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The Phylogenetics of Ancient Greek Tragedy Under the Causality of Fate in Primitive Thinking: From the Perspective of Cultural Anthropology

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Abstract

The primitive thinking of ancient Greece contains the simple concept of causality. From the perspective of cultural anthropology, the principle of the origin of magic, the relationship between myth and magic, the special plant images, and the evolution of primitive thinking all involve the natural order, the producing logic of causal theory of fate and the anthropological background. The causal order runs through the process from magic to ritual and then evolved into the origin of ancient Greek tragedy. Therefore, starting from the source of motivation, imitative elements, action meanings, and phylogenetic paths of ancient Greek tragedy and ritual, we can clearly trace the phylogenetic approach of tragedy under the causal order. The successive theory of tragedy also provides a strong academic support for the theory of causal fate, and verifies the phylogenetic logic of tragedy. Under the guidance of such thinking, by researching comprehensively the unique anthropological imagery that repeatedly appears in the tragic texts of Aeschylus, Sophocles and Euripides, and contrasting the causal view of fate in tragedy, we can further clarify the imprint and changes about it in the succession of tragedy, and touch on the reflection about the connection of phylogenetics, literary projection and the religious themes.

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İlkel Düşüncede Kaderin Nedenselliği Altında Antik Yunan Tragedyasının Filogenetiği: Kültürel Antropoloji Perspektifinden

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Özet

Antik Yunan'ın ilkel düşüncesi basit bir nedensellik kavramı içerir. Kültürel antropoloji perspektifinden bakıldığında, büyünün kökeni ilkesi, mit ve büyü arasındaki ilişki, özel bitki imgeleri ve ilkel düşüncenin evrimi doğal düzeni, nedensel kader teorisinin üretici mantığını ve antropolojik arka planı içerir. Nedensel düzen, büyüden ritüele uzanan süreç boyunca işlemekte ve daha sonra antik Yunan tragedyasının kökenine evrilmektedir. Dolayısıyla, Antik Yunan tragedyası ve ritüelinin motivasyon kaynağı, taklit unsurları, eylem anlamları ve filogenetik yollarından yola çıkarak, tragedyanın filogenetik yaklaşımını nedensel düzen altında net bir şekilde izleyebiliriz. Tragedyanın ardışık teorisi aynı zamanda nedensel kader teorisi için güçlü bir akademik destek sağlar ve tragedyanın filogenetik mantığını doğrular. Bu düşüncenin rehberliğinde, Aeschylus, Sophocles ve Euripides'in trajik metinlerinde tekrar tekrar ortaya çıkan benzersiz antropolojik imgeleri kapsamlı bir şekilde araştırarak ve tragedyadaki nedensel kader görüşünü karşılaştırarak, tragedyanın ardışıklığındaki iz ve değişiklikleri daha da netleştirebilir ve filogenetik, edebi yansıtma ve dini temaların bağlantısı hakkındaki düşünceye değinebiliriz.

Anahtar Kelimeler:
İlkel düşünce, nedensel kader teorisi, antik Yunan tragedyası, filogenetik, kültürel antropoloji.

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In ancient Greece, under the potential influence of primitive thinking and causal order, tragedy writers such as Aeschylus, Sophocles, and Euripides emerged. The realistic origin and structural logic of tragedy are closely related to the natural society of ancient Greece. Their masterpieces contain various recurring images with profound anthropological significance and connotation, such as sanctuary, grapevine, grape wine, goat, golden wool, olive branches wrapped in wool, olives, oak trees, Artemis, lord of the Dead, Demeter, Persephone, and so on. And it can be found that numerous expressions that explicitly involve the causality of fate.

Most of the studies on the fate of ancient Greek tragedy have characterized it as the inevitable fatalism. However, whether it is the original thinking and concept of fate order contained in ancient Greek tragedy, the phylogenetics logic in the structural form, or the selection of images in textual content, they are all inseparable from the logic of causality.

Through a comprehensive examination of the extant tragedies of Aeschylus, Sophocles, and Euripides, it can be found that there are a large number of expressions that involve the causality of fate. Whether it is literary expression or the social facts at that times, they are closely related, showing the similar logical thread, and possessing the tone of cultural anthropology.

By anthropology, we can largely touch upon the naive philosophical concepts of early human beings, so tracing the causality under the primitive thinking cannot be separated from cultural anthropology. The superordinate notion of cultural anthropology, *Anthropology*, originates from the compound roots of the Greek words *Anthropos* and *Logos* (Bo Feng, 2022, p. 1), which have a certain order and rational logic in etymological meaning, rather than pointing to the mysterious fatalism. The mainstream branch of anthropology is cultural anthropology. It is also known as *social anthropology* (p. 5-6) by Dr. Frazer, which is closely related to sociology, folklore, and myth. "Therefore it will ultimately belong to philosophy or art". Meanwhile, as a product of rationalist philosophy, literary anthropology also "uses the causal logic of philosophy and sociology" (Edward Evans-Pritchard, 2010, p. 109,118) to interpret the mysticism. This provides us with insights: relying on the study of primitive history will lead to the intervention and interpretation of philosophy or art, so we can further explore connected patterns and common structures or types. With the perspective of cultural anthropology, delving into elements such as magic and ritual, and using the causal order and logic, can carry out the phylogenetics research on early literary forms.

This research method explores patterns rather than scientific laws, and interprets rather than explains (p. 109). Therefore, this paper isn't intended to dialectically deny the mainstream understanding of fatalism in Greek literature. Instead, it attempts to explore the internal logical

thinking based on collective unconsciousness within the primitive thinking of ancient Greeks, using the interaction as a clue. The clue is about the primitive thinking in the phylogenesis of ancient Greek tragedies, as well as the logic reflected in cultural anthropology in the structure and texts of tragedies, proposing another potential possibility about the methodology for studying phylogenetics research about it.

The Phylogenetic Veins of the Causality of Fate in Primitive Thinking by Anthropological Research

Early human thinking applied the principle of causality, endowing it with a mysterious attribute. To comprehend primitive thinking and facts, and refer them to one common principle, we must go back to the mystic nature of the collective representations in the mentality of undeveloped peoples and look for the same characteristic in the connections between them (Lucien Lévi Bruhl, 1966, p. 59). Therefore, from the perspective of anthropological research, it is theoretically feasible to explore the hidden clue of the budding thought of fate in primitive thinking. Frazer combines various signs of primitive society and their archaeological and folk representations that have been passed down to later generations. Based on extensive scientific research, he analyzed the principles of thought on which magic is based into two aspects: first, that like produces like, or that an effect resembles its cause, called the Law of Similarity; and second, that things which have once been in contact with each other continue to act on each other at a distance after the physical contact has been severed, called the Law of Contact or Contagion (Frazer, 2009, p. 15). Obviously, the former mentions the connected causal relationship, which is similar to the causality of fate; the latter involves the effects of synesthesia and transplantation, emphasizing the objective prerequisite of the application of "contact" behavior, rather than preordained destiny. Thus, from the perspective of the origin of magic, it is closely related to the causal order and the factors of "action—consequence".

Primitive Logic of Causality from the Dimension of Myth and Magic

Anthropology is closely related to myth. "The primary meaning of myth in religion is just the same as in early literature; it is the spoken correlative of the acted rite." Myth was "in relation to religion, myth contrasted with ritual" (Harrison, 1912, p. 328). Moreover, "one often finds in human cultures that structural contradictions, asymmetries, and anomalies are overlaid by layers of myth, ritual, and symbol, which stress the axiomatic value of key structural principles with regard to the very situations" (Victor, 1991, p. 47). Therefore, through myths, we can explore primitive thinking about elements of magic, rituals, and actions.

Ancient Greeks highly valued harvest and reproduction by gods. According to early

religion, Artemis, the goddess of hunting harvest and fertility, fertilizes nature must herself be fertile. And to be that she must necessarily have a matching male consort called Hippolytus, who was also widely regarded and loved by the Greeks. In the famous Holy Land of Troezenian in ancient Greece, there stood a temple adorned with the statue of Hippolytus, served by dedicated priests. Youths and maidens dedicated locks of their hair in his temple before marriage, believing that this could strengthen the union and bond with the goddess and promote the fruitfulness of the earth, animals, and humans. In the Troezenian, there were also many deities closely related to the bountiful harvest of the land. "Such fables contain a deeper philosophy of the relation of the life of man to the life of nature - a sad philosophy which gave birth to a tragic practice" (Frazer, 2009, p. 17-19). It can be seen that the underlying logic arising from the laws of fate in nature and clearly hits the nail on the link between "tragedy" and "action".

When it comes to tragic practice, Nemi was a typical "scene of a strange and recurring tragedy". People revered Diana as the goddess of woodlands, fertility, and the abundance of the earth, believing that she could aid women in childbed and bless people with offspring. Therefore, she, like Artemis, conforms to the Law of Similarity in terms of function. People also believe that, like ancient Greek customs, Diana should have a male companion at Nemi - Virbius. "Legend had it that Virbius was the young Greek hero Hippolytus" (p. 8, 10, 13). Although the sanctuary at Nemi was located in Rome and was built to worship Diana in Roman myth, the worship was traced to Orestes from the Greek myth or Hippolytus, showing the incongruity of these Nemi myths was indeed transparent. In addition, throughout history, Romans and even Europeans often confuse the Greek goddess Artemis with the Roman goddess Diana and do not make strict distinctions. With the support of numerous historical and archaeological evidence, it was sufficient to prove that the worship of Diana at Nemi originated from ancient Greece, which was the birthplace of European civilization. After the tragic ritual of ancient Greece was passed down to Nemi, it gradually evolved into a new and "a milder form": there was a certain tree near the sanctuary at Nemi, and only a runaway slave was allowed to break off one of its boughs, if he could. "Success in the attempt entitled him to fight the priest in single combat, and if he slew him he reigned in his stead with the title of King of the Wood. According to the public opinion of the ancients the fateful branch was that Golden Bough" (p. 9, 11). As for why generations of priests slay their predecessors and why they must pluck the Golden Bough before combat, Frazer pointed out that the death of rulers will dissolve the very frame of nature itself, causing the people to face reduced production or even famine. To guard against catastrophes, they must "put the king to death while he is still in the full bloom of his divine manhood, in order that his sacred life, transmitted in unabated force to his successor", "through a perpetual line of vigorous incarnations may remain

eternally fresh and young, by a perpetual succession of generations" (p. 9, 461). Therefore, as the founder of the sacred grove and first king of Nemi, Virbius was no longer just an independent divine entity, but had become a symbolic and formulaic collection of identities. "This mythical Virbius was represented in historical times by a line of priests known as Kings of the Wood." "Virbius is clearly the mythical predecessor or archetype of the line of priests" under the title of Kings of the Wood (p. 13). This also reflects the flowing together between the early religion and magic, which had not yet differentiated and become independent, and the functions of priests had a certain undertone of primitive thinking and magic. Generations of slaves became priests through their own actions, achieving a leap in hierarchy and twists of personal fates. They were known as Kings of the Wood, serving the goddess Diana, and according to the causal order of fate, they were killed by the inheritors who broke off the Golden Bough, leading to a tragic ending like Virbius.

Diana's fate is highly similar to that of Artemis; as their spouses, Virbius and Hippolytus also have intricate connections and commonalities; "Virbius" became the template for the priests, whose lives were related to the Golden Bough on the sacred tree in the wood; the "Golden Bough" as a symbol of status and qualification also has a highly similar primitive consciousness orderliness to the "Olive Wood", which was elevated to a sacred object in ancient Greece. Therefore, the legend uses the Greek hero - Hippolytus to explain the information of Virbius, even mistakenly equating the two, intentionally or unintentionally emphasizing that the origin of the formulation and operation of the rules of fate for Virbius and later priests should be traced back to the primitive thinking of ancient Greece.

The oldest literary document which narrates the myth of Demeter and Persephone is the Homeric Hymn to Demeter. Pluto, lord of the Dead, carried the Persephone who was gathering flowers off to be his queen in the gloomy subterranean world. Her sorrowing mother Demeter searched hard and learning from the Sun her daughter's fate. She left in high dudgeon, sitting sadly under the shadow of an olive tree beside the Maiden's Well, to which the damsels had come to draw water for their father's house. She transferred the pain of losing her daughter to the mortal world, vowing that no corn would sprout till her lost daughter returned. Ultimately, because of the droughts and famines on earth, under Zeus' coordination, he stipulated that henceforth Persephone should spend two thirds of every year with her mother and the gods in the upper world, when the earth was gay with spring flowers. Hence, the plants regained vitality (p. 308-309). From the content perspective, Demeter changed her daughter's future fate through her own actions. As the supreme ruler in ancient Greek myth, Zeus was unable to directly arrange the fate of others, and all twists of fate were born from the actions of the gods or the masses. This is in

line with the causal logic of fate. Fate is not a fixed formula driven by some mystical force, but rather presents a causal order that can be influenced by actions and the consequences based on those actions.

Symbolic Logic of Causality from the Dimension of Plants and Magic

Under the potential influence of view about fate, the imagery used in myths and legends, often contains profound imprints of consciousness. Proofs of the prevalence of tree-worship in ancient Greece and Rome are abundant (p. 91). They attach great importance to the imagery related to "plants" and even elevate them to sacred objects.

1. Oak Tree and Mistletoe

From time immemorial the mistletoe and oak trees have been the object of superstitious veneration as plant images in Europe (p. 512). The reverence of oak trees is mainly due to their wide range of uses and the connection ancient peoples of Europe traced between the oak tree and their sky-god (p. 549). One of the most famous sanctuaries in Greece was that of Dodona, where Zeus was revered in the oracular oak (p. 129). At Dodona, people emphasized Zeus as the oak-god, and Diana was also considered the oak-goddess (p. 122). A Greek writer once explicitly wrote: "The image of Zeus is a tall oak" (p. 130), indicating that ancient Greece held a positive attitude towards the worship of oak trees. Under the influence of ancient Greece, ancient Europeans associated the oak tree with their highest god in their primitive culture, promoting and facilitating "the same fiery tragedy was annually enacted" at Nemi and the very similar tragedy "have been found repeated" by Celts afterwards (p. 546). The very name of Druids, for so Celts call their wizards, was regarded as a Greek appellation derived from their worship of the oak. They "esteem nothing more sacred than the mistletoe and the tree on which it grows, provided only that the tree is an oak" (p. 512). When the extremely rare mistletoe was found, they gather it with solemn ceremony. They choose oak-woods for their sacred groves and perform no sacred rites without oak -leaves, believing that whatever including the mistletoe grows on oak trees is chosen and sent from heaven. The ancient Romans also held that mistletoe help women "to conceive a child" (p. 512), worshiping the various functions of mistletoe. It is said that the old superstition is recorded in verses which are traditionally ascribed to Scottish Rhymer Thomas, who is proficient in divination, once wrote a poem saying: "While the mistletoe bats on Errol's aik (oak). And that aik stands fast. The Hays shall flourish…But when the root of the aik decays. And the mistletoe dwines on its withered breast" (Lady Frazer, 1922, p. 15). This also provides some support.

Anthropologists believe that the mistletoe was called the Golden Bough, which parasitized oak trees. Perhaps due to mistletoe being "supposed to possess the property of disclosing treasures

in the earth", its bough had long been yellow, and there was a natural affinity between a yellow bough and yellow gold (p. 3). Based on this association, the symbolic meanings of divinity and spiritual energy are infused into the imagery of mistletoe. The emergence of the "Golden Bough" itself was guided by the consciousness of the Law of Similarity. The "Golden Bough" was an important sacred object for the King of the Wood to transform from a slave to a priest, and it was also a convergence of consciousness in the causality of fate. And the priest at Nemi wood - the King of the Wood, was considered "as an oak-spirit" in primitive thinking, the fate was in the mistletoe on the oak (Frazer, 2009, p. 546), depending on people's actions. Therefore, priests throughout history have tried their best to defend the Golden Bough on which their lives are tied. There was a universal logic for both the generation of Golden Bough and the characterization of their performance.

2. Wool and Olive Branches

The olive tree became a sacred object, related to its primitive consciousness of plant worship and was also linked to the potential natural laws of abundance and reproduction. In ancient Greece, when Epidaurus suffered from a dearth, people carved images of goddesses out of sacred olive wood, and no sooner had they done so and set them up than the earth bore fruit again (p. 12). And olive was the sacred tree of Athena (p. 373). From the perspective of ritual reality, at the Greek Spring Festival, the young man who played the role of gods carried a blossoming branch (*Eiresione*) bound with wool of the young sheep. At Athens in Spring and Autumn Festival alike "they carry out the *Eiresione*, a branch of olive wound about with wool…and laden with all sorts of firstfruits" (Harrison, 1913, p. 144). The frequent appearance of the *Eiresione* (olive branch) was called *Korythalia*, "Branch of blooming youth." This image contained the connotations of rebirth, destiny, natural order, and had abundant fertile soil in ancient Greece. As "the young men, says a Greek orator, are 'the Spring of the people.'" (p. 144) Perhaps this is also an important reason why the olive tree is emphasized that it was beside the Maiden's Well in the Homeric Hymn to Demeter.

In the hymn, the highly anthropological image of the "olive tree" reappeared. The tragic story and ritual of Greek deities appeared to reflect the decay and revival of vegetation (Frazer, 2009, p. 308). Whether it is the various creations of the artistic images of Demeter and Persephone in ancient Greece, or numerous titles such as "goddesses of the corn", or the primitive belief and consciousness of ancient Greeks, they are closely related to vegetation such as corn (p. 310-311). It has been argued by W. Mannhardt that Crete appears to have been one of the most ancient seats of the worship of Demeter - goddesses of the corn. And the first part of Demeter's name is derived from an alleged Cretan word deai, "barley". Evidence from ancient Greek religion,

archaeology, history, and other sources once again proves that both barley and wheat are related to Demeter (p. 312-313). Moreover, plants are the barriers that hinder the dramatic changes in Persephone's fate. Demeter associated her daughter's fate with the natural growth laws of plants, and therefore retaliated by threatening the rise and fall of plants to reverse Persephone's fate. The spring when plants rebirth also became the time for reunion. The change of seasons, the growth and decline of plants, and the fate events of deities are related. Early literature was permeated with primitive views of fate, depicting the tragic death and the joyful resurrection of gods through dramatic rituals by mourning and celebration. "Such representations were accordingly no mere symbolic or allegorical dramas, pastoral plays designed to amuse or instruct a rustic audience. They were charms…" (p. 111), reflecting the implicit connection between the fields of drama and anthropology. The natural law of plants reproduced their kinds through the sexual union of male and female elements, and that on the principle of homoeopathic or imitative magic, is supposed to be stimulated by the real or mock marriage of men and women, who masquerade as spirits of vegetation. "Such magical dramas have played a great part in the popular festivals of Europe, and based as they are on a very crude conception of natural law, it is clear that they must have been handed down from a remote antiquity" (p. 114). The dramatic form of commemoration actually had a magical core, and early literature undoubtedly immersed in primitive thinking since its creation, with the intention of ensuring plant reproduction, extending life and guiding fate. The deep combination of anthropology and literature, as well as multiple evidence, have led anthropologists to believe that the main theme of Homeric Hymn to Demeter was to offer the explanation of the origin of the most famous and solemn religious rites of ancient Greece called the Eleusinian mysteries by the goddess Demeter (p. 309-310). The religious rites of Eleusinian mysteries offered primitive contemplation on the secrets of life and the fate after death. At the end of the rites, sacred objects such as wheat husks symbolizing abundance and life would be exhibited. The uncivilized ancestors didn't form a systematic idea, but they have already linked the productive powers of vegetation with marriage and reproduction of bride and bridegroom based on the principles of magic in the widely accepted collective unconscious.

From an anthropological perspective, the connotations of myth and plant images not only extend to the categories of religion and magic, but also delve into the logic of natural order and causality of fate. As Harrison said, Dr. Fraser "gave us 'Tree-Spirit, Corn-Spirit, Vegetation Spirit,'… But even 'Vegetation Spirit' is inadequate" (Harrison, 1922, p. xiii) to express her meaning. She realized that the widely overlooked plant images involved deeper primitive thinking logic, and "a word was wanted that should include not only vegetation, but the whole world-process of decay, death, renewal" (p. xiii). Undoubtedly, these symbolic magic myths and plant

images are attached to the order of the concept of fate. They "are both the resultants and the instigators of this process, and encapsulate its properties" (Victor, 1991, p. 53), and have already touched upon themes such as the primitive causal logic and the order of fate arising from natural laws.

Phylogenetic Logic of Causality from the Evolution Path of Primitive Thinking

When primitive humans began to lift their thoughts and meditate on the causes of things, they "may have felt as to the continued operation of what we now call the laws of nature". They relied on the "conception of the uniformity and regularity with which the great cosmic phenomena succeed each other" and regarded the "causes" therein as eternal laws that naturally arise. These understandings in the stability of nature were based on "the experience which comes of wide observation and long tradition" (Frazer, 2009, p. 254), infusing with conscious personification of associative effects. Thus, the result of imagination was "the reasonable inference that effects are due to causes" (Lucien Lévi Bruhl, 1966, p. 14). Under primitive thinking, people initially grasped the rules of nature and the order of fate. However, due to the narrow sphere of limited methods, means, observation and short-lived tradition, although long-term experiments often succeed, "some were almost inevitably doomed to failure" and people inevitably couldn't adapt to the ever-changing and often menacing aspects of nature. When primitive people "learned from experience the futility" of some of their attempted methods (Frazer, 2009, p. 255), a tragic ideological background began to emerge. Frazer pointed out in explaining the priests, the King of the Wood, and Diana:

> *We have found that at an early stage of society men, ignorant of the secret processes of nature and of the narrow limits within which it is in our power to control and direct them, have commonly arrogated to themselves functions which in the present state of knowledge we should deem superhuman or divine. The illusion has been fostered and maintained by the same causes which begot it, namely, the marvellous order and uniformity with which nature conducts her operations, the wheels of her great machine revolving with a smoothness and precision which enable the patient observer to anticipate in general the season, if not the very hour, when they will bring round the fulfilment of his hopes or the accomplishment of his fears. The regularly recurring events of this great cycle, or rather series of cycles, soon stamp themselves even on the dull mind of the savage. He foresees them, and foreseeing them mistakes the desired recurrence for an effect of his own will, and the dreaded recurrence for an effect of the will of his enemies. Thus the springs which set the vast machine in motion, though they lie far beyond our ken, shrouded in a mystery which we can never hope to penetrate, appear to ignorant man to lie within his reach: he fancies he can touch them and so work by magic art all manner of good to himself and evil to his foes. In time the fallacy of this belief becomes apparent to him: he discovers that there are things he cannot do, pleasures which he is unable of himself to*

> *procure, pains which even the most potent magician is powerless to avoid. The unattainable good, the inevitable ill, are now ascribed by him to the action of invisible powers.* (p. 131)

Early humans foresaw the recurrence by "the regularly recurring events" of "series of cycles". And mistakenly believed that the "desired recurrence" was beneficial to their "own will". Firstly, the "order", "uniformity" and "recurrence" repeatedly appeared in Aristotle's definition and discourse of tragedy. Secondly, early humans associated the laws of nature with their own desires for a bountiful and productive harvest in production, as well as a prolonged and sustainable lifespan in life. However, this was only a naive and limited way of thinking that early humans believed they could discover and master the natural cycles, order, rules of recurrence, and the direction of fate. He emphasized that this thought was an "illusion" or "mistakes". Because people were "ignorant of the secret processes of nature", the limitation of fully understanding the natural order and laws, and the fact that truth is conditional and constantly evolving within the scope of human cognition. So, we can only "anticipate" the short-term future trends. When realizing that existing knowledge cannot fully solve all questions, all the experience accumulated by generations became useless. Early humans would discover that "the springs which set the vast machine in motion, though they lie far beyond our ken, shrouded in a mystery" and "there are things he cannot do".

The essence of that they had taken for causes what were no causes or universal law. They had been marching, straight to the goal, while in reality they had only been treading in a narrow circle. And that all their efforts to work by means of these imaginary causes had been vain and succumbed to a force stronger than any that people could wield, and in obedience to a destiny which they were powerless to control (p. 50). And then, it was realized that humans have established attributes in fate and are short-sighted. Human nature seemed to be in captivity, and therefore limited by cognition, they began to attribute this order of fate to transcendent deities. "The unattainable good, the inevitable ill, are now ascribed…to the action of invisible powers", linking the key to the functioning of the world with mystical elements. So, there are often ritual forms in Greek tragedy such as "Theophany" and "Agon, Pathos, Messenger, Threnos" (Harrison, 1912, p. 347, 354), and the idea of fatalism appears in tragedies, giving rise to the view of determinism.

However, Frazer proposed that the movement of common ideological thought of all ethnic groups, "has on the whole been from magic through religion to science" (Frazer, 2009, p. 551), specifically from the stage of "a patchwork of witchcraft and science" to the "main melody of religion on this basis", and then to the stage of "scientific rationality prevailing absolutely". People developed the magic from initially believing "in a certain established order of nature", then

to attributing their efforts to God's mercy and developing religions that conform to God's will, emotions, and desires. Subsequently, they have also achieved a resonance of the "witchcraft" thinking in the tone of "science" - by further observing the order of nature, they have gained a better grasp of its rigorous laws and accurate logic, making knowledge related to the order of the universe parallel with causal logic, and replacing religion with science. Magic "based as it implicitly is on the idea of a necessary and invariable sequence of cause and effect, independent of personal will, reappears from the obscurity and discredit into which it had fallen, and by investigating the causal sequences in nature, directly prepares the way for science" (p. 77). The grasp of "cause and effect" echoed the early ideas of witchcraft from a theoretical perspective. Perhaps magic thinking has not elevated the undertone of causality of fate to the level of methodology, but both magic and science are logically extracted from the natural order and applied to the emphasis on analogical thinking of fate and rational causality. The commonality between magic and science lies only in believing in the internal laws and order. So, this phenomenon may seem like a return to magic, but magic was only explicitly assumed, while scientific logic clearly grasped "an inflexible regularity in the order of natural events, which, if carefully observed, enables us to foresee their course with certainty and to act accordingly" (p. 552).

In ancient Greek tragedy, rationality has already been discussed, and Aristotle emphasized "action". Therefore, for ancient Greek tragedy, although it cannot be said to have a highly scientific tone, since ancient magic is not only "the very foundation of religion", but also "the mother of freedom and truth" (p. 43,47). As the initial breeding ground of science, it must contain a logical order with a certain rational consciousness. In other words, under the multiple influences of magic, religious consciousness, and certain scientific ideas, the logical hidden veins of the causality of fate in ancient Greek primitive thinking are deeply embedded, challenging the argument that ancient Greek tragedy fully embodies determinism.

Returning to literary texts, for example, the tragedies of Aeschylus, such as *The Suppliants* *The Persians*, *The Seven Against Thebes*, *Prometheus Bound*, *Agamemnon*, *The Choephori* and *The Eumen ides*; the tragedies of Sophocles, such as *Ajax*, *Oedipus The King*, *Antigone*, *The Trachiniae*, *Electra*, *Philoc tetes*, *Oedipus At Colonus*;and; and the tragedies of Euripides, such as *Alcestis*, *Hippolytus*, *Hecuba*, *The Heracleidae*, *The Suppliants*, *Ion*, *Helen*, *Electra*, *Orestes*, *Iphigenia In Aulis*, *Rhesus* and *The Cyclops* all menti on the topic of causality of fate, emphasizing the importance of "action" and the fact that people must bear the consequences of their actions. Undeniably, although there are also contents related t o determinism among them, these masterpieces have already touched upon the creative ideas and r eflections of early human views of fate, realizing the actions lead to corresponding consequences a nd affect the track of fate. People are short-sighted and limited in their fate, and doubt that gods ca

nnot control the order of fate (The Complete Greek Drama, 1938, Volume One: p. 14,26,34,68,71, 94,96,103,109,111,130-131,135,141,148-149,156-157,175,191-192,210,219,240,276,289-290,344,36 0,380,416-417,424-426,431,438,446,465,499,509-510,516,535-536,548,571,574,593,634,652,654,667, 703-704,781,785,791,837,908,926,1185; Volume Two: p. 30,78,84,138,147,320,363,414). These textu al examples strongly confirm the thinking on causality.

The Tragedy Phylogenetics Studies with Ritual under the Causality of Fate

The internal logical thinking behind the tragedy comes from the long-term accumulation of primitive thoughts, living conditions, and the causal logic of fate brought about by the cumulative evolution order of action—consequence—another action—another consequence. Firstly, it originates from the primitive "consciousness" in the collective unconscious, which is the subconscious or unconscious view of fate that emerged during the early survival of ancient Greek humans. It is the foundation of ancient Greek culture and psychology, which has been verified in Frazer and Harrison's books. The order under the causality of fate has subtly influenced the creative framework of ancient Greek tragedy, becoming the driving ideology and logic of the phylogenetics of ancient Greek tragedy. But even tragic writers may not have realized this underlying logic.

People believe that tragedy originates from primitive things, but not explicitly aware that the fate order in tragedy and cultural anthropology share the same code. Later scholars have only proposed that the concept of causality presented in tragedy are about primitive thinking, but they have not revealed what, how and why. But this article believes that it is not tragedy that comes first, and then the concept of causality in tragedy. On the contrary, it is likely that the causality under primitive consciousness have led to the phylogenetics of tragic literary forms.

The academia generally believes that Aristotle proposed the name of discipline - anthropology (Bo Feng, 2022, p. 1), and he discussed the origin of tragedy, believing that it "came into being from an improvisational origin", "from those who began the dithyramb" (Aristotle, 2005, p. 24), by the choir. He "divined that a structure so complex as Greek tragedy must have arisen out of a simpler form". In fact, he has recognized or at least felt the significance of the phylogenetics of "art had in some way risen out of ritual" (Harrison, 1913, p. 75), including tragedy, which provides a theoretical and powerful footnote for the analysis of the origin and relationship of ancient Greek tragedy. In Aristotle's concept, tragedy is "an imitation of an action of serious stature and complete, having magnitude" (Aristotle, 2005, p. 26).

The connection between cultural anthropology and tragedy is ritual. The social and cultural transitions are all processed through ritualization (Victor, 1991, p. 95). The ancient Greek magical

rites "intended to ensure the revival of nature in spring" (Frazer, 2009, p. 254). Due to the lack of clear understanding of natural causes, people could only extract rules and experiences from the natural order, rely on and imitate natural phenomena, and hope to amplify the scale and effectiveness of magic rituals through the performance and actors under the principles of "imitation and sympathy" (p. 254). The performance of ancient Greek drama evolved from ritual, rooted in the primitive thinking of ignorance and superstition. Ritual performances maintain the "religious or magical rites", recording the shining marks of human innovation and exploration progress, as well as the real mirror of setbacks in vain, thus "they partake far more of tragedy" (p. 255). "The tragedies of Aeschylus, Sophocles, and Euripides were performed at Athens at a festival known as the Great Dionysia" (Harrison, 1913, p. 75). Thus, "the beginnings of drama ad of primitive magical rites are intertwined at the very roots" (Harrison, 1912, p. 31). From the perspective of anthropology, we can infer the formation of tragedy, see the reproduction and imitation of nature in tragedy, and realize that the order in tragedy is the consistent root of the primitive thinking that reproduces the fate order of nature. "Monica Wilson has pertinently written: 'Rituals reveal values at their deepest level…men express in ritual what moves them most, and since the form of expression is conventionalized and obligatory, it is the values of the group that are revealed. I see in the study of rituals the key to an understanding of the essential constitution of human societies'" (Victor, 1991, p. 6). The correlation between them not only exists within the scope of cultural anthropology, but also involves tragic literature.

The Motivation and Origin of Ritual and Tragedy

Art and ritual "have a common root" (Harrison, 1913, p. 9), but in terms of time coordinates, ritual precedes art and is a "stage between actual life and that peculiar contemplation of or emotion towards life" (p. 205). The most typical form in primitive art - drama is directly derived from ritual. Ancient art and ritual are not only "do they mutually explain and illustrate each other", but also "arise out of a common human impulse" (p. 18) from the passion of human life and the "will to live" (p. 65). The gap between the desire for the current state of nature, the will to survive, and the short lifespan of humanity has led to a backlash under the suppression of fate forces that are dissatisfied with the status quo and fail to achieve expectations, creating a strong critical thinking and logical pursuit among early humans - a reflection on the tragedy of fate and life. Therefore, ritual is a "collective emphasis of the needs and desires of life" (p. 205); the driving force behind the emergence of literature and art is also the same impulse, which is to showcase the inner emotion and desire "by representing, by making or doing or enriching the object or act desired". This is the desire shared by early ancient Greeks that "the life of Nature which seemed dead should live again" (p. 26). The concept of fate makes people pay attention to the order of the

corresponding consequences of one's own actions, and believe that people can follow the rules through actions to make their fate better, touching on the meaning of the causality of fate.

Overall, due to its inherent motivation consistent with ritual, tragic art is driven by the same causal logic as ritual when it occurs.

The Imitation Elements of Ritual and Tragedy

Ritual "involves *imitation*", which "recreate an emotion" to achieve a return to a state imbued with magical qualities and driven by primitive thinking. As a programmatic activity, ritual carries the meaning of transforming time into space and using space to prove time, reproducing the "reminiscence or an anticipation of actual practical activities" (Harrison, 1913, p. 25-26).

Art is also the result of imitation. Aristotle says "Art imitates Nature" in response to the imitation of art. Harrison pointed out through a series of arguments that later generations severely misunderstood Aristotle's viewpoint, believing that "art is a copy or reproduction of natural objects" (p. 198). However, Aristotle explicitly stated in *Metaphysics* that "in general the producer is cause of the thing being produced and the change-maker of the change" (Aristotle, 2016, p. 70). Therefore, the term "nature" in the context is a metaphysical concept, not the outside objective world of created things, but rather refers to the "creative force". It should be understood as "Art acts like Nature in producing things." The ability of art to imitate nature is a reflection of the development and advancement of human thinking. Harrison believed that "human things" and "human action" are the "first and foremost" concerns. The concept of "Man is the measure of all things" prevailed in ancient Greece, and the existence of "man" was already highly valued, rather than passively accepting the so-called "fatalism" and the domination of religious deities. While advocating causality, it questions "determinism". The drama, including tragedy, "with which Aristotle is so much concerned" (Harrison, 1913, p. 198-199) presents human behavior flexibly and vividly, achieving imitation of action.

However, humans are not the center of the universe, and human will is not the benchmark or key to objectivity or the driving force of development. In the limited cognition, people are short-sighted in fate. Therefore, "Art is to Aristotle almost wholly bound by the limitations of *human* nature" (p. 198), and the scope of tragedy is limited to a narrow perspective. As Harrison said, "Man may be in the foreground, but the drama of man's life is acted out for us against a tremendous background that preceded man and will outlast him" (p. 199). Art produces logical results that conform to the force of creation, which means that the genesis of art has a scientific order that is in line with natural rules. Its emergence and development have a subjective and creative aspect of human nature, as well as a structural commonality of being "in the foreground"

of existence, which is precisely in line with the causality of fate - actions will only bring corresponding consequences, affect the order of fate, but will not directly determine the final fate.

The Implications in Action of Ritual and Tragedy

Harrison elaborated on the specific meaning of tragedy as "an imitation of an action". She introduced mathematical methodology to give scientific explanations to "action" in anthropological. She regards the human constitution "as a sort of continuous cycle of activities", rather than a "bundle of separate faculties". The "continuous cycle of activities" includes the order of perception, emotion, and action (p. 38-39). Perception is the perception of human movement, and action inevitably brings corresponding consequences. Although Harrison didn't explicitly realize or summarize the argument of "causality of fate", her arguments are powerful extensions of this view, which perfectly fit the fate order of causality and are consistent with the logic of "tragedy is an imitation of an action". Subsequently, she cited Dr. Whitehead's statement in *Introduction to Mathematics* that "whole life of Nature is dominated by the existence of periodic events" and listed the examples like "the rotation of the earth produces successive days; the path of the earth round the sun leads to the yearly recurrence of the seasons; the phases of the moon are recurrent" by the rotation of the Moon around the Earth; and the regularity and periodicity implied in human life processes (p. 52). She connected nature, mathematics, and anthropology, focusing on the unity of cycles, laws, and order. However, the intervention of temporal elements makes this cycle not monotonous, as everything is developing, changing, rising and falling in causal order.

The causal order in the anthropological category of "ritual" also applies. Ritual is the potential dissemination and purposeful, conscious evolution of the collective unconscious of generations in long time, thus continuously consolidating and forming a programmed form of order. The ritual is constantly repeated, accumulated by generations through repeated activities. This fully reflects the dynamic and evolving order, presenting a wave like or spiral like upward trend. This is the "essential to the development from ritual to art, from *dromenon* (action) to drama - the logic of ritual preservation and development involves action (related to fate and philosophy) and drama (related to literature), so the phylogenetics of tragedy implies a logical undertone of overlapping and advancing from *cause* to *effect*.

However, Harrison believed that Aristotle's imitation of "action" by tragic was almost equivalent to the actor's performance behavior, at least more inclined towards the actor's actual performance than the direction of plot. "Primitive ritual consists, not in prayer and praise and sacrifice, but in mimetic dancing. But it is in Greece, and perhaps Greece only, in the religion of

Dionysos, that we can actually trace, if dimly, the transition steps that led from dance to drama, from ritual to art" (p. 168-169). "Greek tragedy arose, Aristotle has told us, from the leaders of the Dithyramb, the leaders of the Spring Dance" (p. 143). Drama vividly presents human actions, and dancing "imitates character, emotion, action" (p. 198), so when we talk about actors, "it is significant that in the word *actor* we stress not imitating but acting, doing" (p. 47). Undoubtedly, tragedy performances involve a large number of musical and dancing elements, presenting a segmented structure of "prologue, episode, exodus, and choral part" (Aristotle, 2005, p. 36), which is highly similar to ritual structures. From an anthropological perspective, Harrison's emphasis on ritual and tragic forms of expression is understandable. But she is limited to actual performance activities. The reason why tragedy is a typical form of art derived from ritual inevitably emphasizes the literary aspect that ritual does not have, which requires attention to tragic texts.

Returning to the textual expression and historical and cultural context of Aristotle's *Poetics*:

> *Since tragedy is an imitation of an action, and action is performed by particular people engaged in action, who must necessarily be of some particular sort in both character and thinking, [and] it is natural for there to be two causes of actions, thinking and character (for it is on account of these that we say the actions too are of certain sorts, and as a result of these that everyone succeeds or fails), and the imitation of the action is the story (since by "story" I mean this—the composition of the things done…and by "thinking" all those things they say in which they demonstrate something or even declare an opinion)…But the greatest of these is the organization of the things done. For tragedy is an imitation not of people but of actions and life. Both happiness and wretchedness consist in action, and the end is a certain sort of action…it is as a result of their actions that they are happy or the opposite.* (p. 27-28)

In Aristotle's systems, action is a purposeful practical activity driven by active thinking and subjective choice. Since tragedy is "an imitation of actions and life" and "it is as a result of their actions that they are happy or the opposite", the "action" mentioned by Aristotle is not the performance of actors or ritual singing or dancing activities, but rather a collection of behaviors in early human life, representing a more comprehensive and metaphysical order and logic of fate formed by the superposition of causal order in daily actions. In other words, it reflects that every time humans make a decision, they will meet the consequence, and then adopt next action, facing the next unavoidable consequence. Such a constantly developing path is the order of "logos" (Aristotle, 1996, p. 206). Putting the causality of fate and practical action process of human beings facing of nature and life onto the tragedy stage presents a dynamic performance by actors; placing in tragedy texts, it manifests as the direction of the plot. Aristotle obviously paid more attention to the textual content of tragedy rather than the performance of actors. Although tragedy contains numerous elements, the use of "language and singing" as the "medium",

"scenery" as the "way", and the object of presentation is still "plot, personality, and thought", which fully demonstrates the primary characteristics of tragic texts. Aristotle repeatedly stated in the context that "events", "plot" and "action" often have the same meaning and are closely related (p. 86). He also repeatedly emphasized the importance of the plot in texts, pointing out that plot is the foundation and soul of tragedy (p. 65, 69-70, 86, 89, 105, 112, 118-119, 191, 195).

On the basis of the imitation of action, in order to reflect the tragedy of tragedy, Aristotle believed that imitation should be a complete action including things that produce fear and pity. Therefore, tragic writers must let the plot "to be embodied in the actions" and the causes that produce this effect (Aristotle, 2005, p. 33, 39). The mainstream concept regarding the causes of tragic events is the debate between determinism and causality. Many scholars believe that tragedy has a predetermined outcome, reflecting determinism. However, this article argues that the logic of causality plays a crucial role in the cognitive awareness of tragedy, and Aristotle also believes that sudden tragic events "have not happened randomly" (p. 33-34). Therefore, the fate of characters in tragedy is not a predetermined program, and should not result "from mechanical device" (p. 42), but rather "by design" (p. 33), which is the meaning of human behavior intervention. Aristotle explicitly denied the argument that determinism dominates the creation of tragedy plots. Although the structure of "deus ex machina" often appears in tragedy, especially in the masterpieces of Euripides - the sudden appearance of a god only mediates characters in difficult situations to advance the plot, Aristotle gave numerous examples to prove that often using the fatalistic "deus ex machina" plot structure is not the good strategy, and the derivation of the plot can actually continue smoothly without the intervention of gods. This undoubtedly contradicts determinism and implies the decline of the Greek tragedy. The tragedy plot reflects the superposition order of actions, which are unconsciously combined according to the principle of "likely or necessary" (p. 33). If the causal relationship can still be indicated, the expected artistic effect can be achieved the most (Aristotle, 1996, p. 82). In other words, human behavior leads to a series of consequences, and the plot should be based on the causal logic of "action—consequence". Human thinking and consciousness guide practice, and actions are triggered by causes, resulting in consequences (reflected in tragic situations of suffering); this result can become the cause of the next action, which in turn leads to new consequences, forming the unified causal cycle order. When applied to tragedy, the driving force behind the plot also comes from the result and trend of the development of the plot itself.

Therefore, in the collective unconsciousness of ancient Greeks, the understanding of fate is more likely as causality rather than determinism, which is about self-driven action. Each action has a consequence. People can control their actions, but cannot control the consequences of their

actions. "For the consequences caused by actions, the parties involved must bear the responsibility that should be borne by them" (p. 66), which cannot be avoided. This is the order of fate, which was later regarded as the logic of science, and this is the causality of logic.

The fundamental presupposition of magic, says Dr Frazer, is identical with that of science, and it consists of a 'faith, implicit, but real and firm, in the order and uniformity of nature.' (Harrison, 1912, p. 84) Formally, Dithyramb which originated from witchcraft rituals, developed into tragedy; from a logical perspective, magic, ritual, and causality of fate in tragedy are consistent with the logic of science. Nature is like a drama, where each member plays a corresponding role, scientifically studying the plot of nature and touching upon its fate and order; all actions have a context or "script", and humans have established basic information, especially social attributes. However, humans have limitations and shortsightedness in their fate, and the plot in tragedy also makes all actions of characters have consequences that arise, must be borne, and cannot be shirked. The tragedy of tragedy is just when people try to avoid the consequences of the causality from action, but precisely produce such consequences. Therefore, from the perspective of implications in action, ritual and tragedy have a consistent causal order logic, demonstrating the awakening and agency of self-awareness in primitive thinking.

The Phylogenetics Path of Ritual and Tragedy

Harrison said, "my good moments are when, through the study of things primitive, I come to the better understanding of some song of a Greek poet or some saying of a Greek philosopher" (p. xxi). She realized that studying the primitive origins of religion, society, and anthropology can promote understanding of literature and philosophy. And such interdisciplinary commonalities and transformations are inevitably based on logical commonalities, so it is reasonable and feasible to explore the causal order from the perspective of anthropology to help generate the phylogenetics logic of fate from ancient Greek tragedy.

From the perspective of the phylogenetics path of rituals, they often have religious, commemorative, and magical properties, manifested as a series of things "*re*-done or *pre*-done", rather than ordinary events carried out arbitrarily at any time and place. "Under strong emotional excitement", the ancient Greeks, through the accumulation of experience, regularly repeated activities collectively and developed them into programmed rituals.

From the perspective of the phylogenetics pattern, "as the other factor in a rite, the myth", under the intervention of religious background, it is also a "re-utterance or pre-utterance". This repetitive cycle follows an active and flexible progression order. Myth, as the gathering of early human collective emotions, is based on solemn purposes, widespread recognition, and collective

sanction. Therefore, myths actually become "practically a story of magical intent and potency".

From the commonality between rituals and myths, both the rituals of "*pre*-done" and myths of "pre-utterance" involve predetermined, prior, and existential parts, which also touch upon the pursuit of the "future fate". Aristotle believed that myth is the plot of the ritual, arrangement of the incidents. Therefore "we no longer wonder that the plot of a drama is called its 'myth'" (p. 319), and can infer the common phylogenetics of tragedies influenced by ritual evolution and myth. Although ritualistic displays such as myths served as key for early human crisis awareness and "locate crisis in the living past", the extracting common principles and the relationship between myths, rituals, and tragedies have already begun to "move into the order of structure" (Victor, 1991, p. 154).

The same logic applies to the phylogenetics of tragedy, as the ancient Greeks "stressed in words *dromenon* and *drama*". The combination of events constitutes the most important component of action in tragedy, and "the element of fixity and regular repetition in rites" is the "factor of paramount importance, essential to the development from ritual to art, from *dromenon* to drama" (Harrison, 1913, p. 47, 49). Tragedy is an imitation of action, with generations of priests pluck the Golden Bough, replacing the previous priest and guarding the Diana and the Golden Bough until they are replaced by the next priest - this series of repeated plot cycles has become an important material for legends, myths, and so on. In a sense, the repeated evolution of myth, religion, and folklore is driving the development of anthropology and literature, introducing the idea of combining events and imitating actions from nature to society and then to literature, becoming the driving force behind tragedy forms. Moreover, as "tragedy is an imitation of an action of serious stature and complete, having magnitude", the story of Golden Bough's constant repetition is a complete and having magnitude and reproduction of human actions. This is precisely the "structure" and "class" that are "rooted in the past and extends into the future" (Victor, 1991, p. 113) through language, philosophy, folklore, principles, and can be used for literary research. At least it is an implicit logic that inspired early humans and provided inspiration for tragedy.

It can be clearly stated that the myths and collective representations related to worship and the induction of magic in early society, are precisely the "necessary result of the structure of the 'human mind.' The laws governing the association of ideas, and the natural and irresistible application of law of causality", have become stable "logical and psychological process" (Lucien Lévi Bruhl, 1966, p. 9) for the phylogenetics of tragedy literary forms under primitive thinking.

Appendix

Through a comprehensive examination of the tragedies of three ancient Greek writers, it is evident that they contain a variety of recurring images with profound anthropological significance and implications, proving the feasibility of conducting the phylogenetics research on tragedy by cultural anthropological methods once again.

Table 1. Examples of Classic Images with Cultural Anthropological Background in Aeschylus' Tragedies

Tragedy	Examples of Classic Images with Cultural Anthropological Background
The Suppliants	Scene: They carry also the **wands** of suppliants. (p. 7)
	Chorus: And in our hands aloft we bear—Sole weapon for a suppliant's wear—**The olive-shoot, with wool enwound**! (p. 8)
	Chorus: We will speed with suppliant **wands**. (p. 12)
	Danaus: And in your left hands hold with reverence, **the white-crowned wands** of suppliance, the sign beloved of Zeus, compassion's lord. (p. 13)
	The King Of Agros: Yet **wands** I see, true sign of suppliance, by you laid down on shrines of these our gods of festival. No land but **Greece** can rede such signs aright. (p. 15)
	The King Of Agros: What crave ye of these gods of festival, holding up **newly-plucked white-tufted boughs**? (p. 19)
	The King Of Agros: Ye sit 'neath shade of **new-plucked olive-boughs**. (p. 20)
	The King Of Agros: Thou, old man, the father of these maidens, gather up within your arms these **wands** of suppliance, and lay them at the altars manifold of all our country's gods. (p. 24)
	The King Of Agros: On to the city's **consecrated shrines**! (p. 25)
	The King Of Agros: Leave there the **new-plucked boughs**, thy sorrow's sign. (p. 25)
	Chorus: Long may the old crowd to the **altars** kindled to consume gifts rich and manifold—offered to win from powers divine a benison on city and on shrine: let…the garners of earth's store be full for evermore, and grace of **Artemis make women's travail light**. (p. 30)
	Chorus: May Zeus with **foison and with fruitfulness**, the land's each season **bless**, and, quickened with Heaven's **bounty manifold**, teem grazing flock and fold. (p. 31)
	Chorus: O land of hill and dale, 0 **holy land**, what shall befall us? Whither shall we flee. (p. 34)
	Semi-Chorus: **Artemis, maiden most pure**, look on us with grace and with pity—**Save us from forced embraces**: such love hath no crown but a pain. (p. 42)
The Persians	Atossa: This pure draught, that flow'd from the **ancient vine**, of power to bathe the spirits in joy; the **yellow olive's fragrant fruit**, that glories in its leaves' unfading verdure. (p. 68)
	Chorus: Naxos with **vines**, with **olives** Samos crown'd. (p. 77)

	Scene: They carry also the **wands** of suppliants. (p. 7)
	Chorus： And in our hands aloft we bear—Sole weapon for a suppliant's wear—**The olive-shoot, with wool enwound**! (p. 8)
Prometheus Bound	Io: Many times in doubt to Pythian Delphi and the **speaking oaks of far Dodona** messengers he sent…Yet in the end came one clear cruel utterance, oh, too clear! (p. 146)
	Prometheus: For thus you came at last to the Molossian plains and **Dodona** with its lofty ridges, where is the oracle and home of Thesprotian Zeus and that strange portent of the talking **oaks**. (p. 151)
Agamemnon	Leader Of The Chorus: I see a herald from the shore Draw hither, shadowed with the olive-wreath. (p. 183)
The Choephori	Orestes: And now behold me, how with **branch and crown** I pass, a suppliant made meet to go unto **Earth's midmost shrine**, the holy ground of Loxias, and that renowned light of ever-burning fire, to 'scape the doom of kindred murder: to no other **shrine**. (p. 265)
The Eumenides	The Pythian Priestess: From his hands, wherein a sword new-drawn he holds, blood reeked and fell: a **wand** he bears, the **olive's topmost bough**, twined as of purpose with a deep close tuft of **whitest wool**. (p. 272)
	Athena: Nay, be appeased, nor cast upon the ground the malice of thy tongue, to blast the world; calm thou thy bitter wrath's black inward surge, for high shall be thine honour, set beside me for ever in this land, **whose fertile lap shall pour its teeming firstfruits unto you, gifts for fair childbirth and for wedlock's crown**. (p. 300)
	Athena: Let the wild winds' breath pass with soft sunlight o'er the lap of land,—**strong wax the fruits of earth, fair teem the kine, unfailing, for my town's prosperity, and constant be the growth of mortal seed**…for as a gardener fosters what he sows, **so foster I this race**, whom righteousness doth fend from sorrow. (p. 302-303)
	Chorus: To my **blessing** now give ear.—Scorching blight nor singèd air never blast thine **olives** fair! Drouth, that wasteth bud and plant, keep to thine own place. Avaunt, famine fell, and come not hither stealthily to waste and wither! Let the land, in season due, **twice her waxing fruits renew; teem the kine in double measure.** (p. 204)

Table 2. Examples of Classic Images with Cultural Anthropological Background in Sophocles' Tragedies

Tragedy	Examples of Classic Images with Cultural Anthropological Background
Ajax	Chorus: **All rites** due to the gods he (Ajax) now fain would meetly **perform with loyal worship**. (p. 337)
Oedipus The King	(Scene: **On the altars** they have laid down **olive-branches wreathed with fillets of wool**.) (p. 369)
	Oedipus: Why are ye set before me thus with **wreathed branches of suppliants**, while the city reeks with incense, rings with **prayers** for health and **cries of woe**? (p. 369)
	Priest Of Zeus: The rest of the folk sit with **wreathed branches** in the market-places, and before the two **shrines** of Pallas. (p. 369)
	Oedipus: Come, haste ye, my children, rise from the altar-steps, and lift these **suppliant boughs**. (p. 373)
	Chorus: Woe is me…The **fruits of the glorious earth** grow not; by no **birth of children** do women surmount the pangs in which they shriek. (p. 374)

	(Jocasta comes forth, **bearing a branch, wreathed with festoons of wool, which, as a suppliant**, she is about to lay on the altar of the household god.) (p. 396)
Antigone	Chorus: Thou comest from the **ivy-mantled** slopes of Nysa's hills, and from the shore green with many-clustered **vines**. (p. 454)
The Trachiniae	Deianeira: Such, he said, was the doom ordained by the gods to be accomplished in the toils of Heracles; as the **ancient oak** at Dodona had spoken of yore, by the mouth of the two Peleiades. (p. 469)
	Leader Of Other Semi-chorus: O thou sovereign of my soul! Lo, the ivy's spell begins to work upon me! Euoe!—even now it moves me to whirl in the swift **dance of Bachanals**! (p. 470)
	Deianeira: That with which I was lately anointing the festal robe,—a **white tuft of fleecy sheep's wool**,—hath disappeared…And now, when the moment for action had come, I performed the anointing privily in the house, **with a tuft of soft wool** which I had **plucked from a sheep** of our home-flock…I happened to have thrown the **shred of wool**, with which I had been preparing the robe, into the full blaze of the sunshine. As it grew warm, it shrivelled all away, and quickly crumbled to powder on the ground…And from the earth, where it was strewn, clots of foam seethed up, as when the **rich juice of the blue fruit from the vine of Bacchus** is poured upon the ground. (p. 483)
	Heracles: They were given by **my Father's oak of many tongues**. (p. 495)
	Heracles: Thou shalt lop many a **branch from the deeprooted oak**, and hew many a faggot also from the sturdy **stock of the wild-olive**. (p. 497)
Electra	Electra: And then think what manner of days I pass, when I see Aegisthus sitting on my father's throne, wearing the robes which he wore, and **pouring libations** at the hearth where he slew my sire…She keeps it **with dance and song**, and month by month **sacrifices sheep** to the gods who have wrought her deliverance. (p. 510)
Oedipus At Colonus	Scene: The back-scene shows the **grove sacred to the Erinyes or Furies**, there **worshipped** under the propitiatory name of the Eumenides, or Kindly Powers. The grove is luxuriant with **laurel, olive, and vine**. (p. 613)
	Antigone: This place is **sacred**, to all seeming,—thick-set with **laurel, olive, vine**. (p. 613)
	Leader: Bowls there are, the work of a cunning craftsman: crown their edges and the handles at either brim. Oedipus: With **branches**, or **woollen cloths**, or in what wise? Leader: Take the **freshly-shorn wool of an ewe-Iamb**. Oedipus: Good; and then,—to what last **rite** shall I proceed? (p. 629)
	Leader: Lay on it thrice **nine sprays of olive with both thine hands, and make this prayer** the while. (p. 630)
	Ismene: Then I will go to **perform the rite**; but where I am to find the spot—this I fain would learn. Leader: On the further side of this **grove**, maiden. And if thou hast need of aught, **there is a guardian of the place**, who will direct thee. (p. 630)
	Chorus: Stranger, in this land of goodly steeds thou hast come to earth's fairest home…where the nightingale…trills her clear note in the **covert of green glades**, dwelling amid the **wine-dark ivy** and the god's inviolate bowers, **rich in berries and fruit**…where the reveller **Dionysus** ever walks the ground, **companion of the nymphs** that nursed him. (p. 638)

	Chorus: And a thing there is such as I know not by fame on Asian ground, or as ever born in the great Dorian isle of Pelops,—**a growth unconquered, self-renewing, a terror to the spears of the foemen**, **a growth which mightily flourishes in this land**,—**the grey-leafed olive**, nurturer of children. Youth shall not mar it by the ravage of his hand, nor any who dwells with old age; **for the sleepless eye of the Morian Zeus beholds it, and the grey-eyed Athena**. (p. 638)
	Chorus: Oh, to be where the foeman, turned to **bay**…haply by that torch-lit strand where the Great Goddesses **cherish dread rites for mortals, on wbose lips the ministrant Eumolpidae have laid the precious seal of silence.** (p. 649)
	This epithet is applied to Zeus because **he was conceived to be the protector of *moriai*, the sacred olives**. (p. 670)

Table 3. Examples of Classic Images with Cultural Anthropological Background in Euripides' Tragedies

Tragedy	**Examples of Classic Images with Cultural Anthropological Background**
Alcestis	Servant: To every **altar** in Admetus's house she went, hung them with **garlands**, offered prayer, **cut myrtle boughs**. (p. 683)
	Servant: In both hands he took a cup of **ivy-wood**, and drank the **unmixed wine of the dark grape-mother**, until he was encompassed and heated with the flame of **wine**. He **crowned his head with myrtle sprays**, howling discordant songs. (p. 703)
	Heracles: I put a **garland of flowers** upon my head, and **poured wine-offerings** to the Gods, when your house was filled with lamentation. (p. 710)
Medea	Nurse: Nor ever in the glens of Pelion the **pine** been felled to furnish with oars the chieftain's hands, who went to fetch the **golden fleece** for Pelias; for then would my own mistress Medea never have sailed to the turrets of IoIcos, her soul with love for Jason smitten. (Jason was the son of King Aeson in Iolcos. Aeson's throne was usurped by Pelias. Later, Pelias promised to return the throne, but this wicked uncle ordered Jason to procure the golden fleece in CoIchis. With the help of Medea, Jason obtained the golden fleece and brought Medea back to Greece. However, his father had been killed by Pelias. He begged Medea for help in seeking revenge. Medea cast a spell and turned an old sheep into a little lamb.) (p. 723)
	Medea: **Great Themis**, and **husband of Themis**, behold what I am suffering now. (p. 727)
	Chorus: Mourn, ye sands of my native shores, ye **oak-groves** on the hills. (p. 729)
	Medea: Yea, and I slew the dragon which guarded the **golden fleece**. (p. 733)
	Messenger: He…would have raised his aged frame, but found himself held fast by the fine-spun robe as ivy **that clings to the branches of the bay**. (p. 751)
Hippolytus	Attendants: **Most beauteous Artemis**, lovelier far than all the daughters of Olympus! (p. 764)
	Phaedra: **O Artemis**, who watchest o'er sea-beat Limna and the race-course thundering to the horse's hoofs. (p. 768)
	Artemis: And to thee, poor sufferer, for thy anguish now will I grant high honours in the city of **Troezen; for thee shall maids unwed before their marriage cut off their hair, thy harvest through the long roll of time of countless bitter tears**. (p. 799)

Hecuba	Chorus: Nor have it said by any of **the dead that stand beside Persephone**. (p. 809)
	Hecuba: I will cling to her like **ivy to an oak**. (p. 815)
	Chorus: The **first-created palm** and the **bay-tree** put forth their sacred shoots for dear Latona, memorial fair of her **divine travail**…shall I hymn the golden snood and bow of **Artemis their goddess**? (p. 817)
Andromache	Chorus: In the hour Cassandra, standing by the **holy bay-tree**. (p. 854-855)
	Mesenger: But we, knowing naught as yet of this, took **sheep** fed in the pastures of Parnassus, and went our way and stationed ourselves at the **altars**. (p. 874)
The Heracleidae	Iolaus: Help, ye who long have had your home **in Athens**! We **suppliants** at **Zeus' altar** in your market-place are being haled by force away, our **sacred wreaths** defiled, **shame to your city**, to the **gods dishonour**. (The symbolic object of the suppliants is usually an olive or palm branch with wool enwound） (p. 886)
	Iolaus: I do entreat thee, laying my **suppliant bough upon thee, by thy hands and beard**. (p. 891)
	Macaria: Why are ye come hither with **suppliant boughs**? (p. 897)
The Suppliants	Aethra: Throw themselves with **suppliant branches** at my knees in their awful trouble… Now it chanced, that I had left my house and come to offer sacrifice on behalf of the **earth's crop** at this **shrine**, where first the **fruitful corn** showed its **bristling shocks above the soil**. And here at the **holy altars of the twain goddesses**, **Demeter and her daughter**, I wait, holding these **sprays of foliage**, a bond that bindeth not, in compassion for these **childless mothers**, hoary with age, and from reverence for the sacred fillets. (p. 919)
	Adrastus: Come, aged dames, away! Yet leave behind you here the **woven leaves of pale green foliage**, calling to witness **heaven and earth, Demeter, that fire-bearing goddess, and the sun-god's light**, that our prayers to heaven availed us naught. (p. 926)
	Chorus: What art thou doing? Wilt thou betray these **suppliant symbols**. (p. 926)
	Theban Herald: If he is here, drive him forth in disregard of the **holy suppliant bough** he bears, ere sinks yon blazing sun. (p. 931)
	Athena: O'er it cut the throats of **three sheep**; then grave within the tripod's hollow belly the oath; this done, deliver it to the god who watches over Delphi to keep, a witness and memorial unto Hellas of the oath. (p. 951)
The Trojan Women	Cassandra: O **shrine in the laurels** cold. (p. 972)
	Cassandra: Ye **garlands** of my God, whose love yet breathes about me; shapes of joyance mystical. (p. 976)
	Chorus: Looking out on the hills **olive-laden**, enchanted, where first **from the earth the grey-gleaming fruit** of the Maiden Athena had **birth**. (p. 990)
	Chorus: And Ida, dark Ida, where the **wild ivy grows**. (p. 999)
	Looking over the strait to the **olive-laden hills of Athens, the beloved City**. (p. 1011)
Heracles	Heracles: I had been lucky enough to witness the **rites of the initiated**…The **grove** of **Demeter and the city of Hermione** are his prison. (p. 1030)
	Chorus: Toward bloodshed she moves, and not to pour libations of the **juice of the grape**. (p. 1037)
	Amphitryon: O king, whose home is that **olive-clad hill**! (p. 1045)

Iphigenia In Tauris	Iphigenia: From the **rich ram**, Thessalia's **golden pride**, slaughter on slaughter, woes on woes. (p. 1065)
	Herdsman: A **grateful offering** at Diana's **shrine**, and victims to the goddess. Haste, prepare the **sacred lavers, and the previous rites**. (p. 1066)
	Iphigenia: **Diana**, at whose **shrine** high charge I hold. (p. 1085)
	Electra speak: To thee is known the strife which fierce' twixt Atreus and Thyestes rose. Iphigenia: Yes, I have heard it; for the **golden ram**. (p. 1088)
	Chorus: With fond **desire for Greece** I sigh, And for my much-loved social train; sigh for **Diana, pitying maid**, who joys to rove o'er Cynthus' heights, or in **the branching laurel's shade**, or in the soft-hair'd palm delights, or the hoar **olive's sacred boughs**. (p. 1098)
	Iphigenia: The strangers come, the **sacred ornaments**, the **hallow'd lambs**. (p. 1106)
	Bacchus shouting holds his rites; glittering in the burnish'd shade, by the **laurel's branches** made. (p. 1106)
Ion	Ion: Haste, thou **verdant new-sprung bough**, haste, thy early office know; **branch of beauteous laurel** come…bathe the **myrtle**'s tresses fair. (p. 1124)
	Chorus: The wand of **Bacchus wreathed with ivy round**. (p. 1127)
	Xuthus: These **laurel boughs** bear round the **altars**. (p. 1137)
	Greusa: The **laurel boughs** with the **soft foliage of the palm o'erhung**, grasping whose round trunk with her hands **divine**. (p. 1157)
	Chorus: The **festive bowl**, with **sprightly wine**. (p. 1169)
	Creusa: A **branch of olive** then I wreathed around thee, Pluck'd from that tree which from Minerva's rock first sprung; if it be there, it still retains its verdure: for the **foliage of that olive**, fresh in immortal beauty, never fades. (p.1178)
Helen	Chorus: The **mountain-goddess, mother of the gods**, in frantic haste, once long ago, **yearning for her daughter lost**, whose name men dare not utter; loudly rattled the **Bacchic castanets** in shrill accord, what time those maidens, swift as whirlwinds, sped forth with the goddess…here was **Artemis** with her bow…But **Zeus** looked down from his throne in heaven, and **turned the issue other whither**. (p. 49)
	Chorus: Soon as the **mother ceased from her wild wandering toil, in seeking her daughter stolen…denying to man all increase to his tillage from those barren fields, she wasted the human race; nor would she let the leafy tendrils yield luxuriant fodder for the cattle, wherefore many a beast lay dying: no sacrifice was offered to the gods, and on the altars were no cakes to burn; yea, and she made the dew-fed founts of crystal water to cease their flow, in her insatiate sorrow for her child.** (p. 49)
	Chorus: In **ivy green** that twineth round a sacred thyrsus. (p. 50)
Electra	Old Man: I have brought thee this **tender lamb** from my own **flock**, having taken it from its dam, with garlands too and cheese straight from the press, and this **flask of choice old wine** with fragrant bouquet. (p. 80)
	Chorus: Pan…brought with him from its tender dam on Argive hills**, a beauteous lamb with fleece of gold…Ballads fair were written on the golden lamb**, saying that Thyestes **had the luck**. (p. 88-89)

Electra	Messenger: Now he was walking in a garden well-watered, **culling a wreath of tender myrtle-sprays** for his head. (p. 91)
	Chorus: He hath won a **fairer wreath** than ever victor gained **beside the streams of Alpheus**. ("Beside the streams of Alpheus" refers to the location of the Temple of Zeus, where the Olympic Games were held. The winner was rewarded with an olive leaf crown, which is extremely honorable.) (p. 92)
Orestes	Electra: He it was that begat Pelops, the father of Atreus, for whom the **goddess**, when she had **carded her wool**, spun a web of strife, even to the making of war with his own brother **Thyestes**. (p. 111)
	Chorus: Ah! Ye **goddesses** terrific… whose lot it is 'mid tears and groans to hold revel not with **Bacchic rites**. (p. 120)
	Chorus: The sons of Atreus…prowess proudly vaunted through the length of Hellas and by the streams of Simois, on the day that strife found its way to the sons of Tantalus—**that strife for a golden ram**. (p. 138)
	Electra: In the day that there appeared among the **flocks of Atreus**, breeder of horses, that baleful portent of **a lamb with golden fleece**, the creation of the son of Maia. (p. 142)
The Phoenissae	Chorus: Thou rock that kindlest bright fire above the twin-peaked heights of **Dionysus**. Hail! **thou vine**, that, day by day, makest the **lush bunches of thy grapes to drip**. (p. 176)
	Chorus: Here was born the Bromian god by her whom Zeus made a mother, round **whom the ivy twined its wreaths** while he was yet a babe, swathing him amid the covert **of its green foliage as a child of happy destiny**, to be a theme for Bacchic revelry among the maids and wives inspired in Thebes. (p. 189)
	Chorus: With no wild waving of the **thyrsus, clad in fawnskin** thou dancest…O Cithaeron, apple of the eye of **Artemis, holy vale of leaves**. (p. 193)
	Antigone: What bird from its covert 'mid the **leafy oak or soaring pine-tree's branch** will come to mourn with me? (p. 211)
The Bacchae	Dionysus: His daughter's sanctuary; and I have set my **green and clustered vines** to robe it round. (p. 227)
	Dionysus: Set her hands to **clasp my wand**, mine **ivied** javelin, and round her shoulders hang my **wild fawn-skin**…That **Dionysus** sprang from Dian seed. (p. 228)
	(As he departs…the light of the sunrise streaming upon their long **white robes and ivy-bound hair**…Many hear the thyrsus, or sacred Wand, made of reed ringed **with ivy**.) (p. 229)
	Chorus: His head with **ivy laden** and his **thyrsus tossing high**, for our God he lifts his cry; "Up, O **Bacchae**". (p. 230)
	Chorus: With Semele's **wild ivy crown** thy towers; Oh, **burst in bloom of wreathing bryony, Berries and leaves and flowers**; Uplift the dark **divine wand**, The **oak-wand** and the **pine-wand**, snd don thy **fawn-skin**, fringed in purity with **fleecy white**, like ours. (p. 230-231)
	Chorus: When the **holy fawn-skin clings**…the blood of the **hill-goat torn**. (The ancient Greeks believed that the wild goat was the incarnation of Dionysus. Eating raw lamb meat could connect with Dionysus' spirit and acquire strength) (p. 231)
	(Enter Teiresias…wearing the **Ivy** and the Bacchic fawn-skin.) (p. 232)
	Teiresias: To wear his **fawn-skin**, and with ivy crown our brows. (p. 232)
	Teiresias: To dance and wreathe **with ivy** these white hairs. (p. 234)
	Pentheus: Our own sisters…are flown to **wild and secret rites**…with dance and prayer to adore this new-made God, this **Dionyse**, whate'er he be!—And in their companies deep wine-jars stand…Cast off that **ivy crown**. (p. 234)

The Bacchae	Teiresias: Two **spirits** there be, young Prince, that in man's world are **first of worth**. **Demeter** one is named; she is the **Earth**—call her which name thou will! —**who feeds man's frame with sustenance of things dry**. And that which came her work to perfect, second, is the Power from Semele born. He found the liquid shower hid in the **grape**. He rests man's spirit dim from grieving, when the **vine** exalteth him…the blood of him is set before the Gods in sacrifice, that **we for his sake may be blest**. (p. 236)
	Teiresias: Flaming the darkness with his mystic wand…in the wildest rite…I will wear **His crown**, and tread **His dances**. (p. 237)
	Teiresias: Take **thine ivy rod** and help my steps. (p. 239)
	Chorus: In the Gods' high banquet, when gleams the **grape-blood**, flashed to heaven. (p. 239)
	Chorus: In the **elm-woods and the oaken**, there where Orpheus harped of old. (p. 247)
	Messenger: One with careless head amid the **fallen oak leaves**; all most cold in purity—not as thy tale was told of **wine-cups** and **wild music** and the chase for love amid the **forest's loneliness**…Then they pressed **wreathed ivy** round their brows, and **oaken sprays and flowering bryony**…And reed-wands **ivy-crowned** ran with sweet honey. (p. 252-253)
	Messenger: Some with an **ivy chain tricked a worn wand** to toss its locks again…Until they spied him in the dark **pine-tree**: …some their **wands** would fling lance-wise aloft, in cruel targeting…Then, "Hither," cried Agave; "stand we round and grip the stem, my Wild Ones, till we take this climbing cat-o'-the-mount! He shall not make a tale of God's **high dances**!" Out then shone arm upon arm, past count, and closed upon the **pine**…And that high sitter from the **crown of the green pine-top**. (p. 269)
Iphigenia In Aulis	Chorus: Up through the **grove,—the victim-place that Artemis hallows**,—we sped apace. (p. 293)
	Agamemnon: And she, poor hapless maiden, now the **bride of Death**! The pity of it! (p. 298)
	Chorus: With green grass crowned and **pine** did the revelling Centaurs race to the bowl of the **Bacchanal wine**. (p. 319)
	Chorus: Meadows of hyacinth, starry with roses the goddesses gather!…**Hermes** the messenger led. Leader Of The Chorus: **Artemis** orders your sacrifice. (p. 325) Iphigenia: Now sing the paean **for my destiny**! Sing to the child of Zeus, **to Artemis**; Let the glad sound be heard by all the Greeks. Let them lift up the baskets, light the fire, and fling the **barley**…and touch the **altar**. I will bring this day victory and salvation unto **Greece…Crown my head with a garland**, wash my hands for the **rite**…Sing, O sing unto **Artemis**. (p. 333-334)
	Messenger: Soon as we reached the **grove and flowered fields of Artemis** the blest. (p. 342)
Rhesus	Hector: Thou know'st my father's. There tell all about thy **lucky lambs**. (p. 361)
	Muse: My son shall not be laid in any grave of darkness; thus much guerdon will I crave of **Death's eternal bride**, the heavenly-born maid of **Demeter, Life of fruits and corn**, to set this one soul free. (p. 386)

The Cyclops	The Chorus Of Satyrs enters, driving a flock of goats and sheep. Servants follow them. (p. 396)
	Odysseus: Do they **sow Demeter's grain**, or on what do they live? Silenus: On milk and cheese and **flesh of sheep**. Odysseus: Have they the **drink of Bromius**, the **juice of the vine**?… Odysseus: No gold bring I, but **Dionysus'** drink. (p. 398-399)
	Silenus: I bring you fat food from the flocks, king Odysseus, the **young of bleating sheep**…giving me **a drink of merry grape-juice in exchange**. (p. 401)
	Odysseus: By his side he put a can of **ivy-wood**…"Cyclops, son of Ocean's god, **see here what heavenly drink the grapes of Hellas yield, glad gift of Dionysus**." (p. 407)
	Odysseus: Then when he falls asleep, o'ermastered by the **Bacchic god**, I will put a point with this sword of mine to an **olive-branch** I saw lying in the cave. (p. 408)
	Frist Semi-Chorus: Happy he who plays the Bacchanal amid the **precious streams distilled from grapes**, stretched at full length for a **revel**. (p. 409)
	Cyclops: God wot! It is a **clever stock that bears the grape**. (p. 413)
	Chorus: And I too fain would leave the Cyclops' lonely land and see king Bromius, **ivy-crowned**, the god I sorely miss. (p. 414)

The specific images of plants, animals, religions, myths, and rituals are not only important codes in the field of anthropology, but also recurring and emphasized elements in ancient Greek tragedies. They are actually interconnected, from early human collective imagination, primitive perception, and transfer into literature, closely related to the ritual forms, literary styles, creative thinking, and primitive consciousness that tragedy relies on. Under the influence of primitive thinking and causal logic, rituals have evolved into mysterious theatrical performances. Therefore, the literary form of tragedy carries the common memory and culture, and can even serve as a reference for the formation of a community and universal interest in the concept of human fate.

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