been used historically, to describe the difference

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<sup>34</sup> Varmazi, "Weirdness of Greek Cinema," 45.

<sup>35</sup> Ibid. 47; Afroditi Nikolaidou, "The Performative Aesthetics of the 'Greek New Wave'," *Filmicon: Journal of Greek Film Studies* 2 (2014): 34, 36-37.

<sup>36</sup> Galt and Schoonover, *Global Art Cinema*, 19.

<sup>37</sup> David Bordwell and Kristin Thompson, *Film art: An Introduction*, Vol. 10, (New York: McGraw-Hill, 2015), 171-173.

<sup>38</sup> Galt and Schoonover, *Global Art Cinema*, 7-9.

<sup>39</sup> Ibid. 3.

between commercial and aesthetic films.<sup>40</sup> Nowadays the definition of art cinema has broadened. Geoffrey Nowell-Smith argues that art cinema should be separated into two categories. On the one hand, there are “quality” films, these are larger foreign productions, such as British heritage films, which can be seen as moderately mainstream. On the other hand, we have very low-budget productions by independent filmmakers such as the French new wave films.<sup>41</sup>

A characteristic of both types of art cinema, however, is its detachment from the standard in film culture. Galt and Schoonover identify five of these detachments, or “impurities” as they call them. The first impurity is art cinema’s disinterest in both the experimental and mainstream film culture. Art cinema floats between the two, sometimes taking elements from the more experimental side or mainstream productions, but never fully taking part in one of the two. Secondly, Galt and Schoonover argue that art cinema is closely related to a geographical location. Foreign films that gain popularity in their domestic market, are often classified internationally as art cinema and their national cinema becomes canonized. The third impurity is that of art cinema’s equivocal relationship with fame and authorship. On one hand, art cinema rejects Hollywood standards and stardom. On the other hand, the authors of art cinema require known authorship over their work to assert their position in the international film branch. Fourthly, art cinema bends genres. Besides differentiating in their productions and distribution, art cinema is also unable to be successfully categorized into the genre-rubrics imposed by the film industry. Lastly, Galt and Schoonover argue art cinema to have “impure spectators”, meaning, that the spectator is expected to be emotionally affected by the film, as well as intellectually engaged. These five impurities are the essence of art cinema’s significance, according to Galt and Schoonover.<sup>42</sup>

Since art cinema is often aimed at international audiences, an important part has become its cross-cultural translatability. This translatability requires spectators to look at a film through foreign eyes, thereby expressing geographical differences and geopolitical critique.<sup>43</sup> Varmazi argues that Greek Weird Wave films were clearly aimed at international audiences, due to their European co-productions and collaborations.<sup>44</sup> As mentioned before, art cinema now is

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<sup>40</sup> Ibid. 5.

<sup>41</sup> Geoffrey Nowell-Smith, *The Oxford History of World Cinema* (New York: Oxford University Press, 1996), 575.

<sup>42</sup> Galt and Schoonover, *Global Art Cinema*, 7-9.

<sup>43</sup> Ibid. 10-11.

<sup>44</sup> Varmazi, “Weirdness of Greek Cinema,” 41.

much broader than it used to be. When a new form of art cinema is introduced and connected to a certain nationality, a so-called “new wave” is introduced.<sup>45</sup>

In order to be able to fully use the entire spectrum of these impurities, I will use Bourdieu’s model on cultural productions in the literary field in my analysis. In *The Field of Cultural Production*, Bourdieu presents a model, which clearly shows the relationships of the attributes of a piece of literature in nineteenth century France. In this model Bourdieu categorizes different types of art through qualities, such as spectatorship and the level of consecration and independence.<sup>46</sup> These attributes overlap with some of the impurities discussed by Galt and Schoonover. For example, Galt and Schoonover talk about art cinema being in the middle of the spectrum between experimental film and mainstream film. Bourdieu describes this phenomenon as well, he makes a distinction between autonomous art and heteronomous art. By autonomous art, Bourdieu means the poor, independent market that does not necessarily reach a large audience or make a big profit, but stands on its own. On the other side Bourdieu places the art that is favorable in the larger market and dominates on an economical and political level. Bourdieu sometimes calls this the difference between “art for art’s sake” and “bourgeois art”.<sup>47</sup> Bourgeois art is logically connected to a more bourgeois spectator. By this, Bourdieu means a spectator that does not have to be intellectually involved in the art piece, but simply emotionally invested. Autonomous art, on the other hand, requires a spectator to be both emotionally, and intellectually involved to completely understand the piece.<sup>48</sup>

Bourdieu also addresses art’s need for validation in his model, which he calls consecration. He makes the distinction between work with a high degree of consecration and those with a low degree of consecration.<sup>49</sup> Art pieces with a high degree of consecration require a lot of outside validation, this would be awards, critical acclaim and premieres at film festivals in the case of Lanthimos’ work. Art pieces with a lower degree of consecration, require less recognition from outside.<sup>50</sup> By referring the impurities back to Bourdieu’s model, I can get a better overview of the relationships between the different impurities. Bourdieu’s model can be found in figure 1.

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<sup>45</sup> Galt and Schoonover, *Global Art Cinema*, 13.

<sup>46</sup> Pierre Bourdieu and Randal Johnson, *The Field of Cultural Production: Essays on Art and Literature* (Cambridge: Polity Press, 1993), 311-356.

<sup>47</sup> Ibid. 321, 331, 343.

<sup>48</sup> Ibid. 327, 330, 331.

<sup>49</sup> Ibid. 320, 331-332.

<sup>50</sup> Ibid. 320.

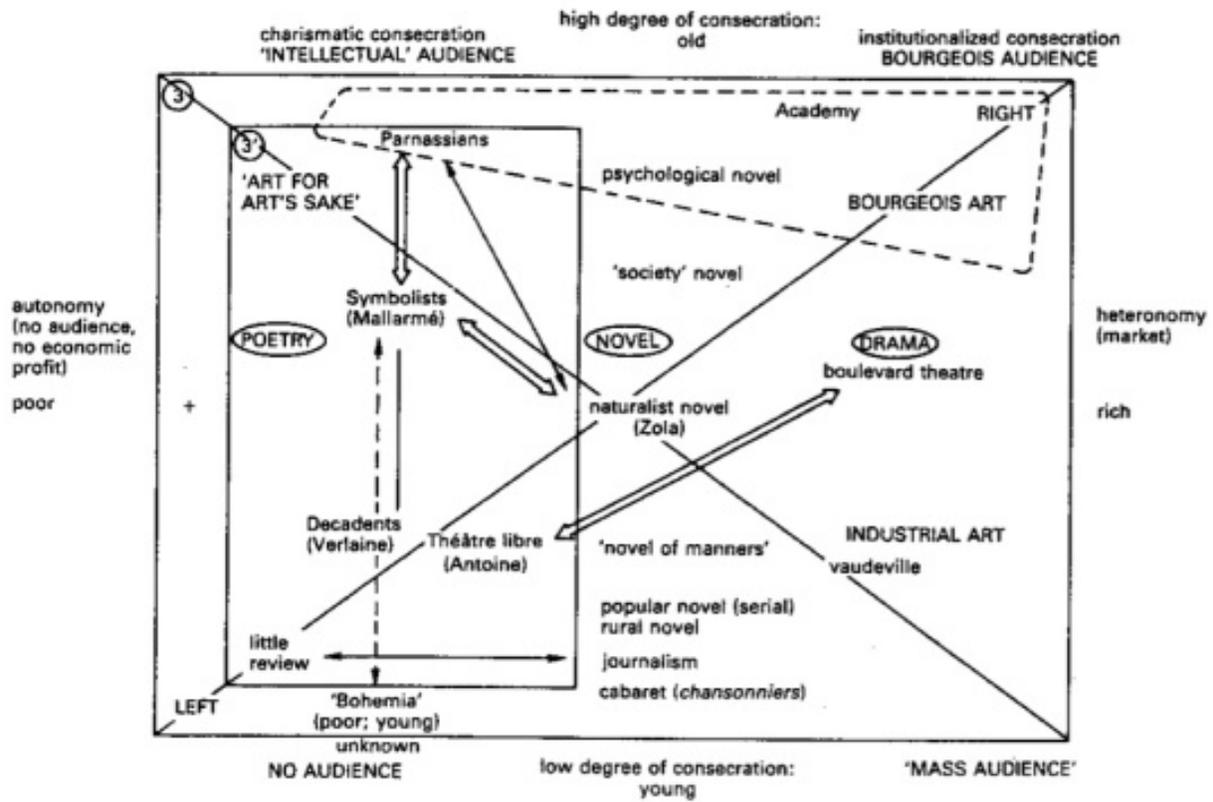


Figure 1: Bourdieu's model of the literary field in the nineteenth century

# 3. Analysis

*“I’d seriously question your depth of judgement”*  
~ The Killing of a Sacred Deer

*Said by Martin when explaining the motivation for torturing Steven’s family.*



### 3.1 Semantic analysis of themes

In this part of my analysis, I will be discussing the recurring themes that can be found in Lanthimos' films. Some of these, such as absurdism, animals and family, come from previous literature described in chapter two. Others, such as sexuality and what I propose to call a “God complex,” come from my own observations. The films will be discussed individually and comparatively using a semantic approach based on the methodology of Altman on genre studies.

#### Absurdism

The element of absurdism is easily identifiable in all four films. *Kynodontas* (2009) is set around a family of which the children have never left the house because their parents have lied about the dangers of the outside world. The whole film is set around this strange family with their unnatural ways of living. The children in the film act very juvenile and not as would be expected of 20-something people. They do not understand the meaning of basic objects, such as planes, or what words like “zombie” or “telephone” mean, and do not even understand the concept of a name. They are, furthermore, unfamiliar with the gravity of a sexual relationship.<sup>51</sup>

In *Alpeis* (2011), the absurdism resurfaces in the form of the characters' side-business. The characters in the film have founded a sort of organization that supplies substitutes for family and friends of recently deceased persons. To help with the grieving, the characters pretend to be the deceased person and act the way they would if they were still alive. The sketch-like scenes that they play with the family members are strange in themselves and range from pretending to catch their lover cheating to pretending to be in an American film.<sup>52</sup> The whole concept of the film could be seen as absurd, since this is an unthinkable occupation in the real world.

In Lanthimos' first two films, the absurdism comes from the characters in the film, as they are the ones that act absurdly. The characters have created rules for themselves that we would see as absurd. In *Kynodontas*, that is expressed in the way the family decides to live in solitude, while in *Alpeis*, that is expressed in the service offered by the organization. In *The Lobster* (2015) and *The Killing of a Sacred Deer* (2017), on the other hand, the absurdism comes from the world the characters are placed in.

In the story world of *The Lobster*, when a person is single, he/she is sent to a hotel to find a suitable partner. If the person stays single for too long, he/she is turned into an animal of

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<sup>51</sup> *Kynodontas*, 00:19:35-00:19:53; 01:01:10-01:02:08; 01:05:06-01:08:09.

<sup>52</sup> *Alpeis*, 00:48:32-00:53:57; 00:58:32-00:59:54.

their choosing. Outside of the society in which singlehood is considered an anomaly to be solved (by partnership or erasure of the single person), lives a group called the “Loners” who formed a shadow society with opposite rules. Both the loners and the staff of the hotel go to extreme measures to make everyone abide by their established rules, such as burning a man’s hand when he is caught masturbating, not helping someone out of a bear-trap, and hunting people that do not want to be part of their system.<sup>53</sup>

Finally, *The Killing of a Sacred Deer* taps into the absurdism through its general story. The son of a father who died during surgery wants to take revenge on the negligent doctor by slowly killing his family until the father kills one of them himself. The concept of a child having the power to determine the health of three other people is what makes this film absurd. However, apart from that, the characters act relatively normal and there are few individual absurd elements in the film.

In both *The Lobster* and *The Killing of a Sacred Deer*, all characters have to abide by the absurd rules of the world they live in. In *The Lobster*, the world in which the characters live has set up rules that determine what happens to single people and what happens to couples. In *The Killing of a Sacred Deer*, the characters all live in a world where people can have supernatural powers and can control other people’s health. This is also the reason why I would argue that Lanthimos’ later two films have more of a fantastical element to them. Where *Kynodontas* and *Alpeis* have realistically possible absurdism, *The Lobster* and *The Killing of a Sacred Deer* are unrealistically absurd.

## Family

The films also contain the family element. All four films revolve around either finding, taking care of, or losing a family (member). In *Kynodontas*, the entire film revolves around the lives of the family of five and their strange way of living together and taking care of their family’s safety. The father in the film goes to extreme lengths to keep his family safe, even if it means limiting their freedom.<sup>54</sup> The film, furthermore, shows the consequences of leaving the family behind. This is shown by the slaughter of the imaginary older brother, who, supposedly, lives outside

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<sup>53</sup> *The Lobster* 00:19:58-00:24:04; 00:24:04-00:27:58; 00:57:45-00:59:47.

<sup>54</sup> The children are not allowed to leave the house until their canine teeth fall out, which has already happened. The children are, thus, stuck indoors until the father deems them fit to live alone.

the house and did not adhere to the rules.<sup>55</sup> During the film, there are multiple references to enlarging the family and the importance of being a family person.<sup>56</sup>

The family elements also return in dealing with the loss of a family member. In *Kynodontas* and *The Lobster*, this is expressed through the death of a brother, while in *The Killing of a Sacred Deer* this is represented through the death of a father and eventually a son.<sup>57</sup> *Alpeis* focuses on the theme of losing family the clearest. The film shows Monte Rosa as a substitute for many different families. She plays an important part in other people's families, but when she is let go from her job as substitute, she finds out that she herself does not really have a family to go back to. The film thereby shows the importance of family and how the loss of it affects someone. *The Killing of a Sacred Deer* is, not unlike *Alpeis*, set around dealing with the loss of a family member. Martin has lost his father and wants to make the person he suspects to be responsible for his death, Steven, pay by taking away a member of his family in return. The whole film revolves around not wanting to lose a family member, but also being willing to die for the ones you love.<sup>58</sup>

*The Lobster* dedicates itself to the topic of attempting to start a new family. It shows the complicated story of having to find a partner with whom you can start a family. Furthermore, the film shows how society casts out anyone who does not pursue a traditional family and how children are used to fix unhealthy and unstable relationships.<sup>59</sup> The whole film revolves around David being forced to find a new family and the difficult journey to accomplish that. Even though the four films deal with different, yet often overlapping, parts of family, the overall theme is very prominent in all four films and persists throughout the films.

## Sexuality

Another theme that I have noticed, which is not discussed in previous literature, is the use of sex throughout Lanthimos' films. Firstly, sex is often used as a payment tool. In *Kynodontas*, the older sister has to please Christina orally, in order to get a gift from her.<sup>60</sup> In *Alpeis*, the

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<sup>55</sup> *Kynodontas*, 00:40:48-00:44:38.

<sup>56</sup> *Kynodontas*, The mother gives birth to a dog and a child 00:47:23-00:50:27; Frank Sinatra sings about the importance of family 00:55:02-00:58:14.

<sup>57</sup> *Kynodontas*, 00:40:48-00:44:38; *The Lobster* 00:48:26-00:53:42; *The Killing of a Sacred Deer*, 01:49:26-01:53:52.

<sup>58</sup> A good example of a character willing to do anything for their family is Anna, who performs manual sex on Matthew (Steven's coworker) to figure out what she has to do to save her family (01:17:36-01:20:53). Another example is Kim, who begs her parents to be the one to die and that she is willing to do anything for her family, even die (01:41:44-01:45:29).

<sup>59</sup> *The Lobster*, 00:07:42-00:10:01; 00:35:56-00:36:59.

<sup>60</sup> *Kynodontas*, 00:32:04-00:35:06.

gymnast strips down completely naked to convince Matterhorn not to tell Mont Blanc about the mistake she has made. Additionally, *Alpeis* features two cases in which Monte Rosa has to perform a sexual act as part of her job.<sup>61</sup> *The Lobster* does not have a particular scene where sex is used as a sort of payment. However, one could argue that sex and love, in general, is one's ticket out of the hotel. For example, the biscuit lady offers to have sex with David to try and persuade him to love her and to not be turned into an animal.<sup>62</sup> Finally, *The Killing of a Sacred Deer* features sex used as payment on several occasions. The most obvious example occurs between Anna and Matthew, in exchange for information about a patient, Anna provides manual sex. Anna later uses sex again to convince Steven that he should kill one of the children and not her. In this case, sex is used as a bribe.<sup>63</sup>

All the sex scenes featured in the films are emotionless and seem to fulfill a job, rather than an act of passion. This becomes especially apparent in *Kynodontas*, in which the characters performing the sexual acts are not familiar with the gravity of sexual intercourse or how it is used in the real world, except Christina. This is emphasized when the older sister has sex with her brother, a point I will come back to in the next paragraph.<sup>64</sup> In *Alpeis*, Monte Rosa has a scripted line she has been given to say when she supposedly climaxes, making it more of a sketch than a moment of passion.<sup>65</sup> In *The Lobster*, the heartless woman initially tests David to see if he finds her arousing, by grinding on his crotch. Later, she stares at him deeply to test if he truly is as heartless as he presents himself.<sup>66</sup> Even in *The Killing of a Sacred Deer*, when Anna and Steven have sex, they play out a scenario in which Anna is under an anaesthetic and thus unable to move or show emotion.<sup>67</sup> All these examples show instances where sex is had with ulterior motives than as an act of passion. Figure two shows stills from emotionless sex scenes in all four films. There is just one instance in these four films where sex is pleasurable: In *Alpeis*, Monte Rosa has sex with the former boyfriend of one of her clients, and it seems to be just because she wants to have sex, rather than any other motive.

Finally, there is the element of incest, which returns in three of the four films. In *Kynodontas*, we see the actual act of incest in which the oldest sister is forced to have sex with

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<sup>61</sup> *Alpeis*, 00:48:32-00:53:57; 00:58:32-00:59:54.

<sup>62</sup> *The Lobster*, 00:29:16-00:31:20.

<sup>63</sup> *The Killing of a Sacred Deer*, 01:17:36-01:20:53; 01:39:54—01:41:44.

<sup>64</sup> *Kynodontas*, 01:13:03-01:16:22.

<sup>65</sup> *Alpeis*, 00:48:32-00:53:57.

<sup>66</sup> *The Lobster*, 00:45:32-00:46:44; 00:47:12-00:48:26.

<sup>67</sup> *The Killing of a Sacred Deer*, 00:08:19-00:11:01.

her brother. They do not know the concept of incest and that it is wrong.<sup>68</sup> In *Alpeis*, Monte Rosa tries to convince her pretend-father, who has found happiness with his dancing partner, that she is worth keeping around.<sup>69</sup> To prove this, she moves her hand on his crotch. He denies the sexual gesture and slaps her for it.<sup>70</sup> Lastly, *The Killing of a Sacred Deer* features a scene in which Steven tells his son a story about how he used to masturbate his father until completion.<sup>71</sup> These moments are closely related to the previously discussed themes of absurdism and family. The amount of strange sexual scenes is quite high and their importance to the story is substantial. I would therefore add the strange use of sexuality as one of the key components of a Yorgos Lanthimos-film.

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<sup>68</sup> Kynodontas, 00:35:06-00:36:14; 00:50:27-00:52:00; 01:13:03-01:16:22.

<sup>69</sup> In *Alpeis*, Monte Rosa acts as the daughter of an older man, this is where she spends most of her time. It is never directly addressed if he is her real father or not, but based on their actions and Monte Rosa's fear of becoming irrelevant to the father, I would argue that he is another one of her clients.

<sup>70</sup> *Alpeis*, 01:19:43-01:23:10.

<sup>71</sup> *The Killing of a Sacred Deer*, 00:55:58-01:00:26.



*Kynodontas*



*Alpeis*



*The Lobster*



*The Killing of a Sacred Deer*

Figure 2: Sex scenes in all four films

## Animals

Animals are a theme often discussed in previous literature when talking about Greek Weird Wave films.<sup>72</sup> However, by looking at Lanthimos' films systematically with a semantic approach, it becomes clear that animals are not a common characteristic. Animals most prominently return in *The Lobster*, in which almost the entire film revolves around humans' relationship with animals and being turned into them. In this case, animals play a driving factor for every character in the film. Everyone fears to be turned into an animal and an animal can be seen in nearly every scene of the film. In *Kynodontas*, animals play a smaller role. The children fear cats, because they believe cats have killed their lost brother. Furthermore, the children learn about dogs and how to behave like them.<sup>73</sup> Overall, the children are raised as one would normally teach a pet to behave. Their punishments are harsh and they get treats when they do something right. In this sense, animals are portrayed as humans, similarly to *The Lobster*. In *The Killing of a Sacred Deer*, almost no references to animals can be found, except for the name. The name of the film refers to the Greek myth of Iphigenia. In the myth, Agamemnon, a Greek leader, accidentally kills a sacred deer, for which he is punished by the Greek Goddess of wild animals. This is a direct metaphor for the actions that occur in the film. However, apart from the name, the film features no animalistic references. Nor does *Alpeis*, in which the element of animals is completely neglected.

I would therefore argue that animals, overall, do not play a significant role in Lanthimos' work. The theory about the narrative importance of animals in Greek Weird Wave films seems to only apply to *The Lobster*. When taking *The Lobster* as a starting point, one could identify animalistic themes in the other films as well. However, when taking *The Lobster* out of the equation, animals as a theme cannot be deemed important whatsoever in Lanthimos' work.

## God complex

Another theme that I see as an important one throughout the four films, but has, similarly to sexuality, not been addressed in literature about Greek Weird Wave is that of a power complex and the lust to play God. In *Kynodontas*, this is most visible through the father of the family. He holds his family captive and is in control of their freedom. He also acts as the savior when they need help, for example, when he puts fish in the pool to then "hunt" them for his family to eat. When someone goes behind his back or does something he does not like, he lashes out with

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<sup>72</sup> Galt, "The Animal Logic," 7-28.

<sup>73</sup> *Kynodontas*, 00:40:48-00:44:38.

physical punishments, such as slapping someone with a VCR.<sup>74</sup> In *Alpeis*, this role of the power-hungry man is personified by Mont Blanc, who is the leader of the group. Mont Blanc and his operation provide a service that basically decides when a person is allowed to actually die. Even when nature takes away a human being, Mont Blanc substitutes the deceased with a new person, thereby putting himself above God. He also deals out rather harsh punishments when someone fails him, such as when Monte Rosa has lied to him on several occasions.<sup>75</sup> In *The Lobster*, there are two characters that clearly deal with this power-complex: the hotel manager and the leader of the Loners. Both of them try to control a group of people to the point where those people are no longer allowed to make important decisions on their own. In the hotel manager's case, this goes so far that if one does not behave, she has the power to turn you into an animal. Both leaders again hand out severe physical punishments, such as the Red Kiss and putting a man's hand in a toaster.<sup>76</sup> Lastly, this power complex is most clearly visible in *The Killing of a Sacred Deer*, which, as mentioned earlier, is based on a Greek myth. In the film, Martin takes on the role of the Greek Goddess Artemis, thus literally portraying a God which has the power to control other people's health. As a doctor, on the other hand, Steven is usually able to decide who lives and who dies. However, since the arrival of Martin he finds himself powerless, which in turn triggers his power complex. He is not able to save his family from Martin and beats him repeatedly for it.<sup>77</sup> The power complex can be found in all four films and is often connected to brutal, violent punishments.

In Lanthimos' first two productions, the characters seem to exhibit more of a power complex, rather than a God complex. The characters go to extreme lengths to retain and display their power, as they overcome human limits when doing so. In Lanthimos' later films, the characters seem to go beyond what is humanly possible to what is Godly possible, such as controlling the health of other people and deciding who deserves to remain a human being and who must be turned into an animal. This aspect is closely related to the evolution of absurdism in the films, as I have discussed previously, in which realistic absurdity turns into unrealistic absurdity.

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<sup>74</sup> Kynodontas, 00:52:50-00:55:02; 01:05:57-01:06:56; 01:08:09-01:09:33.

<sup>75</sup> *Alpeis*, 00:35:45-00:37:34; 00:48:32-00:53:57; 01:05:20-01:07:11; 01:17:16-01:19:43.

<sup>76</sup> *The Lobster*, 00:24:04-00:27:58, 00:55:06-00:57:04; The Red Kiss is a punishment given to an insubordinate loner that attempts a romantic relationship with a fellow loner. The lips of both loners are slit and they are forced to kiss. The film also talks about the Red-Intercourse, but this is never clearly explained, although one can imagine what this means.

<sup>77</sup> *The Killing of a Sacred Deer*, 01:25:08-01:30:28.

### 3.2 Semantic analysis of aesthetic style

In Lanthimos' two Greece-based productions, the industrial urban sounds are emphasized to the detriment of a musical score. When looking at *Kynodontas* and *Alpeis*, both films are bereft of musical score or any other non-diegetic music throughout the entire film. What can be heard, and is often emphasized, are, for example, sounds of planes crossing, trains rushing by, and general traffic sounds.<sup>78</sup> This is obviously a logical allusion to the urban setting of the films. The films depict, according to previous theory on Greek Weird Wave, an urban side of the city, which in most cases is Athens. Varmazi argues how the beautiful classical side of the city is purposefully hidden, and instead the more industrial, everyday side of the city is shown.<sup>79</sup> In *Alpeis*, this is very clearly the case. The film is set in Athens and we see the suburban life of the characters on multiple occasions. There is no reference to the classical side of the city. In *Kynodontas*, the industrial side of the city comes back every now and then, when the father goes to his job, for example. He works at a factory which is quite a grayish setting and not particularly beautiful. I would, however, make note that the largest part of the film is set in a villa-like house in a very secluded area, far away from the city. The house is rather beautiful, with a pool and a big yard, and not at all a gray, dull industrial site.

Lanthimos' later productions also do not focus on the industrial sides of the city. *The Lobster* is set somewhere in Ireland, partially in a forest, partially in a grand hotel far away from any city. This justifies the lack of urban sounds. The characters do eventually go into the city, but this is not like the factory sites that are used in *Alpeis*. *The Killing of a Sacred Deer* is set in a large metropolitan city in America. Like *The Lobster*, there is no focus on the industrial parts of the city, but rather on the more beautiful features, such as the river, the bridge and wide shots of the big city. *The Lobster* and *The Killing of a Sacred Deer* both features a musical score. In both cases industrial sounds are not really emphasized. Stills from the main setting of all four films can be found in figure three.

Based on this semantic analysis of the music and setting for these films, I would disagree with the argument that Greek Weird Wave films focus on the industrial sides of Athens and highlight urban sounds. Only *Alpeis* is set in the industrial side of the city and the films' (lack of) urban sounds are a natural consequence of the setting of the films. These later productions come equipped with a more substantial budget, which also explains the addition of an original musical score.

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<sup>78</sup> *Kynodontas*, 00:27:59-00:28:39; 00:36:14-00:38:17; *Alpeis*, 00:37:34-00:39:14.

<sup>79</sup> Varmazi, "Weirdness of Greek Cinema," 45.



Figure 3: The locations of all four film

Another aspect of Lanthimos' films that is affected by the increased budget is the camerawork. The largest parts of the films are shot using prolonged static shots. When taking a closer look at camera movements that are used occasionally throughout the films, a number of techniques stand out. *Kynodontas*, as well as *Alpeis*, feature several handheld shots. In *Kynodontas*, this usually happens when the family is outside.<sup>80</sup> In *The Lobster* and *The Killing of a Sacred Deer*, we see nearly no handheld shots.<sup>81</sup> With these two films, we do, however, see a rise in zooms and dolly shots. On several occasions, we see static shots that either zoom in or out on a certain object or character. The tracking shots in *The Killing of a Sacred Deer* are all done using a dolly. This way, the image remains static and stabilized, as opposed to shaky like the handheld shots in *Kynodontas* and *Alpeis*. A possible explanation for this change in camera movement is the budget. Dolly shots are generally more expensive, as they require means of mobilization for the camera, for which rails are often used, as well as a dolly operator. Even though there are some handheld shots, all films are shot using predominantly static and stabilized cameras.

Additionally, the casting has been affected by the increased budget, with big Hollywood names such as Colin Farrell, Nicole Kidman and Rachel Weisz as some of the main characters in Lanthimos' last two films. However, Lanthimos also includes the actors from his first two films, such as Angeliki Papoulia who plays the older sister in *Kynodontas*, Monte Rosa in *Alpeis* and the Hearless Woman in *The Lobster*, as well as, Ariane Labeled who plays the Gymnast in *Alpeis* and the Hotel Maid in *The Lobster*. By including these actors, who were originally cast from an avant-garde theatre group in Athens, Lanthimos seems to want to connect his first two films with his later films.<sup>82</sup> This can also be found in the consistent emotionless acting style that can be found in all four films. It is an acting style consistently present in Lanthimos' work. The characters are portrayed in very bland and emotionless ways. This is most prominent in the usually passionate scenes between (sexual) partners, as previously discussed. But even in heated moments, such as the disagreement between Steven and Martin in *The Killing of a Sacred Deer*, the actors' faces remain expressionless.<sup>83</sup>

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<sup>80</sup> *Kynodontas*, 00:36:14-00:38:17; 00:44:38-00:46:44; 00:47:23-00:50:27; 01:24:27-01:27:50.

<sup>81</sup> Apart from one at the end of *The Killing of a Sacred Deer* 01:49:26-01:53:52.

<sup>82</sup> "Blitz Theater Group." *Onassis Foundation*. <https://www.onassis.org/people/blitz>.

<sup>83</sup> *The Killing of a Sacred Deer*, 01:25:08-01:30:28.

### 3.3 Syntactic analysis

In this chapter, I will analyze the evolution of what it means to be a Greek Weird Wave film through the work of Yorgos Lanthimos. Central to this analysis will be Galt and Schoonover's theory on art cinema and their identified impurities in it. In order to be able to use the entire spectrum of these impurities, I will make use of Bourdieu's model on cultural productions in the literary field. In *The Field of Cultural Production*, Bourdieu presents a model, which clearly shows the relationships of the attributes of a piece of literature in nineteenth century France.

#### Experimental vs. Mainstream

I would argue that all four films land somewhere between experimental (autonomous) and mainstream (heteronomous) art, instead of being a part of either one. The subject matter of the films, for example, could be considered more on the side of the experimental film culture. The explicit sexual content and the degree of absurdism is very unique and not something that would appear in mainstream art. These alternative types of subject matter require a degree of intellectual engagement from the spectator to fully understand the story. In *Kynodontas*, Lanthimos seems to set up a regular drama. However, to be able to fully comprehend what is happening the audience is expected to accept the absurdist nature of the family. The spectator is urged to look at a realistic story through characters with morals far from those of the common viewer. The same can be said for *Alpeis*, in which the spectator sees a story that is very unusual, but possible; the story requires the spectator to identify with characters that share a different common sense. Lanthimos thereby changes the expectations one has when going to see a drama. The spectator needs to be able to look beyond classic genre conventions. *The Lobster* and *The Killing of a Sacred Deer* on the other hand, require less intellectual engagement with the genre, since these are non-realistic fantasy films. It is not uncommon for fantasy films to bend reality a little. The absurdism in these films is thereby justified by their genre. In Lanthimos' latter two films, the spectator is not urged to step away from classic genre conventions to be able to understand the film, as is the case in his first two films. Additionally, *Kynodontas*, *Alpeis* and *The Lobster* each have open endings. This is another moment in which the spectator needs to get intellectually involved with the story, since it is now up to him/her to propose a possible continuation of the story. The execution of the films and the stylistic aesthetic also contain more experimental aspects. *Kynodontas* and *Alpeis* do not feature an original musical score, this is uncommon in mainstream films. Even though *The Lobster* and *The Killing of a Sacred Deer* do have one, the musical score in *The Killing of a Sacred Deer* is eerie and unsettling, which again could not be considered common in a mainstream drama film. Furthermore, the emotionless acting style that Lanthimos applies

to his films is very experimental and something quite unique. It is very difficult to sympathize with characters that seem to have no emotions. As such, this acting style alienates the characters from the spectators, which in turn requires less emotional investment in the film and more intellectual investment.

On the other hand, one could also argue that all four films are drawn more to the heteronomous mainstream side. All films have well-structured stories with an easy-to-follow narration. Even though the subject matter is absurd, the stories are told in a chronological fashion. One could argue that *Kynodontas* and *Alpeis* are more complex story-wise due to the fact that the main absurd aspects (never having left the house, and starting an organization to substitute deceased people) have already happened and the spectator is thrown into a story of which the backstory first needs to be figured out. *The Lobster* and *The Killing of a Sacred Deer* set up the absurdism (needing to find a partner or being turned into an animal, and a family's health being controlled by a minor) gradually throughout the film, the spectator can follow the main characters as they explore the absurd with them. I would therefore argue that Lanthimos' films require less intellectual engagement over the years. The first two films require the spectator to piece together what has happened to the characters that led them to this point in their lives. With each film, less is expected from the spectator and he/she takes on a more bourgeois viewing position. Furthermore, the camera angles and movements are not common in mainstream film culture, but they are hardly experimental. The films might not reduce themselves to a simple "shot, reverse shot", but can in no way be considered avant-garde or actually experimental.

Overall, all four films fall into a grey-area between experimental and mainstream film culture, taking elements from both sides and never actually becoming part of one or the other. In the chronology of Lanthimos' films a transition is made from targeted at a more intellectual audience to bourgeois publics. This is partially due to the genre-bending of Lanthimos' earlier films, but also due to the more complex stories of the first two films. When looking at the aesthetic style elements, the most experimental sides can be found in the acting style and the (lack of a) musical score.

## **Consecration**

Galt and Schoonover also discuss an artist's conflicted relationship with fame, authorship, and positioning himself in the international film branch.<sup>84</sup> I would argue that over the course of Lanthimos' career, his films have drifted from a high degree of consecration to a lower degree of consecration. In Lanthimos' first two films, he is still trying to establish himself as a

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<sup>84</sup> Galt and Schoonover, *Global Art Cinema*, 7-8.

filmmaker, successfully so with an Oscar nomination for best foreign film straight away. The films use easy cinematography and fairly unknown actors, even in Greece. The films thereby reject Hollywood standards, such as famous actors and quick shots with a lot of camera movement. In Lanthimos' later productions he refrains from simply conforming to the Hollywood standard in aesthetic style and subject matter. Like I have discussed in the previous paragraph, subjects such as explicit sexual content and absurdism are not common in mainstream Hollywood cinema. However, Lanthimos does accept involvement from large production companies such as *A24*, *Film 4* and *Element Pictures* in his last two films. These films also feature established Hollywood actors, such as Colin Farrell, Nicole Kidman and Rachel Weisz, thereby embracing the Hollywood stardom and nudging closer towards the Hollywood standard. What remains throughout each of Lanthimos' productions is the premiering at Cannes film festival, with the exception of *Alpeis*. Cannes is known for its commitment to artistic excellence and independent films, Lanthimos keeps coming back to still receive the seal of independence (and away from the Hollywood standard).

Therefore, I would argue that Lanthimos tries to remain independent, but undoubtedly gives in when it comes to accepting Hollywood influence in his last two films. Where Lanthimos used art cinema standards, instead of Hollywood standards, in his first productions to establish his unique authorship over his work, he later embraced the Hollywood standards to remain an important member of the international film branch. With each film, Lanthimos slowly embraced the Hollywood standard more, which is not surprising considering his last films were produced by larger British and American production companies.

## Location

Galt and Schoonover argue that art cinema is connected to a geographical location. Foreign films that gain popularity in their domestic market are often classified internationally as art cinema and their national cinema becomes canonized.<sup>85</sup> Lanthimos has refrained from showing typical Greek things in his films. Even though *Kynodontas* and *Alpeis* are set in Greece, he does not show the historical side of Greece. Rather, he focuses on the everyday working-man's Greece. In *Kynodontas*, the only locations that are shown are the secluded house the family lives in, the factory where the father works, and, very shortly, the dog school and Christina's house. None of these locations are typically Greek. *Alpeis* is set in Athens, but only focuses on the outskirts and suburbs of the city, with places like the Acropolis or the Parthenon not being shown. Furthermore, the setting of the films does not play any kind of significance story-wise. Later, in *The Killing of a Sacred Deer*, Lanthimos embraces the deeply mythological side of

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<sup>85</sup> Ibid. 7.

Greek culture by retelling a myth, once again in a modern everyday setting. Even though the film is not set in Greece, this is the first time Lanthimos involves Greek-ness into his film. *The Lobster* features nothing particularly Greek, not in the story nor in the setting. Iconic Greek elements are never directly addressed in any of his films.<sup>86</sup>

However, the Greek film style is clearly visible and in all of the films. The thematic and aesthetic elements, as previously discussed, are consistent throughout Lanthimos' films. I would therefore argue that the "Greek" in Greek Weird Wave does not refer to the country the film is set in or where the production is based, but rather refers to the style of a film. Thus, Greece's national cinema becomes canonized, not based on its geographical qualities, but on aesthetic choices.

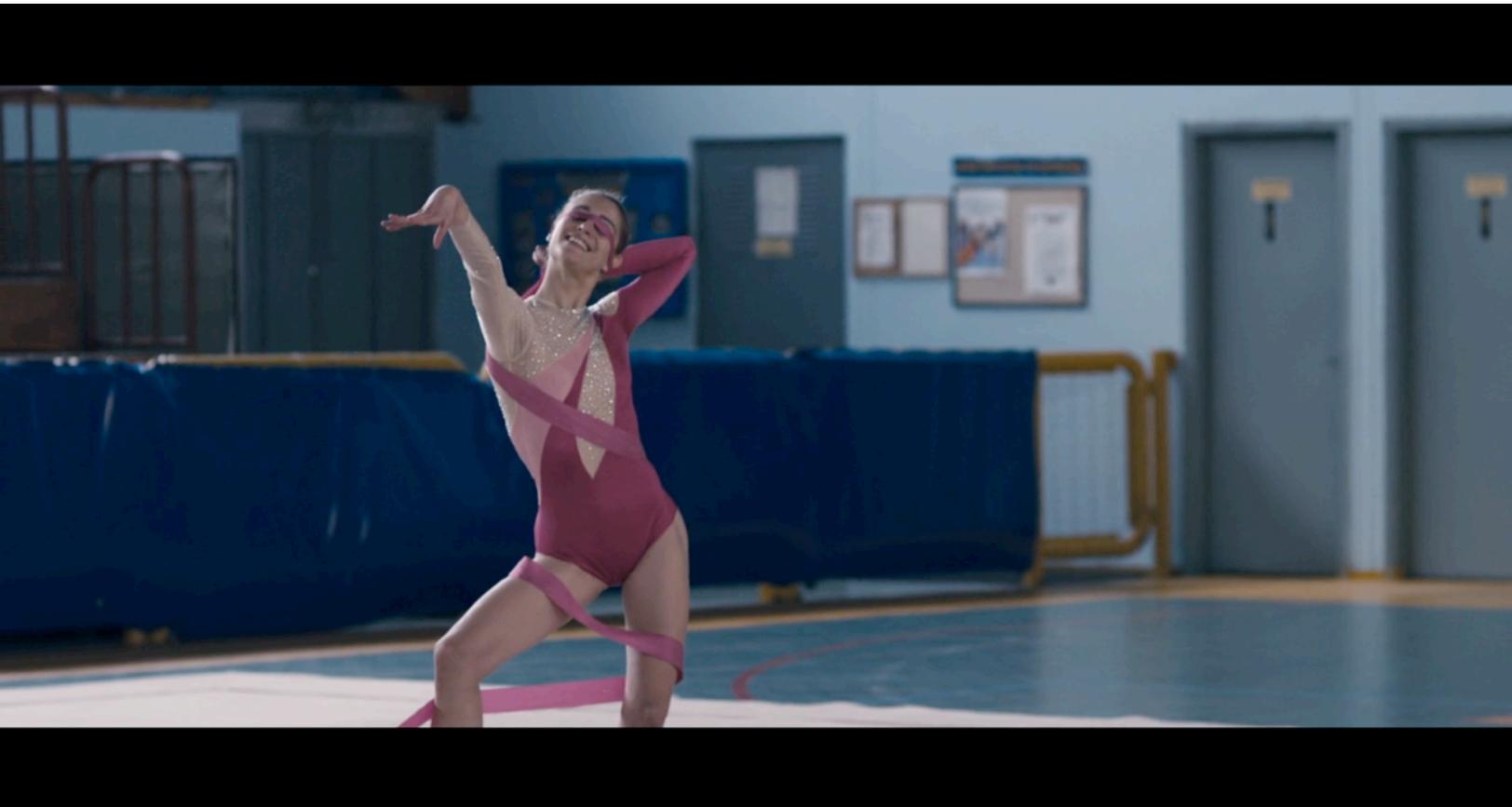
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<sup>86</sup> Apart from a short reference to a possible holiday-destination David would like to go to with his wife and children. 01:09:23-01:12:08.

# 4. Conclusion

*“The end can be a new and better beginning”*  
~ Alpeis

*Monte Rosa offering her services to a family that recently lost their daughter.*



This thesis was dedicated to answering whether Yorgos Lanthimos' films stopped being a part of the Greek Weird Wave when he transferred his productions to the United Kingdom. I have shown the advancement of the Greek filmmaker, who started making low-budget films under difficult financial circumstances, but gained popularity because of the films' style and themes. This style further developed into a new wave of cinema, called the Greek Weird Wave. After that, he was able to draw in larger audiences and make bigger films, while continuously upholding a stylistic and thematic consistency throughout the films.

When it comes to defining Greek Weird Wave films, I would argue that the "Greek" part of the name does not refer to a geographical location, but rather to an artistic style. Elements such as the strange themes that the films discuss and the unique acting style is what connects these films. The origin of the production company that has made the film is unimportant and does not even impact the story; the Greekness in Lanthimos' films was never very important. Lanthimos refused to show typical Greek locations. Therefore, I would argue that Lanthimos did in fact go on to make Greek Weird Wave films, even though they are no longer set in Greece. Nevertheless, Lanthimos has accepted a notable influence from Hollywood. This is clear from the cast of the last two films, the less intellectually challenging stories, musical score and camera movements, which are all made possible by the bigger budgets more mainstream films have at their disposal. Lanthimos wanted to engage a bigger audience with his unique film style, in order to do this he needed to pander a little to the mainstream approach of filmmaking. Thus, my results confirm my hypothesis that Lanthimos keeps making Greek Weird Wave films, even in his United Kingdom-based productions.

I have conducted a semantic analysis of recurring themes in Greek Weird Wave cinema, such as absurdism, family, sexuality, animals and God complex. Furthermore, I have semantically analyzed aesthetic style elements, such as music, setting, acting and camerawork. My analysis shows that animals do not play a vital role in all four of Lanthimos' films, in this respect I want to correct the current academic literature on common themes in Greek Weird Wave films. Other themes, such as absurdism and family, that have been previously discussed in literature by Varmazi, Metzidakis and Galt, I would deem very important parts of Greek Weird Wave cinema. The absurdism transforms over the course of the four films. In *Kynodontas* and *Alpeis*, the absurdism stems from the strange choices made by the characters in the film. In *The Lobster* and *The Killing of a Sacred Deer*, the characters act relatively normal, but the world they live in is absurd. Therefore, I would argue that the absurdism transforms from character-based absurdism to storyworld-based absurdism over the course of the four films.

Furthermore, I have identified two more themes throughout Lanthimos' films that have not been previously addressed: sexuality and characters with a God complex. By sexuality, I

mean the strange nature of the on-screen sexual relationships that the characters have. All four films feature characters having sex or making sexual advancements, in all of these cases the sex lacks any form of passion, there always seems to be an ulterior motive for the sex (apart from one moment in *Alpeis*). I would argue that the inclusion of these strange sexual relationships is part of Lanthimos' cinematic style. He is not very prude; when he acted in *Attenberg* (2010) he had to get naked. Furthermore, in *The Favourite* (2018), sexuality is important once again. Lastly, there is the theme of the God complex in some of the characters. All four films feature power-hungry characters that will do anything to retain and exercise their power. I would argue that the God complex, as well as the absurdism, undergoes a transition through the four films. In *Kynodontas* and *Alpeis*, the controlling characters are obstructed by their human limits to control the life around them, whereas *The Lobster* and *The Killing of a Sacred Deer* show characters that go beyond the human limit to exercise their power, into what could be classified as God-like powers. This includes turning human beings into animals and controlling the physical health of other humans. The occurrence of this theme in the films, I would allude to the Greek financial crisis. During the crisis, Greece was very dependent on the European Union and their independence was taken away, making them powerless. The characters in the films reflect Greece's struggle to regain power.

An often discussed aesthetic style element was the setting of the films. While conducting my analysis, I found out that the setting does not play as important of a role as previously elsewhere stated. Apart from *Alpeis*, the films show a more aesthetically pleasing setting, with a large villa, a remote hotel and modern urban landscapes. I would also argue that the sound in the four films is a logical consequence of the films' settings. A significant difference between Lanthimos' first two films and his later two is the insertion of an original musical score. I would argue that this is likely due to the increased budget for the international productions relative to his Greek productions. This would also explain the advanced camera movements in *The Lobster* and *The Killing of a Sacred Deer*. Lastly, Lanthimos has a tight cast, that overlaps with each film, from which he requests a unique acting style. This acting style requires the characters to show little to no expressions and does not change over the course of the four films.

Furthermore, my analysis shows a transition in Lanthimos' work from a more absurdist avant-garde, to a more Hollywood mainstream film style. My analysis has been conducted based on the five impurities of art cinema by Galt and Schoonover using a syntactic approach. Furthermore, I have used Bourdieu's model of the French literary field to get a firmer grip on the impurities. I have found out that Lanthimos' films land in the middle of the spectrum between experimental and mainstream films, as previously suggested by Galt and Schoonover. The films bear elements from the experimental film culture, such as the alternative acting style and

addressing topics such as absurdism and explicit sexuality. The films also bear some mainstream elements, such as the camerawork and the easy to follow narration. However, Lanthimos embraces the more mainstream style of filmmaking in his later films. The first two films are realistic dramas with absurdly acting characters, whereas the last two films show an unrealistic fantasy drama in an absurd story world. By doing so, the films fit better into the genre conventions of a fantasy film. In the last two films, the genre explains the absurdity in the films. Lanthimos used his Greece-based films to make a name for himself and establish a unique authorial signature, after moving his work to the United Kingdom he no longer needed to construct his image and worked on his professional development from rising talent to recognized author. He did so by embracing Hollywood standards of filmmaking a little more. Over the course of four films, the spectator is less required to be intellectually involved in the films and takes on a more emotionally involved role. This is partially due to the lack of genre bending in the last two films, but also to the closed ending of the last film.

For this study, Rick Altman's theory on genre study has been modified to analyze a cinematic wave. With the help of Pierre Bourdieu and Rosalind Galt and Karl Schoonover, I was able to apply Altman's genre theory on Lanthimos' work and the Greek Weird Wave. In this respect, this study has offered a starting point to indicate the possibility of reapplying Altman's theory to more than just genre. Further research could attempt to use Altman at the basis of an analysis of other new waves or cinematic categories. Due to the temporal limitations of this thesis, I was only able to take into account the films that Yorgos Lanthimos has created with his writing partner Efthymis Filippou, and not his latest production *The Favourite* (2018). In *The Favourite* (2018), Lanthimos has used a big Hollywood production company, Fox Searchlight. Further research could analyze the change from his last international co-productions, *The Lobster* and *The Killing of a Sacred Deer*, to his first Hollywood production, *The Favourite*.

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*Attenberg*. Directed by Athina Rachel Tsangari. Italy: Haos Film, 2010.

*Alpeis*. Directed by Yorgos Lanthimos. Italy: Haos Film, 2011.

*The Lobster*. Directed by Yorgos Lanthimos. France: Film4, 2015.

*The Killing of a Sacred Deer*. Directed by Yorgos Lanthimos. France: Element Pictures, 2017.

*The Favourite*. Directed by Yorgos Lanthimos. Italy: Fox Searchlight Pictures, 2018.

## 6. Appendix

### Verklaring Intellectueel Eigendom

De Universiteit Utrecht definieert plagiaat als volgt:

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens of verwijzing;
- het opnemen van een vertaling van teksten van anderen zonder aanhalingstekens en verwijzing (zogenaamd “vertaalplagiaat”);
- het parafraseren van teksten van anderen zonder verwijzing. Een parafrase mag nooit bestaan uit louter vervangen van enkele woorden door synoniemen;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
- het indienen van werkstukken die verworven zijn van een commerciële instelling (zoals een internetsite met uittreksels of papers) of die al dan niet tegen betaling door iemand anders zijn geschreven.

Ik heb bovenstaande definitie van plagiaat zorgvuldig gelezen en verklaar hierbij dat ik mij in het aangehechte MA-eindwerkstuk niet schuldig gemaakt heb aan plagiaat.

Tevens verklaar ik dat dit werkstuk niet ingeleverd is/zal worden voor een andere cursus, in de huidige of in aangepaste vorm.

Naam: Jan Luca Eikelbeck

Studentnummer: 6859054

Plaats: Rotterdam

Datum: 18-04-2021

Handtekening: 

Segmentation Kynodontas

Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic style			Additional notes		
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting		Long Takes/Zoom	
00:00:00-00:03:22	1	Introduction		The children are all in underwear in the bathroom, playing a recording which teaches them new words. They listen carefully. After the recording is over the younger daughter proposes to play a game, who can keep their hands under the hot water the longest. They discuss the rules and name of the game.	Grown adults still get taught words and play juvenile games.	The children are homeschooled, but in a very bad uneducative way				x	Very long take of the youngest daughter.		
00:03:22-00:04:37	2	Car		Christina is wearing a blindfold and driven somewhere, she is wearing a security uniform. There is a man in the car (not seen, just heard). The two talk about music and the man asks her if she has washed herself.				Greek song - No Score			x	Very long shot of Christina.	
00:04:37-00:05:14	3	Arrival		The man drives through a restricted private area, and goes out of the car to hang the plate back up again. They drive to a house and she takes her blindfold off.	Christina is not allowed to know where she is going				Dry lands				
00:05:14-00:07:55	4	At the house		The brother is working out and Christina comes with the father into his room. The father straightens the brother's hair and leaves (the father seems to know what is going to happen, since he straightens his hair and immediately leaves). The brother and Christina take their clothes off. Christina gives the brother a handjob and they proceed to have sex. (looks all quite normal and like they have done it a lot, because of the acting and the way the characters choose to sit), neither of them seem to really enjoy it based on their facial expression and the static camera.	The sex seems to be a mandatory act and not something any of the two parties enjoy.						x	x	Children's bed with stickers Strange sex scene
00:07:55-00:09:43	5	After sex		The oldest sister is writing in the living room. Christina talks to her about a headband. The oldest sister tells her that she traded her headband with her sister for socks and erasers. Christina doesn't stay for dinner, the two talk about food.		They trade belongings with each other					x		
00:09:43-00:10:47	6	On the sofa		The youngest sister gives Christina a glass of juice, The oldest sister and Christina are sitting on another sofa, The youngest sister sits next to them, the parents ask if Christina can be in a video. The father takes a camera and films them sitting on the sofa, the youngest sister wants to sit next to Christina. The brother wants to be in the video as well.	Adults acting juvenile	The father takes a family video					x	Very long take	
00:10:47-00:11:01	7	In the car		The father gives Christina money and she puts the blindfold back on.	A father pays a prostitute for his children.								
00:11:01-00:11:53	8	Playtime		The oldest sister and the brother fight with what looks like straws. The youngest sister cuts off body parts of a Barbie doll and screams every time she does so. We hear a tape-recording of the father asking questions, about school related questions but also specific questions about the family.	The children are only now learning about Pythagoras and still seem to have a bedtime of 11 o'clock. The sister cuts off a Barbie doll's feet while screaming.								First non-static camera movement
00:11:53-00:13:30	9	Dress up		The brother is dressing up nicely and wearing a tie. He then counts the stickers on his bed. The sisters also dress up and care about their look (they ask each other for confirmation on how they look) They then talk about "how many" they have of something.	A grown man is counting stickers and they compare them to each other.						x		
00:13:20-00:15:17	10	The Diner		The family is sitting at a dinner table, the younger sister and brother ask the father for things that they need. The family talk about stickers and the brother has the most and gets to choose the entertainment for that night. The father gives the girls a chance to gain 10 more stickers. The brother who won picks a video to watch.	Adults are trying to win stickers so they can choose what film to watch. The youngest daughter calls "salt" a "phone"	The father is the head of the house and everything goes through him. He awards his children for doing good jobs.					x		The father plays God
00:15:17-	11	The video		The family watches a video of them in the garden, the youngest sister mouths along to the video.	The children enjoy watching a video they have seen a lot already. They are a plane might fall out of the sky.								Non-static shots in the video. Strange framing, zoom is used.

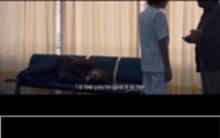
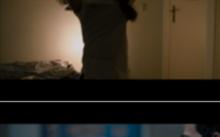
Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic style				Additional notes	
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom		
00:18:13	12	Car wash		The brother washes the car. He then stands at a fence, facing it, and says that he cleans it better than anyone. He tells the bush that he wished it could see how clean the car is, it would cry. The brother then throws rocks over the fence.	The brother is talking to a fence.								
00:18:13-00:19:15	13	The mouth wash		The brother says that it was his brother who threw rocks first. The mother tells him not to lie and the brother has to stay with mouthwash in his mouth. Until his mother tells him to spit it out.	There is another brother that no-one can talk to except through the fence.  Brother gets punished for lying by having to hold mouthwash in his mouth.		There is another brother, who is outside the house.			x		Very long shot	
00:19:35-00:19:53	14	The plane		The father drives off, and a plane flies over. The children stay in the garden. The children wish it would fall down so they could play with it.	The Children want the plane to fall so they can play with it					x			
00:19:53-00:21:12	15	Work		The father arrives at a company, he asks Christina (the security officer) if she will come over later. The father goes into the factory and into an office.	The father seems to have a very normal job and does not live in a strange world where kids stay home with their parents that long.				The father is shown working at a very grey factory.	x			
00:21:12-00:23:05	16	The sisters		The oldest sister feels sick, the younger sister "analyzes" her and gives her prescriptions on what to eat and do to feel better. Then the two play a game, they both take anesthetics and the one who wakes up first wins.			The children play together			x			
00:23:05-00:24:12	17	Work #2		The father talks to a colleague he has told the colleague that his wife is a handball champion and is in a wheelchair.									
00:24:12-00:25:10	18	The phone		The mother goes into a room locks the door and takes a hidden phone to call the father. The oldest sister is looking through the keyhole.	The phone is hidden								
00:25:10-00:27:59	19	The dog		The father wants to pick up his dog, which is being trained but he can't yet. The dog trainer says that they shape dogs the way they want them to be. The father calls the dog, but the dog doesn't respond.			The father has a dog which is being trained. The trainer talks about how the dogs are like clay and have to be molded, much like the children in the house.						
00:27:59-00:28:39	20	Water bottles		The father is by his car and cuts off the labels of water bottles				Hear the sound of a plane, which is quite noisy.				Very long take	
00:28:39-00:29:36	21	At night		The father and mother put on headphones and have sex.									Strange sex scene
00:29:36-00:31:16	22	Find the mother		The siblings are all blindfolded and walking around, they try to find their mother.	The children are playing strange games	The family is playing a game to find their mother blindly.	They have to find their mother blindly like an animal would.	French music is playing				Long takes but sometimes not static.	
00:31:16-00:32:04	23	Cake		The oldest sister is in the kitchen and cuts off two pieces of cake she then throws them over the fence.			The daughter seems to care about her brother.						

Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic style				Additional notes	
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom		
00:32:04-	24	Christina is back		Christina is sitting in front of the brother, who doesn't want to have sex with her. He is afraid she will tell his father.				Industrial sounds		x			
00:35:06	25	Christina and the sister		Christina goes to the oldest sister and tells her if she wants her headband, she has to give her oral pleasure. The sister agrees and does so.						x		Sex is used as a payment	
00:35:06-00:36:14	26	The headband		The oldest sister trades her new headband to the youngest sister if she licks her shoulder. She does	The sisters don't understand the concept of sex.	The older sister let's the younger sister lick her, since that is what Christina wanted as well. Not knowing that Christina wanted sexual pleasure and that this is not supposed to happen between family members.				x			
00:36:14-00:38:17	27	The Plane		The mother calls the father (probably) and the children play outside. The brother plays with a toy airplane. The oldest sister takes it from him and throws it out of the garden onto the street.	The children are not allowed to leave the property		The children are like animals in a cage					Handheld shots	
00:38:17-00:39:03	28	The stabbing		The brother walks back into the house where the oldest sister cuts him with a knife. She gets punished by the mother and is in her room.		The sister attacks her older brother with a knife.				x			
00:39:03-00:39:55	29	Getting the Plane back		The father gets in the car to get the plane back.	The Father needs to get into the car to go outside the house.								
00:39:55-00:40:48	30	Sleeping		The brother wakes up and is scared so he sleeps with his parents.	A grown man still sleeps in his parents' bed when he's scared	The family welcomes the child into their bed							
00:40:48-00:44:38	31	The brother's death		A cat is in the garden, when the brother finds it he looks scared, the sisters stay inside also scared. The brother kills the cat with garden-scissors (hechenschaar). The father gets a call and comes home after tearing up his clothes and covering himself in fake blood. He tells his family that their other "brother" is dead, who was at the other side of the fence and that a cat is the most dangerous animal of them all. He teaches the family how to defend themselves against a cat. They have a funeral for the dead brother.	The children don't know what a cat is and hold a funeral for their supposed brother who escaped. The father is happy that they can finally bring an end to this lost brother story.	The father prepares them for possible dangers entering the house	The cat is used by the father to justify the death of the brother, that probably didn't exist. The father scares the children about the cat. He tells the children to bark when the cat comes back			x			
00:44:38-00:46:44	32	CPR		The siblings are playing in the pool and the youngest sister teaches the others how to do CPR. They have fun while practicing.								Handheld shots	
00:46:44-00:47:23	33	Pregnant		The mother and father are laying naked on the sofa in front of the TV where porn is playing. The mother says she is pregnant with a twin. They discuss if it is triplets or a boy and a boy, but the mother persists that it is a twin (girl and boy).	It is strange that they discuss what she is pregnant with	They want to expand the family				x			
00:47:23-00:50:27	34a	Water test		The sisters are in the water swimming as the brother tells them to. When the father comes, they have to do a contest whoever can hold their breath the longest wins. The youngest sister wins and gets a sticker. A plane flies over and the mother throws a toy plane in the garden, the siblings compete for it.	The children believe that an airplane is as small in the sky as up close.	The family is expanded by 2 children and a dog		There is piano music playing, diegetic				handheld shots	
	34b	Pregnant		The father reveals that their mother is pregnant with 2 children and a dog and that they will have to share rooms soon. They don't want to share rooms and the mother says that if they're good they don't have to and if they're all good she might not have to give birth.	The parents tell their children, that their mother will give birth to 2 children and a dog. The parents use the new children as punishment for bad behavior.								

Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic style				Additional notes
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom	
00:50:27-00:52:00	35	Licking		The youngest sister licks the oldest sister's thigh and belly hoping she will get a gift.	A sister licks her sister in intimate places.	Family overstepping boundaries				x		
00:52:00-00:52:50	36	Toenails		The oldest sister goes to her father who asks how much she has slept. She then cuts his toenails.				The father is singing, diegetic		x	Tilt up	
00:52:50-00:55:02	37	The fish		The father gets back from work and puts fish in the pool. The youngest sister sees the fish in the pool and alarms her father to catch them. The father takes an harpoon into the pool to catch the fish.	The father puts fish in the pool, just so he can hunt them with a harpoon		The fish are placed in the water, for the father to catch			x		
00:55:02-00:58:14	38	The dinner #2		The father questions the children on their knowledge of the world. He asks about the prime of men and women and when you can leave the house and when you can get a car. The father then puts on an LP of Frank Sinatra, the kids think it's their grandfather, the father "translates" the song. The children dance.	The father tells the family when they are ready to leave the house and to drive a car.  The children think that Frank Sinatra is their grandfather. The father completely wrongly translates fly me to the moon.	The family wants to stay together.		Fly me to the Moon by Frank Sinatra is playing, diegetic		x		
00:58:14-01:01:10	39	Christina is back again		Christina is in the brother's room getting dressed. She tells him an elaborate dream about him and her. He tells her a dream about his mom falling into the pool. Christina goes to the oldest sister and tells her if she licks her again she will get another gift. The sister doesn't like the gift and instead want videotapes as a gift and threatens Christina to tell her father. Christina agrees to the deal.						x		
01:01:10-01:02:08	40	Zombie		The brother asks his mother what a zombie is she says it's a yellow flower.		The children and the parents lie to each other				x		
01:02:08-01:03:16	41	Watching the Tape		The oldest sister watches the video tape in the middle of the night, the father wakes up, she hides the tape just in time.						x		The father is the protector
01:03:16-01:04:30	42	Fighting practice		The oldest sister has a conversation with herself in which she seems to practice a conversation about learning to fight with her father. She then quotes lines from the movie Rocky and reenacts a fighting scene.								
01:04:30-01:05:57	43	At the pool		The oldest sister quotes lines from Jaws and scares the brother.			The sister talks about Jaws and sharks and scares her siblings					
01:05:57-01:06:56	44	Father finds out		The oldest sister brings the tapes to her father, he tapes them to his hand and smacks her with it.		The father beats his daughter hard and repeatedly				x		
01:06:56-01:08:09	45	A name		The oldest sister wants to be called "Bruce" the youngest sister doesn't understand what a name is, they practice with calling the older sister Bruce	The sister doesn't understand the concept of a name					x		
01:08:09-01:09:33	46	At Christina's		The father visits Christina and beats her with a VCR player.		The father beats Christina, still the worst thing he wishes her is a bad family with bad children.				x		

Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic style				Additional notes
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom	
01:09:33-01:10:36	47	A cat with a hammer		In the middle of the night the brother is screaming and says that the youngest sister hit him with a hammer. The sister denies it and says it was a cat with a hammer that jumped out of the window. The father punishes the brother.	The sister accuses a cat of hitting the brother with a hammer.					x		
01:10:36-01:11:33	48	Father and Mother		The father and mother mouth a conversation about how to replace Christina. The father proposes letting the oldest sister do the job. They decide to let the brother choose.						x		
01:11:33-01:13:03	49	In the bathtub		The brother is sitting in a full bathtub, he has his eyes shut. His sisters walk in naked. He feels both of them on butt and breast.	The brother has to choose with which sister he wants to sleep.	The father makes his children cross sexual boundaries.				x		
01:13:03-01:16:22	50	Brother and Sister		The mother is combing the oldest sister's hair, she has make up on as well. She then walks into the brother's room who is sitting on the bed. The brother undresses himself and the older sister (she does not look happy, nor does he). He takes her hand and shows her what to do. He then lays her down and they have sex. The older sister does not like it by the look on her face and the noises she makes. She then recites a line from a Hollywood movie.		The siblings have sex regardless of their relation				x		
01:16:22-01:16:57	51	2 little zombies		The brother is in the garden and finds 2 little yellow flowers and asks his mother if he can take the "zombies" inside.						x		
01:16:57-01:18:04	52	The sister and the phone		The oldest sister goes into the parents' bedroom and takes the phone, she plugs it in, she clicks buttons and dials numbers and hears a voice, she immediately hangs up.						x		
01:18:04-01:18:56	53	Before the party		The father announces during breakfast outside that they will have a party to celebrate their wedding anniversary. The older sister helps her younger sister get dressed and tells her she thinks her dogtooth is loosening. The younger sister tests it but it doesn't move.						x		
01:18:56-01:21:55	54	The party		The brother plays guitar and the sisters dance, the younger sister gets tired and asks the father if she can stop. The older sister keeps going and starts imitating the Flashdance dance. The mother stops it and the oldest sister sits down and eats cake quickly.			Brother is playing music, diegetic			x		
01:21:55-01:24:27	55	Tooth		The oldest sister is in the bathroom and smashed a dumbbell into her mouth. She repeats this until her dogtooth is out and she is covered in blood. She walks out of the house and gets into the trunk of the car.	The oldest sister knocks her tooth out, with a dumbbell.					x	Handheld camera	
01:24:27-01:27:50	56	The father finds out		The younger sister wants the harpoon and offers to lick her father's ear. He doesn't want to but goes into the bathroom where he finds the bloody mess and tooth. He runs out of the house leaving the car behind. The rest of the family comes after him (inside the garden still), barking and yelling Bruce!							Handheld	
01:27:50-01:28:44	57	Aftermath		The father tells the mother he'll get the dog. The brother and younger sister sleep in 1 bed together, comforting each other.		The family comforts each other						
01:28:44-01:30:04	58	The morning after		The father drives to work, the older sister is still in the trunk					Industrial factory			

Segmentation Alpeis

Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic Style				Additional notes
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom	
00:00:00-00:04:17	1	Classical Music		Gymnast is performing a dance for Matterhorn. She later says to him that she wants to perform to a Pop song. Matterhorn tells her that she's not ready. Matterhorn threatens to beat her with a bat if she talks back to him again.				Musical score, diegetic		x	Handheld shots	God complex of Matterhorn.
00:04:17-05:23	2	Ambulance		Mary is laying in the ambulance. Mont Blanc asks her what her favorite actor is.	It's strange to ask a person who is that badly hurt such banal questions.					x	Long handheld shot	
00:05:23-00:06:57	3	Mug		Monte Rosa and Monte Rosa talk about Mary that was just brought in, they go into various details about her. They then talk about mugs.						x		
00:06:57-00:08:36	4	Talking to the family		Monte Rosa tells the family of Mary that she will be fine and that they have nothing to worry about. The father gives her Mary's wristband, which she wears when she plays tennis. Monte Rosa talks about her own tennis-career.						x		
00:08:36-00:10:08	5	Coming Home		Monte Rosa comes home to "her father" who tells her that she's late. She goes straight to bed.						x		
00:10:08-00:10:37	6	Going to bed		Monte Rosa gets undressed and goes to bed.						x		
00:10:37-00:14:05	7	The name		Mont Blanc comes up with the name Alps for their group. He wants to be Mont Blanc, which is the biggest mountain, the rest can choose for themselves. He chooses Alps, because they can substitute any mountain, but can't be substituted themselves.						x	Non static shot	
00:14:05-00:18:31	8	The first Client		Mont Blanc talks to a new client, who wants a substitute for a navy captain, which Matterhorn will take the roll of.	Matterhorn is going to step in for the deceased friend of the client and pretend to be him.			Industrial sounds from a road somewhere nearby.		x		
00:18:31-00:21:31	9	The blind lady		Matterhorn and Monte Rosa visit a blind client. Of whom they play the husband and best friend.	"	Their business is stepping in for family members to help with their grieving.				x	Some handheld shots	
00:21:31-00:24:20	10	Hospital tennis		Monte Rosa and Mary play tennis, Monte Rosa throws balls at the racket Mary is holding. Monte Rosa then asks her if she is pregnant and that she shouldn't dye her hair if she is.	Playing Tennis in a hospital.					x		
00:24:20-00:26:20	11	In the dressing room		The gymnast and Matterhorn are in the dressing room. The gymnast messed up with a client and begs Matterhorn not to tell Mont Blanc.						x		Using sexuality as a weapon
00:26:20-00:29:08	12	The sea		Monte Rosa visits a client (Light Store Owner) at the sea, they speak English together. Monte Rosa has to pretend she loves the sea.	x	x			The sea, but not very sunny or beachy	x	Many handheld shots	

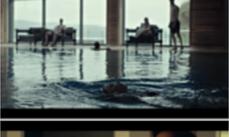
Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic Style				Additional notes	
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom		
00:29:08-00:31:10	13	Lamps		Monte Rosa and the Light Store Owner talk about her diabetes and types of lamps						x			
00:31:10-00:32:04	14	With the father		Monte Rosa spends time with her "father" who invites her to come see him at the ball.						x			The film is about losing touch with your real family and not being able to see the difference anymore
00:32:04-00:35:45	15	Mary's Death		Mary has died. Monte Rose is crying but also trying to calm the parents. She eventually offers the parents a deal in which she replaces the daughter to help with the grieving	The service they offer is strange and the timing is very weird.					Less			
00:35:45-00:37:34	16	Paycheck		Monte Rosa is lying to the Alps about Mary and tells them that she is all better. The Gymnast is hanging by her legs, repeating the sentence she said that cost her a client, as punishment. They all get their paycheck except for the Gymnast.	The Gymnast gets so heavily punished for messing up for the second time with a client.					x			
00:37:34-00:39:14	17	Barber		Matterhorn and Monte Rosa are talking. Matterhorn tells her, that his barber of 12 years has died.				Industrial street sounds	x	x			
00:39:14-00:42:29	18	Dancing		The "father" is dancing with his dancing partner to a slow song (previously a latin song was playing). Monte Rosa watches them. Later in the car she asks about his dancing and tells him it looked good.						x			
00:42:29-00:46:15	19	Being Mary		Monte Rosa is meeting Mary's parents and learning about how to be Mary convincingly. She does it well enough.	x	x				x		Some handheld shots	
00:46:15-00:47:55	20	Matterhorn about the blind lady		Matterhorn talks to Gymnast about the blind lady he is working for. He tells her about how he really likes the blind lady and that he enjoys spending time with her. He also tells the Gymnast that she wouldn't be able to perform if she was blind.					Plays in Athens, but not in the big shiny parts	x			
00:47:55-00:48:32	21	Blind practice		The Gymnast tries to do her routine blindly								Only handheld	
00:48:32-00:53:57	22	At the light shop		Light Shop Owner and Monte Rosa play out a fantasy in which they get mad at each other and make up again. The client then wants to give Monte Rosa oral pleasure, which is not allowed. Monte Rosa agrees.						x		Some handheld shots	Monte Rosa again steps over a rule, but this does not seem to have great consequences for later. Sex as a task
00:53:57-00:56:06	23	Suicidal gymnast		The gymnast hangs herself, but Monte Rose finds her just in time to help her						x		Some handheld shots	
00:56:06-00:58:32	24	Haircut		Monte Rosa talks to Matterhorn about the gymnast, he agrees to let her dance to a pop-song, if Monte Rosa cuts his hair. Monte Rosa does so.					Urban landscape of Athens	x			

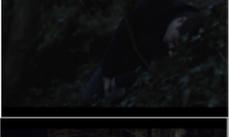
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					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom		
00:58:32-00:59:54	25	The Blind Lady Fantasy		Monte Rosa and Matterhorn are at the blind lady's house where they play out a fantasy in which the blind lady catches them mid-sex.	The fantasies requested by the clients are quite strange.					x			
00:59:54-01:01:17	26	The father with his dancing partner		The "father" is sleeping with his dancing partner from before.						x	Handheld shot		
01:01:17-01:02:17	27	The "father" and Monte Rosa		Monte Rosa asks the "father" if he would like to dance with her, he doesn't want to at the moment.			Diegetic pop music			x		Monte Rosa isn't needed by the father anymore because he now has the dancer, she feels useless.	
01:02:17-01:03:11	28	At Mary's House		Monte Rosa is pretending to be Mary, Mary's father asks her to stay a little bit longer, she does.						x			
01:03:11-01:05:20	29	Charades		The Alps wait for Monte Rosa, who is late. They play a sort of charade-like game. In which they act like people they could substitute. The gymnast goes first and acts like Prince, the others tell her that she can't substitute him, since Prince isn't dead.						x			
01:05:20-01:07:11	30	Mont Blanc and Monte Rosa		Mont Blanc confronts Monte Rosa with missing their meeting yesterday. Monte Rosa lies that she was at the hospital. Mont Blanc can't find his cup.						x	Many handheld shots	Monte Rosa keeps on lying	
01:07:11-01:09:29	31	Following		Mont Blanc follows Monte Rosa to the house of Mary, about which she has been lying.					x			Monte Rosa is caught	
01:09:29-01:10:49	32	Mary and her boyfriend		Monte Rosa plays out a script from Mary's parents in which she meets Mary's boyfriend and gets caught by her parents.	The scripted fantasies	They want to go through the fun stuff, but also the difficult things.		Loud diegetic music		x			
01:10:49-1:14:14	33	Monte Rosa and her Boyfriend		Monte Rosa asks Vasilis (the boyfriend) to go back to her place, she goes to the "father" and they have sex.				Loud diegetic music		x			
01:14:14-01:16:18	34	Dinner with "father"		Monte Rosa is having dinner with her "father" she talks about Vasilis and how great they are together.						x			
01:16:18-01:17:16	35	Mary's substitute's substitute		Monte Rosa wants to visit the Mary family, but Gymnast is already there pretending to be Mary. Monte Rosa leaves.						x			
01:17:16-01:19:43	36	The confrontation		Monte Rosa meets with Mont Blanc, who holds an object which when turned red, signals that Monte Rosa is not to be trusted. He stares at the object for a long time, then beats Monte Rosa with it. It therefore turns red and Monte Rosa is thrown out of the group.						x			



Segmentation The Lobster

Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic style				Additional notes
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom	
00:00:00-00:01:53	1	Donkey		A woman drives out in the rain and shoots a donkey, then returns to her car.		She is shooting a possible family member or friend.	She is shooting a donkey, who probably used to be someone she knew.		non-urban landscape		x	
00:01:53-00:03:11	2	Divorce		David gets the news of his wife having left him. He takes his brother (dog) back to the hotel.				Classical music score	Urban landscape	x	x	Voice over
00:03:11-00:05:12	3	Reception		David checks-in to the hotel. He has to answer questions about his sexuality and his previous relationships.	When you are no longer in a relationship you have 45 days to meet someone, otherwise you get turned into an animal, like his brother before him.	His brother is not allowed to go with him, only in the room		Musical score		x	x	Fantasy element, not just absurd.
00:05:12-00:06:24	4	Belongings		David gets his equipment for his stay in the hotel.					non-urban landscape	x	x	
00:06:24-00:07:42	5	The room		David is in the room. His rifle with the tranquilizer darts are shown and he sees the caught loners.	They are obligated to find people who choose to be alone and shoot them. If they do so successfully they are allowed to stay longer, before being turned into an animal.	The world has to live in pairs and is not allowed any loners.		Musical score		x	x	The whole world has to function by the laws of the hotel. In the other films, the world was normal and the people weird.
00:07:42-00:10:01	6	Handcuffs		The hotel manager visits David and explains the rules of the hotel. David chooses to become a Lobster, if he is to fail to find a partner during his stay. The hotel manger handcuffs one of his hands, so he realizes how much easier the world is if there were two of each.	x		Animals is a sort of punishment.			x	Slow zoom	
00:10:01-00:10:38	7	One-handedly		David wants to go to bed, but struggles to do everything one-handedly.						x		
00:10:38-00:12:51	8	Breakfast		David is having breakfast. He observes the people around him and gets asked to go on a walk by 2 other guests at the hotel.				Musical score		x		
00:12:51-00:13:28	9	Yachts		David, John and Robert go outside to look at the yachts. Robert is confident he'll make it there someday, it is the last step before being let out of the hotel.					non-urban landscape	x		
00:13:28-00:15:39	10	Defining characteristic		The new members of the hotel tell the other guests their defining characteristic and do a sort of introduction. John's defining characteristic is that he has a limp.	That people have to have a matching defining characteristic to be able to be with each other.					x		
00:15:39-00:19:58	11	Dancing		The hotel has gathered for a dance. David dances with the nosebleed girl who bleeds on David's shirt. John and Robert dance too (biscuit lady and heartless woman)				Diegetic and non-diegetic music		x	Slow motion	
00:19:58-00:24:04	12	The Hunt		David and the rest of the hotel go on a hunt. The heartless woman catches 4 loners, David catches non.			The loners are hunted like animals.	Non-diegetic song	In the woods	x	Slowmotion, some zooms, some handheld, but still quite static. Quite quickly cut together.	Violence

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					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting		Long Takes/Zoom
00:24:04-00:27:58	13a	Hotel lesson		The hotel gets taught the benefits of living together by a performance of the staff playing out a dinner scenario.						x		
	13b	David and the maid		The maid rubs her bottom over David's crotch to further motivate him to keep looking for a partner. She counts the time it takes him to get erect, the quicker the more motivated he is.	It is strange what the staff does to motivate the guests.			Musical score		x		
	13c	Robert masturbates		Robert gets punished for masturbating, which is prohibited. He has to put his hand in a toaster.				Musical score		x		Extreme physical punishments.
00:27:58-00:29:16	14	David talking to his friends		David is talking to Robert and John. John tells them how the people are turned into animals. Robert doesn't believe him, David does.						x		
00:29:16-00:31:20	15	David and the Butter Biscuit Lady		David and the Biscuit lady are sitting on the bus going for the hunt. The lady asks about Bob (the dog/brother) and gives David biscuits for Bob. She then offers to have sex with David if he'd like to. If she wouldn't find a partner soon she would throw herself out of a window.				Musical score		x		
00:31:20-00:32:46	16	Shooting practice		The three friends are waiting for target practice. They talk about which animals they want to be. John ridicules the choices of Robert and David. They get into a fight.						x		
00:32:46-00:34:51	17	Swimming		The nosebleed girl is swimming. John jumps in too, he talks about swimming with her. A little later he has a nosebleed and lies about getting them all the time. David watches it happen.				Musical score		x	Slow zoom	
00:34:51-00:35:56	18	Lying bleeder		David confronts John about the lying. David agrees that it is a good plan.						x		
00:35:56-00:36:59	19	A new couple		The hotel celebrates John and the Nosebleed girl.		Forced family, when something goes wrong they are assigned children.		Musical score		x		
00:36:59-00:38:47	20	Talking to the friend		David talks to the Nosebleed girl's best friend. they talk about hair.						x		
00:38:47-00:40:39	21	Last day		Nosebleed girl's best friend gets to choose how she wants to spend her last day. Nosebleed girl reads her a letter she has written for the occasion, he best friends slaps her and chooses to watch Stand By Me alone.						x		
00:40:39-00:41:15	22	Biscuit Lady phone call		The Biscuit Lady calls David, he doesn't pick up the phone. She will call back later.							Zoom Out	

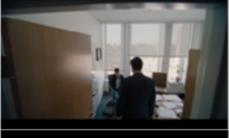
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00:41:15-00:43:33	23	Biscuit Lady suicide		The biscuit lady jumps out of the window, but doesn't die. David chooses to make advancements on the Heartless woman. They talk about making the biscuit lady suffer.				Musical score		x	Zoom in	Failed attempt to kill herself
00:43:33-00:45:10	24	Test		The heartless woman pretends to choke on an olive. David doesn't help her. It turns out to be a test and they become a couple.				Musical score		x	Zoom in	
00:45:10-00:45:32	25	Double room		David and the heartless woman get the keys to the double room								
00:45:32-00:46:44	26	First night		David spends his first night with his new partner. She rubs his crotch and they go to bed.				Musical score		x		
00:46:44-00:47:12	27	The kid		David and his partner bump into John and his family, now with a child. The child goes to hug David. David denies the hug and kicks the girl.				Musical score		x		
00:47:12-00:48:26	28	Sex with the new partner		David and his partner have sex, she asks to look at him. David leans in for a kiss, but retracts quickly				Musical score		x		Emotionless sex
00:48:26-00:53:42	29	Dead brother		The heartless woman wakes up David and tells him that she killed his brother. David tries to stay strong, but gets caught crying anyway. David and his partner leave to go to the hotel manager for David's punishment. David punches the woman and runs away, with the help of the maid he hides in a room and shoots his partner with a tranquilizer gun.			An animal's death sets the rest of the story in motion	Musical score		x	Some handheld shots, made to look static Slow zoom	brutal violence This is what sets off the other events following
00:53:42-00:55:06	30	Running		David runs away from the hotel and hides in the woods.				Musical score	Non-urban landscape	x		
00:55:06-00:57:04	31	A new loner		David is found by Loner Swimmer and brought to Loner Leader. She introduces him to their lifestyle and explains the rules. He is not allowed to flirt with anyone or he will be punished.	They are the complete opposite but members are not allowed to be together			Musical score	"	x		
00:57:04-00:57:45	32	Truffle pig		The loner leader takes a pig out to find truffle.			Using an animal's skills to find food.	Musical score	"	x		
00:57:45-00:59:47	33	Shortsighted woman		The narrator is revealed to be a shortsighted woman who likes David. She talks about a dream she had in which they lived together and got attacked. Meanwhile they are practicing a sort of hide and seek. Someone gets caught in a trap. He has to free himself, without the help of anyone. The rest of the loners leave			Even the loners want to be part of a family. Being alone means digging your own grave.	Musical score	"	x		
00:59:47-01:04:32	34a	Robert and David in the woods		David runs into Robert, who is on the hunt. First he tries to be really nice to him by telling him that he is his best friend. But when Robert still decides to shoot him David start throwing insults at him. Eventually the shortsighted woman helps David and stabs Robert in the leg. David steals all his belongings.			Shortsighted woman wants a rabbit as compensation	Musical score	"	x	A couple of slow zooms	

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	34b	The maid and the leader		The maid meets up with the leader of the loners. She gives them a keycard and a lot of other things. The maid tells her that she wants to become a loner as well.					"	x		
01:04:32-01:05:38	35	Rabbit		David hunts for rabbit to give to the shortsighted woman. She talks about how she would prepare the rabbit. David tries to apply the balm to his back.				Musical score	"	x		
01:05:38-01:09:23	36	Trip to the city		The four go into the city for the first time. They have to pretend to be couples. They go shopping in a mall. When the shortsighted woman is gone for a little, a police officer comes up to David and asks to see his marriage certificate. Shortsighted woman rescues him.	You need a marriage certificate to leave the house.			Musical score	Urban landscape	x		Lots of slow motion
01:09:23-01:12:08	37	Meeting the leader's parents		David discovers that the shortsighted woman is shortsighted. He is excited. The group goes and visits the leader's parents. She has told them that she works a lot and that that is the reason she is not in the city often. David talks about "his wife" and about how he loves her so much and would like to go on vacation with her.					"	x		
01:12:08-01:13:34	38	Balm		David and the shortsighted woman talk about their shortsightedness and she offers to rub balm on his back.					Non-urban landscape	x		
01:13:34-01:18:43	39a	The hotel manager		The three (except David) go to the hotel manager's room and bind her. They then ask her husband if he wants to live or if he would let his wife live. He chooses to shoot his wife, but the gun is empty. They all leave.		They are trying to ruin families, by disrupting them a little.		Musical score		x		
	39b	The yacht		David goes to the yacht where John is and spills John's secret over his bloody nose. John tells him to leave.				Musical score		x		
01:18:43-01:19:57	40	Electronic Music		Everyone is celebrating by dancing on their own to electronic music. David doesn't because his leg is sore. The leader tells David that he should think about digging his own grave soon, because no-one is going to do it for him.	Strange that they have to dig their own grave.			Diegetic electronic music	Non-urban landscape	x		
01:19:57-01:22:43	41	Jealousy		David sees the swimmer leader give shortsighted woman a rabbit and gets jealous. He wants to know if he is shortsighted too, and starts attacking him.					"	x		
01:22:43-01:24:08	42	Dancing together		David and the shortsighted woman dance together and eventually kiss.				Diegetic pop music	"	x		
01:24:08-01:25:03	43	The code		Shortsighted woman explains the code they use to try and communicate.	Grown people are not allowed to decide whether they want to be together or not.			Musical score	"	x	Slow motion	God complex
01:25:03-01:27:22	44	Too far		David and the shortsighted woman go to the leader's parents again. Who play them music. David and the shortsighted woman start passionately kissing. The leader cuts them off.					Urban landscape	x		

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					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting		Long Takes/Zoom
01:27:22-01:29:02	45	Found the notebook		The maid has found the notebook of shortsighted woman in which she describes her relationship with David and their plans to leave the woods. The leader takes the notebook and says she'll deal with it.					Non-urban landscape	x		
01:29:02-01:31:08	46	Digging your grave		The leader makes David dig his own grave and lay in it and cover himself with soil.					"	x		
01:31:08-1:33:41	47	The surgery		The leader has scheduled a surgery that will make the shortsighted woman see clearly. She is hesitant, but afraid to deny the gift. The doctor blinds her. The leader is happy.	Going to these extreme measures to stop two people from being together.			Musical score	Urban landscape	x		
01:33:41-01:35:52	48	Killer		Shortsighted woman is standing with a knife threatening to kill the leader. The leader tricks her by throwing the maid at her. She kills the maid and the leader pretends to be dead. However she stands up again and helps the shortsighted woman to get back to camp.				Musical score	Non-urban landscape	x	Zoom	
01:35:52-01:37:58	49	Confession		The shortsighted woman confesses to David that she has been blinded, after unsuccessfully trying to lie to him. David is mad, but optimistic that they will find a way.					"	x	Slow zoom	
01:37:58-01:40:57	50	Commonalities		David and shortsighted woman try to find anything else they have in common, but sadly can't find any. Meanwhile David gives her objects to feel and guess what it is.	Absurd that they have to find something in common.			Musical score	"	x		
01:40:57-01:42:54	51	The proposal		David proposes an idea to shortsighted woman which they will execute the next day. She agrees.					"	x		
01:42:54-01:45:50	52	Running away		David knocks out the leader and ties her and lays her in his grave so the dogs can eat her. He and shortsighted woman flee. They hide from a bus, go into the city and go to a restaurant.				Musical score	Urban landscape	x		
01:45:50-01:53:45	53	In the restaurant		David looks at her one last time, then asks for a knife and fork. David leaves with the knife to the bathroom, to blind himself. Shortsighted woman waits in the restaurant. David is shaking when he attempts to stab his eyes.					Credit song	x		Open ending

Segmentation The Killing of a Sacred Deer

Timestamp	Scene Number	Name scene	Shot in scene	Description scene	Themes			Aesthetic style				Additional notes
					Absurdism	Family	Animals	Music	Urban Landscapes in Athens	Mechanical acting	Long Takes/Zoom	
00:00:00-00:03:24	1	Surgery		A surgery is being prepared. The result of the surgery is shown in which Steven takes off his bloody clothes.				Musical Score			Zoom out	First film with names for all its characters.
00:03:24-00:04:14	2	Watch		Steven talks to his colleague about buying a new watch.						x	Dolly out	Name of the film refers to a "dear" since Steven has to sacrifice someone, usually an animal, thus a deer.
00:04:14-00:05:37	3	Restaurant		Steven meets up with Martin in a restaurant. Martin has something to eat						x	Dolly in & zoom ins	
00:05:37-00:07:03	4	Gift		Steven gives Martin a watch as a gift. Martin is happy with the present but would've preferred a leather strap.				Musical Score	Urban landscape	x	Dolly and zoom in	
00:07:03-00:08:19	5	Dinner and hair		The family is having dinner. The children ask if they can go to a party. Steven tells Bob to get a haircut, which he promises he'll get.		They seem a normal, if slightly rich, family.				x	Zoom in	
00:08:19-00:11:01	6	General Anesthetic		Steven and Anna are getting ready for bed. Anna pretends to be on an anesthetic while David gets ready to have sex with her.	Strange sexual fantasy					x	Dollies and zooms	Strange sex scenes.
00:11:01-00:13:16	7	Martin at the hospital		Martin comes by the hospital to show the new strap for his watch. Martin urges him to not come by unannounced. When his colleague comes, Steven lies about who Martin is.						x	Dollies and zooms	
00:13:16-00:14:38	8	Getting ready		Steven is practicing singing with Kim. He applauds her improvement. Bob is brushing his hair, he is told to water the plants but Anna has already done it.						x	Dollies and zooms	
00:14:38-00:17:00	9	Award ceremony		Steven and Anna attend a ceremony for doctors. David gives a speech. Later we find out that he doesn't drink. Anna tells him they should leave early since he has surgery in the morning.						x	Dollies and zooms	
00:17:00-00:18:25	10	Dinner invitation		Steven offers Martin to come by his house some day to meet his family.				Musical Score	Urban landscape	x	Dolly shots	
00:18:25-00:22:30	11	Martin at the house		Martin comes by the house, he comes bearing gifts for the children. He talks to the children about their interests and shows Bob the hair under his arm.				Musical Score		x	Dollies and zooms	
00:22:30-00:23:52	12	Walk		Martin and Kim go outside. Kim sings Burn by Ellie Golding.				Kim sings a pop song			Dollies and zooms	

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00:23:52-00:24:57	13	Back at the house		Martin and Kim are back. They all talk about how nice the house and the neighborhood is. Martin talks about his house, and how it is less nice.						x		Dollys and zooms	
00:24:57-00:26:30	14	Martin's invitation		Anna talks about how nice Martin is. Steven agrees. Steven lies about how his father died. Then Martin calls Steven, he thanks him for everything and invites Steven to come over for dinner the next day.		Lying to your family		Eary musical score		x		Dollys and zooms	
00:26:30-00:31:18	15	Dinner at Martin's house		Martin comes over to Martin's house to eat. They later watch a movie together. While they are watching a movie, Martin leaves to go to bed. Martin's mother compliments Steven and later starts licking his hand.	Strange sexual preference.			Eary musical score		x		Dollys and zooms	
00:31:18-00:35:47	16	Heart ache		Martin comes by Steven, because he has pain in his chest. Steven tells him not to worry, but agrees to do some tests. Martin asks about Steven's chest and armpit hair. He then tries to sell Steven on having dinner with him and his mother again. Steven does not want to and denies the invitation.				Eary musical score				Dollys and zooms	
00:35:47-00:38:07	17	Barbecue		Steven is having a barbecue with his wife and coworker. They are preparing fish. Martin calls and tells him he's waiting at the diner for him. Steven says he can't go. Martin doesn't understand.				Eary musical score				Dollys and zooms	
00:38:07-00:39:55	18	Kim is home		Kim comes home from choir practice. She got a ride from Martin. Steven calls Martin, but he clicks him away.								Dolly shots	
00:39:55-00:41:09	19	Bob's legs		The family is in the kitchen getting ready for work and school. Bob is not there yet. Steven goes up to his room to get him. Bob can't move his legs, that's why he's not downstairs.								Dollys and zooms	
00:41:09-00:44:11	20	Bob at the hospital		Steven and Anna bring Bob to the hospital. He gets examined and is completely fine. He can walk again, while walking out of the hospital, he falls again.				Ominous musical score				Dollys and zooms and pans	
00:44:11-00:45:53	21	More scans		The hospital does a bunch more scans and tests, but can't find anything wrong with Bob.				Ominous musical score				Zoom	
00:45:53-00:47:35	22	Kim comes home		Kim is brought home by Martin again. Anna is watering the plants outside when she arrives.				Ominous musical score				Zoom	
00:47:35-00:51:27	23	Martin visits Bob		Martin comes by the hospital to visit Bob. He wants to talk to Steven. They sit in the cafeteria and Martin tells Steven that because Steven killed his father, he now has to kill someone from his own family. If he doesn't all of his family members will die slowly.	A 16 child can control the health of an entire family.	Revenge, Steven has to kill someone from his family.		Ominous musical score				Dollys and zooms	
00:51:27-00:53:00	24	Doughnuts		Steven wants Bob to eat the doughnuts Anna has brought. Bob refuses. Steven gets mad at Bob.				Ominous musical score				Dolly	

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00:53:00-00:55:58	25	Martin and Kim		Martin and Kim are sitting in a chair. Kim takes her clothes off and lays on the bed. Martin needs to leave. Kim becomes very insecure, but Martin tells her that she shouldn't worry.								Zooms		
00:55:58-01:00:26	26	Not an act		Steven and Anna are in a meeting with other doctors, discussing the possible reasons for Bob's symptoms. Steven gets mad at Anna because she says it's psychological, and redoes tests again. He then throws bob on the floor and urges him to walk normally. He then asks Bob if what he is doing is just an act. He plays a game in which he tells a secret and expects bob to do the same. Steven tells a secret about masturbating his father. Bob doesn't have a secret.		Overstepping sexual family boundaries							Dollies and zooms	Strange sex with family member.
01:00:26-01:01:21	27	Anna visits Steven		Anna comes by Steven, she brings him a clean shirt and reassures him, that it will all be fine.										
01:01:21-01:02:17	28	Kim collapses		Kim is at choir practice and suddenly falls to the ground.				Diegetic singing. Ominous Musical Score.						
01:02:17-01:03:25	29	No food		Anna is crying. Steven is trying to feed Kim, but she doesn't want to eat.										
01:03:25-01:05:17	30	Martin isn't home		Steven goes by Martin's house and yells at the door.									Zooms	
01:05:17-01:06:49	31	Steven confesses		Steven tells Anna about Martin. Anna asks how his father died, and if Steven had been drinking. He had, and he defends himself by saying that a surgeon can never kill a patient.					Urban landscape					
01:06:49-01:11:45	32	Kim stands up		Anna is in the room with the children. Kim gets a call from Martin, who tells her to stand up and walk to the window. Suddenly she can. Bob tries as well, but he falls out of bed. Anna gets mad at Kim and confiscates her phone.	Martin is really the one doing this to them.								Dollies and zooms	
01:11:45-01:12:43	33	Steven's optimistic		Anna tells Steven what happened. She is not optimistic, Steven sees it as a good sign.										
01:12:43-01:16:38	34	Spaghetti		Anna visits Martin to talk to him. Martin is eating spaghetti and tells her about his father. He finally tells Anna that he isn't sure if what is happening is fair, but it's the only thing close to justice he can think of.				Ominous musical score					Dollies and zooms	
01:16:38-01:17:36	35	Release		There is nothing more the hospital can do for the family and they are releasing the children.									Zoom	
01:17:36-01:20:53	36	Anna and Matthew		Anna meets Matthew in a diner. She asks for information on the case of Martin's father. Matthew first refuses to share the information. But later gives it out, he says that Steven was to blame for the death. In return he receives manual sex from Anna.					Urban landscape				Dollies and zooms	Sex as a payment (bargaining tool)

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01:20:53-01:25:08	37	Arguing		Anna and Steven are arguing about what they have to do to put an end to this. Steven starts trashing the kitchen. Later in bed he apologizes. Anna wants him to take action and do something about his mistake.								Zooms	
01:25:08-01:30:28	38	Martin's capture		Steven has captured Martin in the basement. Martin accuses Steven of not making a decision and thereby becoming even more of a murderer. He then bites Steven and as a metaphor he also bites himself. Anna is cleaning the car from the blood stains, when she hears a shot. Steven has shot Martin in the arm and wants to shoot him in the head next. Martin tells him that if he does so, his whole family and him will die.	x			Ominous musical score. Early musical score Unsettling piano score				Dollies and zooms	
01:30:28-01:31:59	39	Stand off		Kim and Bob are speculating what is happening downstairs. Kim says she'll live with Martin when all this is over, and tells Bob that she's very sorry he has to die. Bob thinks that Kim is the one that will die. They kind of fight by convincing the other one why they should live.									
01:31:59-01:34:32	40	Haircut		Bob cuts his own hair and shows it to Steven, Steven is proud of him and puts him back to bed.								Dollies and zooms Strange handheld shot	
01:34:32-01:36:43	41	School		Steven goes by the school where Kim and Bob go to. He talks to the principal about their grades and their behavior in class. The principal can't decide who he likes more.								Dollies and zooms	
01:36:43-01:39:54	42	The wound		Anna brings the kids down to Martin. She redoes his bandages and before she leaves kisses Martin's feet. Martin says that if they have to do something quickly, since Bob will soon die.				Ominous musical score					
01:39:54-01:41:44	43	General Anesthetic 2		Anna tries to have sex with Steven. But Steven is not interested. She then tells him that she thinks they should kill a child.				Ominous musical score					
01:41:44-01:45:29	44	Kim leaves		Kim is not in her bed. Steven gets worried and he and Anna start looking for her. She has gone to the basement to beg Martin to make her better and run away together. Martin doesn't react. Kim leaves the house and crawls through the streets. Steven and Anna find her and bring her back home where they take care of her wounds. Kim begs them to kill her, she tells them constantly how much she loves them.		Willing to die for your family.							
01:45:29-01:46:31	45	Letting Martin go		Anna tells Steven that she let Martin go. Steven gets mad, but Anna calmly says that it doesn't make a difference.								Zoom	
01:46:31-01:47:35	46	Washing		Anna is washing Bob. Kim tries to make good with her mom, but provokes her.									
01:47:35-01:49:26	47	Blood		Bob has started bleeding from his eyes. Steven is trying to take care of it.				Light ominous musical score				Zooms	
01:49:26-01:53:52	48	Greek roulette		Steven tells Anna to come downstairs. Downstairs the three of them are tied down. Steven puts a pillow cover over their head, clogs the gun and draws the beanie over his eyes. He starts spinning around and shoots and random moments. The first two shots he misses, but the third one hits Bob.		Steven has to kill a family member.	Hunting rifle?	Ominous musical score				Dollies, Handheld shots, zoom	

