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# The values of Ancient Greek Drama and Theatre in Space and Time: The Present of the values

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National and Kapodistrian  
University of Athens  
press

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## **Prologue**

The search for the relevance and applicability of the values of ancient Greek drama to the contemporary viewer was a fundamental objective of the National and Kapodistrian University of Athens participation in the European VAST-HORIZON 2020 Program. After an exhaustive study of the drama texts themselves, their commentary, and the recording of the essential values they contain (democracy, dialogue, freedom, human rights, human dignity, etc.) that mark the "past of values", the research then focused on the timelessness and the functionality of these same values in the modern world, namely the "present of values".

To achieve the goal of this research endeavor, it was deemed necessary to collect the views of the producers of the stage message themselves, which the modern viewer perceives through the performance. This includes directors, actors, and all the artistic contributors through whom the playwrights' words, now as a live spectacle, are grasped by the consciousness of the theater audience. Questionnaires were designed with specific case-by-case questions, addressed to all creators of the stage message and its recipients, the viewers. It was also deemed necessary to take into account the opinions of the mediators of this process: the translators/adaptors/playwrights, as well as theatre critics

and those responsible for the promotion and dissemination of the performance. Finally, a prominent place was reserved for the final recipients of the message, the actual performance viewers.

The scientific team of the National and Kapodistrian University of Athens's collaborators, comprising specialists, theatre artists, educators with diverse qualifications (postgraduate students, researchers, etc.), was active for an extended period, collaborated fruitfully, exchanged views, and formulated the final questionnaires. These were distributed to recipients through the platform that was created specifically for the Program by the Democritus research team (who also coordinated the entire project) and responses were collected.

I would like to particularly thank all the Program collaborators, especially Emeritus Professor Savvas Patsalidis, Dr Takis Tzamarias, and Dr Alexia Papakosta. The processing of the results belongs to Dr Konstantinos Mastrothanasis, whose contribution to the processing, completion, and publication of the research is invaluable.

In the following pages, the research objectives are presented in detail by contributor category, followed by the conclusions. There's also a general introduction to the complex phenomenon of stage transcription of the dramatic text and the mediation processes through which the contemporary viewer communicates with the messages and values of the ancient Greek drama and theatre.

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## INTRODUCTION

### **Timeliness and Timelessness of Ancient Drama Values: Perspectives and Dead-ends after Modernism**

If the ancient drama holds such value, if its influence on the shaping of the modern global theatre is pivotal, it's not solely due to the breadth and quality of its timeless values and universal messages, nor to its aesthetic perfection, which make it a representative sample of a "classic" literary text. It is equally (and perhaps more so) due to its stage rendition as a live spectacle, a complex artistic creation, through which its ultimate purpose is realized: its reception as a lived reality by the consciousness of the audience present in a specific space, empathetically participating in the stage events, in order to achieve their formative, broadly entertaining, and psycho-purifying communication with the stage developments.

But how is it possible, in a heterogeneous and fragmented pit, with spectators of all sorts and origins, with different perceptive capabilities, social consciousness, educational backgrounds, ethno-racial characteristics, aesthetic experiences, mentalities, and psychologies, as is the audience in a contemporary performance at a major international theatre festival (in Epidaurus or Syracuse), or even at a major artistic

event, such as the international premiere of an ancient tragedy or comedy, for the basic distinguishing elements of tragedy to operate uniformly and to result in the desired "catharsis" of the audience through "fear" and "pity"? Because the mission of tragedy, its psychoanalytic, ethical, metaphysical, and sociological function of "catharsis", presupposes a homogeneous audience, which perceives the staged messages and reacts, more or less with similar behavior, eliciting the response of their expectations to the challenges and stimuli of the theatrically articulated speech of the actors. This new reality, shaped on an international level, through historical-social situations, philosophical-ideological formations, and economic-cultural facts, corresponds to concepts such as "multiculturalism" and "globalization", "identity" and "otherness", "inter-textuality" and "deconstruction", and constitutes a novel situation that is descriptively represented by the term "postmodernism", however ineffectual and abstract it may be deemed.

The abolition of the sole "metropolitan" center from which cultural and civilizational "value" emanates, and the autonomy of individual artistic creation, along with the restoration and promotion of "national" cultural traditions, ethnic, minority, and other particularities, definitively ended the omnipotence and monarchy of the single center. Fragmented creation in this way emerges (*mutatis mutandis*, of course) as an independent and equal expression of values and messages representing the same meaning, but within a different frame of reference. The growth of multiculturalism in society and the substantial and multidimensional interaction of the West with the East transcended the static and traditional relationships of "borrowing" or "influence" from one world to another, creating a holistic and universal approach to culture as a unified creation, capable of meeting the expectations, needs, and interests of modern man, regardless of ethnic origin and social class.

Simultaneously, contemporary theories of culture, text interpretation, human behavior, and psychology introduced new parameters that allow for subjectivity and diversity, favor demystification and critical dialogue with the past, challenge previously accepted tenets of human thought and culture, and legitimize every "other" discourse, often feeling "heretical" and "subversive" against established values.

The notion of the "classic" has no longer its previously non-negotiable and indisputable value and is interpreted differently. The author's creative consciousness, as the unique source of the meaning of a work solely responsible for its performance outcome, is challenged, while the dramatic text itself, as an independent source of meaning, is subject to critical discourse and the possibility of multiple readings, allowing different interpretations. The emphasis shifts from the creator and his work to the perceiving consciousness. The viewer, with his subjectivity, emerges as the work's reference point, now a specific theatrical performance, a product of the complex creative interaction of multiple factors both textual and extra-textual inherent in it. In this way, for the first time in the history of directing, and especially the direction of ancient drama, a new reality has been created, qualitatively distinct from any prior. According to this, the text and the author's discourse constitute one, not always nor necessarily the most significant, of the parameters that define the performance, like direction, acting, and its other secondary codes.

This "postmodern" condition opens new dimensions in theatrical research and offers astonishing prospects in the art of spectacle, allowing directors to realize thoughts and visions that were previously inconceivable, as they collided with the impermeable boundaries of the "permissible" and the "appropriate". Yet, theoretically, the concept of

the "tragic" remains untouched as a qualitative and not a quantitative entity that (being such) transcends the limits of space and time and acquires global dimensions, still relevant today, under different circumstances and within a different framework. If, according to the proponents of this view, ancient drama continues to be "classic", "timeless", and "universal", it must then respond to the demands of its new heterogeneous audience. The combination of different or even opposing formalistic elements is therefore legitimized, thus leading to the blending of diverse cultural traditions and the utilization of modern theoretical data stemming from deconstruction and psychoanalysis, along with the notions of the "identity" and the "otherness" in artistic creation.

The consequences of these data do not leave the dramatic text untouched, which inevitably undergoes new readings and approaches in the light of new intellectual methodological and interpretive approaches of the "predisposed" and "metatheater" type. Such exploitation of the ancient drama leads to a "post-historical" view that detaches from its dependence on every historical/factual dimension of the text towards its era of creation and is elevated to a level of universal receptive consciousness. The "past" of the values of the ancient drama is encapsulated in the live spectacle of the scenically projected message and is re-signified as the "present" of the very tragic speech. In this sense, tragedy can equally operate for today's humans anywhere in the world, with any personal or collective educational experience, regardless of specific terms and conditions of "reception", while comedy can entertain the modern viewer regardless of historically determined events and the persons explicitly mentioned or alluded to.

This "dehistoricization" constitutes a condition of "postmodernism" in

the direction of ancient drama, which has now been detached from the creative consciousness of the author as the sole message producer, has abandoned the intratextual analysis of the content constituents, and has turned to the viewer as the essential co-creator of the message, through the process of scenic shaping of the text, as a complex performative product and not as a literary reading.

The beginning has been marked by the challenge to the dominance of the text, which gradually leads to the "death of the author". Any dramatic work is merely a pretext, a canvas, a stimulus, so that the director can project his own views and, according to his judgment, connect the contemporary viewer with the "classic" work of a bygone era (Kladaki & Mastrothanas, 2022, p. 39). The recognition of the value of the text, the realization of its "classic" nature remains intact, although they become relative. However, the way they are approached and interpreted changes. While concepts such as "respect" and "reverence", "profound messages", and "universal content" once dominated the principles by which directors approached ancient Greek drama, such a perspective no longer exists today. The drama text becomes one of many individual elements of the performance that the director utilizes at his/her discretion, always in the name of "modernization" and the "reading response" of the audience in the public square. And because the audience, with its specific educational background and visual predispositions shaped by television and the dynamic of the image in the society of spectacle is well understood, the "postmodern" rendition often results in intentional exaggerations and excesses that culminate in the television of the stage spectacle, ultimately degrading the concept of "theatre" and turning it into a widely consumed "show".

Within this framework, the concept of "tragedy" is affected by the deconstructive and iconoclastic mindset that has become widespread. The supposed "subversion" or "difference" is not based, as it should be, on a corresponding reading of the text, i.e., an original, even revolutionary interpretative contribution to the analysis and understanding of some of its basic parameters (characters, conflicts, relationships, dramatic situations, ideology). Such an effort would justify any original, inventive, imaginative, innovative, even iconoclastic response to emerging stage problems, and consequently would "demand" the extension of the classical "stage composition" ("mise en scène") to the dimension of "perspective", aiming to realize the theoretical framework and the thus-created "different" interpretation of the text. Instead, it often resorts to the easy solution of impressing and visual degradation, within which "tragedy" inevitably loses its content, its reason for being, and its causal relationship (as a signifier) with its signified (the values of ancient Greek culture), ultimately undermining and altering the value it is supposed to represent. The same, albeit to a different degree, is observed with the works of Aristophanic comedy, which in the name of digestible, entertaining, popular spectacle, is often turned into a coarse revue act, with corresponding linguistic, semantic, and cultural degradation of its content.

Understanding matters of this nature is neither simple nor straightforward. It requires knowledge of the historical, social, ideological, aesthetic, and broader cultural contexts of the era in question, as well as the peculiarities of each creator, their psychological and spiritual characteristics, and the influences they had undergone in order to formulate their "perspective" on the realization of their intended goal. Moreover, it presupposes a broader understanding of



social psychology, mentality, audience expectations and anticipations, their pre-existing experiences, and how the past is viewed from the present. This necessitates the critical, scientific discourse of the researcher, combined, however, with the views and stances of the creators of the theatrical performance (directors, actors, visual artists) who can present their personal conscious or subconscious choices, leading to the creation of a particular outcome. Furthermore, a similar holistic study on the reception of ancient drama would require taking into account the perspective of the inherently qualified individuals responsible for its review and evaluation, namely, the theatre critics. Finally, for the completion of such research, the personal testimonies of the recipients of the theatrical performance, the audience themselves, would be indispensable. The aggregation of all these parameters and the convergence and correlation of their individual perspectives could create a result with many guarantees of objectivity for the evaluation of the values of ancient drama in today's era. This is precisely the aim of this research, developed within the framework of the European Programme VAST-HORIZON 2020 (Values across Space and Time). Within this framework, questionnaires were created, directed to the individual artistic contributors of the performance, asking them to share their personal views on the reception of their stage spectacle by the theatre audience. For directing, is but a process of shaping in the form of "virtual reality," an attempt to reconstruct a world that no longer exists, while our knowledge about it is fragmentary, subjective, and limited. The director is called upon to act as a "bridge builder," so that through the specific stage depiction of the work, s/he allows the viewers' unhindered communication with the messages emanating on stage, eventually becoming a co-creator of the work and sometimes even substituting for the authors themselves.

Any attempt at stage interpretation, especially for a "classic" text from an older era for which we possess minimal theatrical "realia", is to some degree characterized by "utopian" elements. These can even be deemed "arbitrary", with which the particular director tries to make the inherently unfamiliar action "familiar" to the viewer. This subjective (in one way or another) approach to the dramatic work expands as the distance between the "time of production" and the "time of reception" of the dramatic text, thus making the reality of that distant era inaccessible and difficult to grasp for the capabilities of the modern audience.

In his/her effort to reduce the temporal distance and contribute to the viewer's communication with the spectacle, the director utilizes the wealth of historical data, philological findings, theoretical data, the accumulated knowledge and experience that the long-standing archeology of knowledge has brought to contemporary (for him/her and the viewer) research. Simultaneously, however, s/he relies on his/her personal talent, psyche, and ideology, which, process the primary material of the ancient text as filters and render the lively utterance of speech, the theatrical representation of action, and favor the participation of the viewers as an essential condition for the communication of the reciprocal relationship between stage and audience. The same is done by the actors and other artistic contributors of the performance, who in turn, through a process of conscious or unconscious choices (among which the mnemonic recall of past experiences playing a pivotal role), are led to the creation of a specific approach to their role and their overall participation in the collective outcome of the performance.

It wasn't always this way. In the mid-1970s and later in the 1980s,

theatre figures such as Richard Schechner and Eugenio Barba, Peter Brook and Ariane Mnouchkine, Tadashi Suzuki and Bob Wilson, Peter Stein, Romeo Castellucci, and Lee Breuer, theatre companies like *La Mama*, *Odin Theatre*, and *Living Theatre*, influenced by the semiotics and sociology of theatre, theatrical anthropology and psychoanalysis, cultural studies and communication science, began to redefine the meaning and content of theatrical performance, escaping the restrictive boundaries of the text. The same is true for the actors and other artistic contributors to the performance, who claim and promote new standards of scenic expression, such as the multiplication and de-multiplication of the theatrical role, the deconstruction of space and character, the physicality of acting, the multi-ethnic performance, the blending of acting codes, and the utilization of "different" theatre venues. With all these, a new perspective is outlined for the theatre, and a new approach to ancient tragedy is established internationally. This rejuvenating spirit comes overwhelmingly to erase every previously perceived "value" in directing and suggest something different and new, which resonated with the consciousness of the theatre-loving audience. Acting codes of Noh theatre are linked with techniques of Stanislavsky, and Brechtian elements enrich the established techniques of physical theatre. Forms of expression such as performance and dance theatre become accepted as classical and traditional ways of scenic interpretation of the work, whether it concerns ancient drama or theatre of the absurd. Visual elements, musical framing, and performative data of multi-cultural origin coexist sometimes side by side and sometimes combined, in a dialogue of cultures which, despite any reservations that have been occasionally expressed, unifies space and time through artistic inspiration and creation. The concept of the "classic" is recognized as a distinctive feature of the ancient drama. While the need to adapt it to new conditions is equally observed, contemporary directors remain

faithful devotees to the exclusivity in the interpretation of ancient drama, to the indisputable value and relevance of it in the modern world, to the necessity of adhering to certain principles and conditions, in order for the words of ancient playwrights to be received by the audience of the modern era. The text remains the undisputed point of reference for the performance, the unique source of its meaning. The playwright's discourse is served more or less faithfully and is "highlighted" in various ways, depending on the specific choices of the director. Ancient drama is approached with respect, but no longer with "awe," as a historical-cultural creation that, in order to maintain its timelessness, it must undergo morphological renewal in order to respond to contemporary conditions and its reception by audiences. The standardized acting of the actors and their motion performance is abolished, and the presence of the chorus is exploited in a different manner. The visual and musical framing of the performance is completely renewed, introducing new, contemporary aesthetic elements that are much more familiar to the viewer than the supposedly faithful Ancient Greek costume replicas. In this way, revisions of acting codes emerge, structural adjustments to the action are made, therefore resulting in a radical renewal of the visual framework and a broader modernization of the stage spectacle, within the context of a "restoration" of the archaeologically-natured cultural product. This product is readjusted to meet the demands, expectations, and interests of the contemporary, "modern" viewer, sometimes with more and sometimes with less intent to overturn and question the fundamental components that constitute the essence and value of ancient drama.

Once again, it is observed that, while directors of modern theatre claim, either directly or indirectly, that for the first time they have escaped from the dilemma of representing or reenacting the ancient world

through the scenic interpretation of the drama they attempt, abandoning every conscious intention of "simulating" the conditions of antiquity within the context of the modern world and setting aside any attempt at a "classical", or even "modern" scenic interpretation of the ancient drama, they ultimately arrive at the same result via a different route. Once again, the direction reveals its utopian character since, with its "postmodern" (or however else it may be termed) version, it is nothing more than a product of the specific artist's imagination, the outcome of an arbitrary and subjective perspective on how the "classical" text could exist and operate in an era that denies the value of the very concept itself. As such, the conception of the ancient Greek drama under modern conditions may retain its "classicalness" since it can be variously interpreted and decoded by the individual consciousness of each viewer. However, this has nothing to do with the image that the history of theatre direction had established for the archetypal texts and emblematic performances of ancient drama. Even more, it often has no reference to the richness and grandeur of the dramatic text, which it unreflectively transforms on stage, allegedly for the benefit of its reception by the modern viewer.

Yet, despite this pessimistic approach to the subject, a note of optimism might shine through, and a new perspective of a "post-postmodernism" can be outlined, enigmatically tracing the secret of the timelessness and universality of the ancient drama. As it always happens in the turbulent evolutionary course of culture, either dialectically or in some other transcendent manner, a new beginning is always inscribed in the end. Let's hope this is also the case for the modern staging of ancient drama.

## **PART I: METHODOLOGY AND RESEARCH ELEMENTS**

### **Research framework**

Within the scope of the European program Horizon 2020 (No 101004949) titled "Values Across Space and Time" (VAST), the participation of the National and Kapodistrian University of Athens revolves around the study and promotion of the humanitarian values of ancient Greek drama and theatre ("Ancient Greek Drama and Theatre Values Across Space and Time") and, through this, the European culture as a whole. The research unfolded in two phases. In the first phase, focused on the analysis of ancient dramatic works and the identification of the values contained therein, efforts were made to map and annotate the texts themselves, thus capturing the intent of their authors ("past of values"). In the second phase, which precisely constitutes the subject of the current research, the focus shifted to how contemporary audiences perceive these values through performance and the mediation processes that occur, with particular emphasis on those deemed foundational for shaping the consciousness of the modern European citizen (Mastrothanasis & Grammatas, 2023, p. 171), so as to complete the vibrant communication with the theatrical spectacle ("present of values"). More specifically, the study examines how these values are re-inscribed in the contemporary time and space through

theatrical performances. The appropriation or/and transcription of the texts through the director's perspective is analyzed, and the creation of new meanings through acting, visual arts, and other aesthetic codes is discussed (Mastrothanasis & Grammatas, 2022; Papakosta, 2022). The viewpoint of the theatrical production artistic contributors is sought through specially designed questionnaires for each case, in order to highlight each participant's personal engagement in the stage transcription of the text. Thus, it becomes clear how the values of ancient drama transition from unique museum pieces to live concepts of immediate relevance to the contemporary viewer. In this context, the current research represents a contribution to the study of the reception of the ancient drama, beyond the usual theoretical discourse, as it includes testimonies from the producers/stage contributors themselves (directors, actors, visual artists, and other theatrical spectacle contributors), intermediaries in the audience's communication with the performance (translators, theatre critics, production and promotion managers), and finally, the end-recipients of the artistic result, the viewers who engage with the performance's reception.

### ***Purpose and Specific Objectives***

The purpose of this research is to investigate the significance of the ancient Greek drama and its performances for the development of social consciousness and the reception of humanitarian values by the contemporary audience of citizen-spectators. Specifically, it seeks to explore the concept of the "classical" and how it continues to appear in modern performances of ancient drama, which often deviate significantly from the hitherto given and generally accepted staging approaches, leading to an adaptation, deconstruction, or/and readjustment of the parameters of the text.

Specifically, it aims to explore the views of directors, actors, and other contributors of theatrical performances, such as translators of the ancient drama, theatre critics, production managers, and promoters of the spectacle, and ultimately the spectators themselves, regarding the importance and value of the ancient Greek drama, its role in the development of humanitarian ideals, and how Theatre, in general, can promote and cultivate values in the modern audience. By exploring the perspectives of the stakeholders involved in the research, the study also aims to contribute to the ongoing discussion about the importance of intangible cultural heritage and its role in the shaping of the cultural consciousness of contemporary spectators.

The specific objectives of the research are as follows:

- Understanding the extent of participation of individual artistic contributors of the performance in the scenic transfer of the values of the ancient drama.
- Highlighting the mediation factors through which the spectator becomes a participant of the action of the works they watch as a performance and a recipient of the messages emanating from them.
- Investigating the values of ancient drama and the way they resonate with the modern audience.
- Highlighting the role of direction as a primary component in evaluating the final scenic result.
- The processes of renewing and modernizing the values of ancient drama and understanding the necessity for a different interpretation of the "classic" within the context of the modern world.



- Identifying the challenges and opportunities created for the preservation and transmission of the intangible cultural heritage related to the ancient Greek drama.
- Examining whether and to what extent the values of the ancient Greek drama remain intact today, or whether they need to be modernized and revised in order to meet the needs of the modern audience.
- In a similar case, to what extent does such a performance lead to a distortion of the value content of the works, or conversely, to a review of their original meaning and adaptation to the conditions and needs of the modern world.
- The reflection on whether modern humans still face the same or similar situations and dilemmas as those of the heroes of the ancient drama, enough to engage and concern them as much as in the past, or if they have distanced much, thus resulting in the need for modernization and updating of its messages.
- What constitutes the "timelessness" and "universality" of the messages of the ancient drama and whether and to what extent they still apply today.
- What are the challenges and difficulties in presenting an original personal view of the stage interpretation of the ancient drama by the creators of the spectacle, given the frequency with which similar attempts are continuously taking place.
- On what criteria do spectators choose the ancient drama performances they will attend.

### ***Participants***

In the research, a total of 84 individuals who expressed a relevant interest, were selected through purposive sampling. According to

Mason (2017), purposive sampling is the process that concerns the selection of categories or groups for study based on their suitability in relation to the analytical framework and research questions for constructing a sample (referred to as the study group) that is significant from a theoretical standpoint precisely because it concentrates on certain specific characteristics or criteria that facilitate the researcher in testing and developing the theory and explanation aimed. In this particular case, the sample of participants in the study was diverse in terms of their roles in the theatrical community, with 12 directors, 17 actors and theatrical artists, 2 translators of ancient Greek drama, 1 production manager, and 7 theater critics. Additionally, the sample included 45 spectators of performances of ancient Greek drama, with an average age of 41.83 years ( $SD = 12.42$  years). Of the 45 spectators, 15 were men and 30 were women, reflecting the greater interest and participation of women in theatrical events of ancient Greek drama. The majority of participants lived in large cities ( $>100,000$  residents).

The diversity of the sample concerning their roles in the theatrical community and their demographic characteristics provides a rich and valuable data set for the study. This allowed for a comprehensive and multifaceted analysis of the attitudes and opinions of contemporary stakeholders towards performances of ancient Greek drama and a deeper understanding of how Theatre can contribute to the development of the social sensitization of citizens and spectators. The sample size of 84 participants may be considered relatively small, especially given the different roles of the participants in the theatrical community. However, the use of purposive sampling and the in-depth qualitative investigation of the participants' attitudes and views offers a valuable contribution to the field of Theatre Studies, especially in terms of the impact of ancient Greek drama on contemporary theatre and society.

### ***Research design***

From the existing qualitative research approaches, the methodological principles of Phenomenology were chosen in order to answer the research questions that were posed (Cohen et al., 2017). The aim of phenomenological research is to understand the essence or meaning of an experience or phenomenon as experienced by individuals, essentially emphasizing on the investigation of the individuals' "subjective experiences". The term "subjective experience" is used to describe an individual's internal and biased contemplations concerning his/her environment. It is something that occurs within an individual and depends on the characteristics, beliefs, and life experiences s/he shapes. In this sense, the purpose of phenomenological research is to deeply understand the way individuals perceive and understand their environment.

Adopting this methodological framework, the study aimed to delve into the essence and meaning of ancient Greek drama as experienced by directors, actors, translators, theatre critics, production managers, and contemporary audiences. Utilizing this specific method facilitated a comprehensive and in-depth examination of the significance and value of the ancient Greek drama, highlighting its role in the development of humanistic ideals and the promotion of corresponding values in contemporary society. Using this methodological approach, the research managed to grasp the essence of ancient Greek drama, as experienced and understood by those involved in its production and reception, contributing to a comprehensive understanding of its ongoing significance and importance.

### ***Research tools***

Questionnaires are a valuable tool in qualitative research, allowing for the collection of a large volume of data, providing for our case an understanding of the role and significance of Theatre in promoting and cultivating values. Consequently, as a tool for research, we utilized questionnaires with both open and closed questions specifically tailored regarding their theme and targeting per study group. These were electronically distributed to the participants of the study after they expressed interest in taking part. This distribution method ensured efficiency and convenience, allowing for broader reach and increasing the likelihood of acquiring diverse perspectives.

To establish a common background among all participants, each questionnaire included a series of consistent specific questions. These questions were posed to all study groups. By addressing these questions to all participants, the study aimed to obtain a uniform understanding of their interests, expectations, and overall perspectives concerning the theatre and the presentation of ancient drama today.

Furthermore, each questionnaire included specific questions tailored for the individual creators of the performance, as well as for translators, theatre critics, and ultimately the audience. These questions aimed to delve into the specific criteria, assessments, and choices that shape the final perception and reception of the theatrical performance. By posing targeted questions, the research aimed to reveal the opinions and factors influencing attitudes and the distinct perspectives each stakeholder group holds individually.

Using these specific questionnaires as a research tool, the study

amassed a wealth of valuable data, reflecting the multifaceted nature of Theatre in shaping the outcome of the reception of the theatrical performance and in promoting and cultivating values (See Appendix).

### *Analysis*

After the collection of the completed questionnaires by the research team, their content was introduced into the ATLAS.ti software for qualitative data analysis and processing, aiming for their further processing (Brailas, 2015). The introduction of the answers contained in the questionnaires by study group into the analysis software was followed by the electronic coding of the data and the highlighting of their categories and properties through content analysis (Mastrothanasis & Kladaki, 2021, pp. 151–157; Tsiolis, 2016).

Significant words or phrases were identified within the verbal data (thematic coding), which indicated the concepts that emerged from the verbal material so as to be appropriately named with codes. For each code, a label was assigned, which was used purely for technical reasons, as it facilitated the process of locating the codes in the verbal material.

Finally, it is noted that this was followed by the quantification of the references, in order to allow the calculation of the frequencies of appearance (N) and the prevalence percentages (N%) by category of the above (Miles & Huberman, 1994). In total, from the content of the questionnaires of all the participants in the study, 1,390 references emerged, which were included in 270 codes that related to 85 themes.

## **PART II: RESULTS OF THE RESEARCH**

### **Theatre directors**

The theatre director and the direction constitute the first and most significant parameter in the theatrical transcription of the dramatic text, and by extension, in the reception of the messages of the play by the viewer watching the performance (Sidiropoulou, 2011). For this reason, the questionnaires submitted for completion by the individual contributors of the performance start with them.

In the following sections, the results of the qualitative analysis are presented, concerning the analysis of the verbal data that emerged from the answers of the directors who participated in the study.

### ***Theatre directors' views on the values of ancient Greek drama***

Regarding the first axis of analysis, which refers to the values of ancient Greek drama from the qualitative analysis of the directors' responses in the research, a total of 109 references emerged. These were included in 35 codes that concerned 5 themes, as presented in Table 1.

Table 1. *Values in ancient Greek drama*

Themes/Categories	Codes	N	N%
1. Values depicted in ancient Greek drama	Democracy	7	11.9
	Freedom	6	10.2
	Altruism	5	8.5
	Justice	4	6.8
	Rule of law	4	6.8
	Moderation	4	6.8
	Coexistence/acceptance of difference	4	6.8
	Man's relationship with the divine	4	6.8
	Resistance to oppressive authority	3	5.1
	Value of human life	2	3.4
	Anti-war values	2	3.4
	Self-realization	2	3.4
	Preservation of moral order	2	3.4
	Heroism	2	3.4
	Reason vs superstition	2	3.4
	Respect for human rights	2	3.4
	Respect for the dead and burial rites	2	3.4
	Patriotism	1	1.7
	Oath-keeping and marital fidelity	1	1.7

2. Corresponding dilemmas, values, and opposing pairs in today's drama	Yes, faces similar situations to a great extent	10	90.9
	Yes, faces similar situations to a relative extent	1	9.1
3. Relevance to Present	Yes, they are relevant at present	8	66.7
	Relative relevance at present	4	33.3
4. Points of identification	Linking content and form	10	76.9
	In the content of messages	1	7.7
	In the directorial approach	1	7.7
	In its form as a theatre genre	1	7.7
5. Ways to highlight and cultivate values from a theatrical performance to contemporary viewers	Through eliciting emotion	3	21.4
	Through identification	2	14.3
	Through initiation	2	14.3
	Developing critical thinking and lack of didacticism	2	14.3
	Through aesthetic perception	2	14.3
	With the content of its messages	1	7.1
	As an educational tool	1	7.1
	Cannot do so	1	7.1

Based on the above, according to the results, directors believe that the core values depicted in the works of ancient Greek drama are diverse



(N= 59 references). As one of the participating directors (participant 4) notably mentions:

Ancient drama is both a cultural product of a specific era and a universal heritage. In a global community, myth arms us with the theoretical wisdom of recognizing our limits, along with the painful self-evident truth that surpassing human magnitude leads to destruction. By converting politics and religion into dramatic conflict, tragedy pushes us to contemplate on our own place in society and to reconcile with our mortality. Justice (Antigone, Oresteia), moral stature, man's relationship with the divine, the quest for truth (Oedipus Tyrannus), exceeding human limits and hubris, democracy versus despotism, respect for the dead (Antigone) and heroism, maintaining moral order, resistance to tyranny (Prometheus Bound, Antigone) are prevalent themes.

The most prominent values are those of democracy (N= 7, N%= 11.9%) (participant 1: "*Democracy as the possibility of freely formulating conclusions after presenting opposing views is a fundamental value that governs the entirety of ancient drama*"), freedom (N= 6, N%= 10.2%) (participant 7: "*For example, in Sophocles' Antigone, the core values analyzed are Freedom*" and altruism (N= 5, N%= 8.5%) (participant 7: "*...In Aeschylus, we have cosmic values. Prometheus sacrifices himself to give fire to humans*"). According to another director, some of the core values presented by ancient drama are as follows (participant 3):

Peace, showcasing the disastrous consequences of war (Trojan Women, Hecuba, Helen, Lysistrata, Acharnians,

Philoctetes, Ajax, Agamemnon, Persians...), moderation, avoiding excess, punishment of arrogance (Seven Against Thebes, Persians, Hippolytus...), administration of justice (Oresteia, Sophocles' Electra, Euripides' Electra...), rebellion or resistance against an abusive and oppressive authority (Prometheus, Antigone, Electra...), undertaking 'political' responsibility (Oedipus, Philoctetes, Ajax...), self-sacrifice and altruism to achieve a higher purpose, for the common good, etc. (Iphigenia in Aulis, Alcestis, Phoenissae, Heraclidae, Prometheus Bound...), upholding oaths and marital fidelity or the destructive consequences of passionate love (Hippolytus, Medea, Women of Trachis...), defending the weak, refugees, the right to asylum and the sanctity of the suppliant (Suppliants of Aeschylus, Andromache, Euripides' Heraclidae...), the right to self-determination (Suppliants of Aeschylus, ...), the right to burial and the sanctity of the dead body (Sophocles' Antigone, Euripides' Suppliants...).

As evident from the above, various values are highlighted in the works of ancient Greek drama, as well as opposing pairs of concepts such as: legality vs lawlessness, freedom vs slavery, justice vs abuse of power, female oppression vs female emancipation, revenge vs forgiveness, etc., which pose dilemmas and demand answers from the heroes, something which directors believe is faced by modern humans today (N= 10, N%= 90.9%). As one of the participants (Participant 3) aptly mentions:

Of course, parallels can be drawn to our times, perhaps on a different scale. However, whether or not today's human

will adopt a similar "heroic" behavior is rather doubtful because, first, our era is anything but heroic and, second, modern societies systematically diminish the individual to the extent of alienating one from another and marginalize the notion of the collective. The latter is usually opportunistically promoted whenever a professional or other group claims its perceived rights or is superficially invoked by those in charge from time to time to achieve their purposes or as a pretext for their stance on a certain issue.

According to the responses of the directors who participated in the study, the majority (N= 8, N%= 66.7%) believe that the values of ancient Greek drama continue to hold full relevance today, while only 33.3% (N= 4) consider their relevance to be relative, with the value of a performance of ancient Greek drama primarily lying in the connection between content and form (N= 10, N%= 76.9%). From three references, it emerged that the value of a performance lies either in the content of its messages (N%= 7.7%), its form (N%= 7.7%), or the directorial approach (N%= 7.7%).

According to theatre directors, a theatrical performance can highlight and cultivate values in contemporary viewers through the evocation of emotion (N=3, N%=21.4%) (participant 1: "*...but also through the emotion that art offers in its greatest moments*"), through identification with the heroes and their passions (N=2, N%=14.3%) (participant 5: "*Through the process of identification... through speech, arguments, and the sufferings of the heroes, especially through the heroes' transcendence and their downfall.*"), through initiation (N=2, N%=14.3%), through the absence of didacticism and the development

of critical thinking (N=2, N%=14.3%) (participant 1: "*Without any didacticism, aiming at critical thinking. The concept of a citizen, moreover, contains the notion of the thinking viewer. A citizen is someone who consciously participates in the city's affairs.*"), through aesthetic perception (N=2, N%=14.3%) (participant 11: "*...to come into contact with every form of Art without limitations and barriers... to listen more deeply to the notes, to receive a good performance with an open soul*"), by the content of its messages (N=1, N%=7.1%), and as an educational tool (N=1, N%=7.1%). A radical response was also recorded, reflecting that the theatrical performance can no longer highlight and cultivate values in contemporary viewers (N=1, N%=7.1%) (participant 12: "*In no way. It doesn't have the power we thought theatre could have. Viewers these days barely distinguish theatre from television. The situation is very disappointing.*").

### ***Theatre directors' perspectives on the perception of performance values by the contemporary audience***

Regarding the second axis of analysis, which pertains to the reception of the values of ancient Greek drama through performances based on the qualitative analysis of the directors' responses in the research, a total of 44 references emerged. These were grouped into 9 codes related to 3 themes, as presented in Table 2.

Table 2. *Perception of performance values by the contemporary audience*

Themes/Categories	Codes	N	N%
	Can indeed	10	83.3

1. Performance as a means of differentiating the impression of values and messages of ancient Greek drama	Barely can	2	16.7
2. Common perception of value meanings, as portrayed by the author	There cannot be a common perception	8	80.0
	It depends	1	10.0
	Can indeed	1	10.0
3. Ways of perceiving values by contemporary audiences	Through emotional experience	10	45.5
	Through the words of the heroes	7	31.8
	Through audience identification with characters and their passions	3	13.6
	Through the archetypal images of the play	2	9.1

Almost all of the directors who participated in the study believe that the impression created in the audience regarding the values and messages of ancient Greek drama can change through performance (N= 10, N%= 83.3%). Only two references suggested that this can change slightly (N%= 16.7%).

Also, the majority of the study participants believe that the audience does not perceive the meaning of the values in the same way as portrayed by the author (N= 8, N%= 80%). The perception of the meaning depends both on the audience and on societal circumstances.

As one of the directors characteristically mentions in this direction (participant 4):

Every form of theatrical art is based on expressing and communicating the text's meaning (and, by extension, the author's) to the viewer. The interpretation of the text's world is neither simple nor bloodless and is subject to numerous and various aesthetic, ideological, and cultural negotiations. Words are the primary material in a director's hands, who, in turn, reshapes it with the help of the artistic team and the actors into something that now takes a three-dimensional form and becomes embodied action. It is only logical that words are colored, interpreted depending on where the director and the creative team aim to focus, and consequently lead to a plethora of perceptions from the audiences of different performances.

With only one reference, it was argued that the audience perceives the meaning of values in the same way as they are presented by the author (N% = 10%) (Participant 7: "*Of course they perceive it. If this question was about contemporary works, I would have my reservations, but regarding ancient drama, the quality and clarity of concepts and teachings are guaranteed. This is because the then writers were not 'professionals' in the sense, but enlightened individuals who educated the audience about the important aspects of the polis through their works.*") and also with another reference, it was argued that this is relative each time (N% = 10%) (Participant 5: "*It depends on the composition of the elements and how values are signified. Often the emotional charge is enough to enliven and dominate the values*").

Regarding directors' beliefs about how they think spectators perceive values through the performance, the opinion was formulated that this is mainly done through the emotional experience (N = 10, N% = 45.5%) and through the speech of the heroes (N = 7, N% = 31.8%). It was also mentioned that this can be achieved through the viewer's identification with the characters and their passions (N = 3, N% = 13.9%) or through the archetypal images of the play (N = 2, N% = 9.1%) or even a combination of the above. Specifically, for the latter case, one of the directors mentioned (Participant 7): "*Through a combination of all the above and something else: the mystagogy. Their experience of participating in a high-level ritual where their soul instinctively knows and their cognition awakens, learns, and is purified*" or even "*... but also through their own experiences, their past, their emotional state, their perceptual ability, their fatigue, their availability or the commitment they had at that given moment*" (Participant 3).

### ***Theatre directors' views on rendering ancient Greek drama today***

Regarding the third axis of analysis that pertains to the rendition of ancient Greek drama today, 48 references emerged from the qualitative analysis of the directors' responses in the study. These were grouped into 9 codes related to 4 themes, as shown in Table 3.

Table 3. *Rendering Ancient Greek Drama Today*

Themes/Categories	Codes	N	N%
1. Fusion with contemporary elements and quality of the performance	Depends	9	81.8
	Enhances its quality	1	9.1
	Weakens its quality	1	9.1

2. Adapting ancient drama to closed theatres	Yes, it can	15	100
3. The "catharsis" of the modern viewer	Can be achieved	7	70
	Difficulty for the modern viewer to attain catharsis	3	10
4. Necessity of adapting or altering the original texts of ancient Greek drama	Slightly	6	50
	A lot	4	33.3
	Not at all	2	16.7

According to the directors' answers, the frequent fusion of an ancient play performance with modern popular forms of expression from television, folk culture, comics, etc., neither strengthens nor weakens its quality, but the outcome depends on various factors (N= 9, N%= 81.8%). As one of the participants (Participant 3) pointedly states:

It depends on how this fusion occurs. The predisposition to reject or accept it makes no sense. In my opinion, there are no recipes, and there shouldn't be any recipes for the staging of any play. Also, at times, seemingly—or even entirely—arbitrary choices can pave ways, leading to new modes of artistic expression or awakening the audience's interest. Of course, ideological and aesthetic risks will always lurk, such as, for instance, the uncritical identification of folk culture with ancient Greek, the aesthetic equating of ancient drama with a low-taste TV series, a general confusion due to unclear choices, etc.

At this point, it is necessary to note a reference (N% 9.1%) where it was argued that blending an ancient play with contemporary popular forms of expression enhances its quality. Notably, participants mention (participants 11):



The question reminds me of our great directors Spyros Evangelatos and Karolos Koun. Their contemporaries initially viewed them with suspicion and later with complimentary comments. Just like them, many – mostly Europeans – of their contemporaries paved the way for blending elements from tradition, from rituals of peoples hidden in the depths of history, from the evolution of technology and visual media, anything that would not just add something original to their performance but something deeper and more substantial. Therefore, they enhanced the quality of their performances. The same continues today. For a performance to weaken its outcome, it must have completely lost its measure!

Lastly, with one more reference (N% 9.1%), it was argued that the blending of an ancient play with contemporary popular forms of expression weakens its quality. As was notably mentioned, "*It certainly weakens it*" (participant 7).

In response to the question of whether the ancient drama - which is directed, visually, dramatically, and communicatively linked to the open ancient Greek amphitheaters - can be highlighted when presented in a closed, limited space, all directors (N=15, N%= 100%) responded that this is possible, despite the difficulties that might arise. A notable mention is that of a director (participant 3) who asserts the following:

I do not believe that the performance space is crucial anymore, because its universally festive, religiously-themed character has been irrevocably lost, regardless of whether the performance venue is open or closed, along with its direct association with the "commons" and the "city". Today, it's a matter of personal choice or circumstance as to

whether someone will attend an ancient drama performance. The challenges of any given performance venue can be confronted, at the very least, with the resources available in the current era. After all, the actual space of action, as indicated by the text and as ultimately visually represented, is a limited one, usually the façade of a palace, the gateway of a temple, an altar, or a common altar—namely, the innermost circle of a system of overlapping spatial circles that start from the countryside, city/region, specific location, and which are verbally indicated to conclude in the publicly visible action space. However, I believe – and theatrical practice for many years now attests to this – that ancient drama can be showcased in a closed theatre, and possibly even better than in an open theatre. Perhaps, for the contributors to a modern performance, it is easier, due to greater familiarity, to transfer the ancient drama to a closed space than to an ancient open theatre. The latter demands robust financial theatre companies that can bear the cost of a large production with many participants and various stage difficulties (sets, costumes, lighting, music, advertising, communication...), specially trained actors, physically and especially vocally (such training is rarely the focus of various drama schools, hence this technical difficulty may have been bypassed in recent years using microphones...). The ancient theatre seems to also dictate a specific "direction", a particular use of its space, already specially designed and in some way preliminarily "scenographed", which may bother modern directors. A closed theatre or space is more easily manageable. Clearly, such a shift can result in a different treatment of the ancient drama: reduction of participants (especially the number of dancers), different interpretative attempts by actors, different scenic proposals, a different kind of communication with the audience, a retreat from the public nature of the ancient text and an enhancement of a – more or less unfamiliar to it – privacy, etc.

The perspective of another director is also of interest, who mentions (participant 4):

One can, as long as the 'tragic magnitude' is not sacrificed on the altar of the postmodern perception of the familiar, which might be better conveyed in a smaller, enclosed theatre. After all, emotional involvement in ancient drama is achieved not through a very close relationship of the audience with the stage, but rather by provoking an archetypal reaction in the viewer. The open space broadens the viewer's communication with the 'divine,' creating, one might say, a direct and open line of communication. In contrast, enclosed theatres have been associated with the attempt to identify the viewer with the dramatic character, serving the scenic illusion. However, such a relationship, defined in psychological terms, almost always confronts the very structure of the tragedy.

"Purification" or "catharsis" was the objective of tragedy through "pity" and "fear". Based on the directors' opinions, this can exist (N=7, N%= 70%) even though the audience's perceptions are infinite and come from everywhere. In this direction, as one of the directors (participant 7) states:

Catharsis is achieved in the audience of any era, but only if the performance meets the rules and prerequisites of a ritual event. The timelessness of the themes of the ancient drama is a given. All surviving tragedies deal with the relationship of man to the divine, not on a 'religious' basis but on a

worldly one. The source of ancient drama is Mythology: Cosmogony and Theogony. Here all cultures and eras converge. I believe we should not be concerned about whether ancient drama will lead the viewer to catharsis because this and its teachings are its core values as an act. What should concern us is its proper treatment by contemporary artists so that it can function and bring about the desired catharsis. If I buy a CD whose music promises me relaxation and well-being, and I play it on a cassette player from the '80s, it's clear it won't work. Instead of relaxation, the whole situation will cause me distress. Similarly, if I put gasoline in a diesel car, I will destroy it.

However, it is noted above that the modern viewer's difficulty in reaching catharsis is (N=3, N%= 30%). Specifically, one of the directors (participant 1) mentions:

The concept of catharsis can only potentially be achieved through a truly shocking theatrical event to provide the necessary emotional uplift. In our times, this is quite difficult. Our era is characterized by information overload. Unfortunately, this very overload acts in a way that nullifies emotions. It numbs the feelings. For example, I can mention war. The description or announcement of military conflicts can be shocking if the power of the viewer's imagination is activated. However, if there has been a barrage of images from the television showing horrifying scenes of military conflicts, the viewer operates with the weapon of their personal imagination nullified. Information overload here worked against the potential of emotions.

Finally, regarding the extent to which directors consider it necessary to adapt or modify the original texts of ancient Greek drama, it is considered that there is a small (N=6, N%= 50%) or greater (N=4, N%= 33.3%) need for adaptation, with only a few arguing that it is not needed at all (N=2, N%= 16.7%).

### ***Theatre directors' views on their role***

Regarding the fourth axis of analysis referring to the director's role from the qualitative analysis of the directors' responses in the research, a total of 35 references emerged. These were included in 7 codes related to 3 themes, as presented in Table 4.

Table 4. *Role of the theatre director*

Themes/Categories	Codes	N	N%
1. Approach to ancient drama	Modern drama is the main origin of today's	9	81.8
	Ancient drama doesn't need to be modernized	3	19.2
2. Objectivity in highlighting ancient drama	The theatre director should highlight those points with which he feels immediacy	12	100
3. Director's view on the role of art and theatre in the development of the social consciousness of the audience as citizens	Contributing to social dialogue	4	36.4
	Equips with values necessary for social cohesion	3	27.3

	Activates processes of redefining fundamental principles	3	27.3
	No contribution	1	9.1

In the era of modernity and post-dramatic theatre, the director is in favor of the modernization of ancient drama to meet the requirements of the contemporary audience (N=9, N%= 81.8%). As one of the directors (participant 10) argues:

Terzopoulos accurately explains that 'the modern is the explosion of the core of the classic'. Modernization or revision as concepts need to be approached critically/creatively. It's time to get rid of the view that the classicist approach to Tragedy and Comedy is the classic one and, therefore, we need to bring the bourgeois salon to the orchestra of the ancient theatre to 'modernize' ancient drama. Let's not forget that the form of the ancient drama is essentially lost. From this perspective, ancient drama is an open field of research and creation, which, however, requires some basic principles in its approach.

Only three of the references focus (N%= 19.2%) on the idea that ancient drama doesn't need to be modernized to meet the requirements of the contemporary audience. Regarding this, a director comments (participant 9):

Ancient Greek Drama doesn't need to be modernized in everyday terms, but it can meet the tragedy of humanity, as its dynamism is always in tune with human pain and the

major issues of culture. Today, the requirements of the contemporary audience are vague. They applaud a Theatre with which they actually have no real connection. Ancient drama loses its functionality as a meeting place and dialogue, thus becoming an entertainment outing, with the interest focused on the protagonists as the main attraction of the audience. Perhaps it has more to do with how Theatre is shaped today. And, after all, what are the requirements of the contemporary audience?

Regarding the question of whether a director should highlight all aspects of an ancient Greek drama (tragedy, comedy), remaining as "objective" as possible or emphasize those points with which they feel immediacy, the entirety of the references indicated that no director can be entirely objective, as the text elicits a series of subjective reactions (N=12, N%= 100%). As one of the directors (participant 1) specifically mentions:

No one can be objective. The text triggers a series of subjective reactions within us. However, these reactions are determined by the cultivation and preparation of the director. In any case, they interpret the myth and the poet's version in their own way, just as it is conveyed to us through translation, which also bears the subjective mark of the translator.

Regarding the question of what could be considered the contribution of Theatre and Art in general to the development of the social consciousness of spectators as citizens, several statements from

directors referred to its contribution to social dialogue (N=4, N%= 36.4%). As one of the directors (participant 2) specifically states:

I believe that Theatre is a forum that advances social dialogue. The discussion is already present in society, and the performance chooses the agenda it will highlight. It will amplify voices that are still very faint.

It was also mentioned that it contributes to equipping with values essential for social cohesion (N=3, N%= 27.3%) (participant 3: "*The contribution of Theatre lies in that, among other things, it provides keys to understanding the 'other', the different... a necessary element for social cohesion. After all, the very gathering of so many different people in the same space, at the same time, to watch a performance, is in itself a conscious society for its own sake.*") and to the recognition and redefinition of basic social principles (N=3, N%= 27.3%) (participant 1: "*Theatre and especially ancient tragedy can function as an initiatory process that calls sensitive viewers to a process of redefining the basic principles of the essence of democracy and dialectical thinking. After all, a mass initiation process was also in antiquity, where the experience through the imitation of a great act became an experience aiming at the final psychic catharsis*").

Finally, there was one reference (9.1%) to the idea that Theatre and Drama cannot contribute to the development of the social consciousness of spectators as citizens. As stated by the director specifically (participant 10):

Until yesterday, I believed it could be very significant. In recent decades, all schools in the country watch theatrical performances. Most



have theatre groups. Many schools have Arts and Theatre classes. However, our society is going from bad to worse. I think we failed. Art failed.

## **Actors and other performance contributors**

Directly after the director and the direction in the hierarchy of evaluating theatrical spectacle, the other artistic contributors who create it take their turn. The role of the actor is of foremost importance, but so are the contributions of visual artists, musicians, lighting technicians, and generally everyone who, in their own way, contributes to the creation of the specific result.

The following responses outline the results of the qualitative analysis concerning the analysis of verbal data that arose from the participation of actors and other contributors to the performance in this specific research.

### ***Values in ancient Greek drama from the perspective of the actors and other performance contributors***

Regarding the first axis of analysis that refers to the values of ancient Greek drama from the qualitative analysis of the responses of participating actors and other performance contributors in the research, a total of 79 references emerged. These were grouped into 9 codes related to 5 themes, as presented in Table 5.

Table 5. *Values in ancient Greek drama from the perspective of the actors and other performance contributors*

Themes/Categories	Codes	N	N%
1. Are they relevant today?	Yes, they are relevant	15	78.9
	Possibly relevant	4	21.1

2. Similarly, dilemmas, values, and opposing pairs in drama today	Yes, they face the same situations	16	94.1
	No, they don't face the same situations	1	5.9
3. Identification points	In the connection between content and morphology	17	100
4. Ways of contributing	With the messages passed on to the audience based on the original	7	63.6
	Through negotiating today's values	4	36.4
5. Views on these values today	Still contended globally without being taken for granted	8	53.3
	They are existential and foundational to human thought	7	46.7

Based on the above, actors and other contributors to a performance believe that the values of ancient Greek drama continue to be relevant today (N=15, 78.9%). The value of ancient Greek drama lies both in the connection of the content of its messages and its very morphology as a theatre form (N=17, 100%). It's worth noting that a smaller portion supports the potential relevance of these values (N=4, 21.1%), with one of the participants noting:

These values require constant vigilance and meaningful interpretation, especially in their reception by the new

generation. These values are being challenged in our era by conservative choices globally and it is therefore the theatre's duty to deposit, promote, preserve them, and create a continuous dialogue framework with the audience.

In the works of ancient Greek drama, various values and opposing concept pairs are highlighted, such as legality vs illegality, freedom vs slavery, justice vs power abuse, female oppression vs female emancipation, revenge vs forgiveness, and so on. These induce dilemmas and demand answers from the heroes, which actors and other contributors believe the contemporary individual faces today (N=16, 94.1%), with only one reference suggesting the opposite (N=1, 5.9%). These values are described as existential and foundational to human thought (N=7, 46.7%), yet they continue to be contended globally without being taken for granted (N=8, 53.3%). In this direction, one participant asserts:

Despite the progress made over the centuries in at least the theoretical analysis and consolidation of these values, and even the fact that almost all have been legally secured in most parts of the world, unfortunately, their practical observance is neither obvious nor easy. Millions of people worldwide see their collective and individual rights trampled upon, even the most basic ones. Social inequality, injustice, discrimination, freedom restrictions, and the degradation of human dignity still rule and require constant vigilance and struggle for their eradication. Art must take its share in this struggle.

Regarding how a performance of ancient drama can contribute to the highlighting and cultivation of values in modern viewers, it is noted that this can be achieved through the transmission of the messages that the ancient drama carries in its original form (N = 7, N% = 63.6%). In this regard, one of the participants states (Participant 11):

When the values negotiated in the works come to light with the creators' attention to highlighting them, an identification mechanism automatically operates. Every viewer can potentially find themselves in the position of the characters of the drama, see themselves, and reflect on their possible position.

It is also argued that the highlighting and cultivation of modern viewers can be achieved through the performative negotiation of values today (N = 4, N% = 36.4%) (Participant 4: "*Timeless values are negotiated that surely concern everyone up to the present day*").

### ***Views of actors and other contributors regarding the reception of the values of the performance by the modern viewer***

Regarding the second axis of analysis referring to the reception of the values of ancient Greek drama through performances, from the qualitative analysis of the answers of the participating actors and other contributors in the study, a total of 64 references emerged. These were categorized into 11 codes relating to 3 themes, as detailed in Table 6.

Table 6. *Views of actors and other contributors regarding the reception of performance values by the modern viewer*

Themes/Categories	Codes	N	N%
1. Performance as a means to differentiate the impression of the values and messages of ancient Greek drama	Agree	11	73.3
	Neither agree nor disagree	3	20.0
	Disagree	1	6.7
2. Common understanding of the values' meanings, as rendered by the author:	Depends. The audience perceives through the prism of their preconceptions	10	58.8
	Yes, there is a common understanding	4	23.5
	No, they perceive them differently	3	17.6
3. Ways contemporary viewers perceive values	Through emotional experience	9	28.1
	Through the words of the heroes	8	25.0
	By identifying with the characters and their passions	8	25.0
	Through the archetypal images of the play	6	18.8
	They don't perceive them	1	3.1

According to the responses of participating actors and contributors, a performance can differentiate the impression formed in the viewer about the values and messages of ancient drama (N=11, 73.3%). Only one response indicated disagreement with this position (6.7%). Regarding the viewpoint that there can be a common understanding of these values as rendered by their author, 4 responses indicated agreement (23.5%) and 3 disagreed (17.6%). The majority of respondents mentioned that such a thing depends since the audience perceives through the prism of their own preconceptions (N=10, 58.8%). As one participant notably pointed out (Participant 7):

A performance is always a channel of communication between the creators and the audience. Therefore, since we're not talking about a reading process - thus a direct relationship of the audience with the author - it means there's first and foremost the creators' personal negotiation with the values in question. Then follows the general or specific reception by the audience. Consequently, the author somehow concedes to the performance the role of transmitting these values, so there is inevitably another filter.

Regarding the actors' and other contributors' views on how values are perceived, it was mentioned that such perception is either achieved through emotional experience (N=9, 28.1%), through the words of the heroes (N=8, 25.0%), by identifying with the characters and their passions (N=8, 25.0%), or through the archetypal images of the play (N=6, 18.8%). One response noted that viewers don't perceive these values, elaborating with the following rationale (Participant 14): "*They*

*don't perceive them. Today, we cannot grasp the suicide of Ajax, for example."*

***Actors' and other contributors' views on the presentation of ancient Greek drama today.***

Concerning the third axis of analysis that refers to the rendition of ancient Greek drama from the qualitative analysis of the answers of the participating actors and other contributors to the research, a total of 73 references emerged. These were categorized into 9 codes related to 3 themes, as shown in Table 7.

*Table 7. Rendition of ancient Greek drama today from the perspective of actors and other contributors*

Themes/Categories	Codes	N	N%
1. Necessity of adapting or modifying original texts of ancient Greek drama	Agree	7	38.9
	Neither agree nor disagree	7	38.9
	Disagree	4	22.2
2. Adapting ancient drama to enclosed theatres	Yes, it can	16	94.1
	No, it can not	1	5.9
3. Challenges for an artistic creator/contributor	Finding new/ original elements (directional, textual, acting or set elements) that raise the same questions as the original	10	26.3
	Finding new, attractive ways to present the text to the audience	10	26.3



	For the director to convey something new	9	23.7
	Only the text should speak because everything else is irrelevant	9	23.7

Regarding whether an intervention in the original work in the form of adaptation/transcription/rendition is necessary for the messages of the work to become accessible and understandable to the contemporary viewer, the majority of respondents agreed (N= 7, N%= 38.9%). However, a significant portion of participating actors and other contributors did not express a clear opinion (N= 7, N%= 38.9%), with 4 of the references noting disagreement about interventions in the original works (N%= 22.2%).

In the question referring to whether the ancient drama—which is visually, acting-wise, and communicatively linked to the ancient amphitheaters which were open—can be highlighted in closed spaces, nearly all the actors and other contributors (N=16, N%= 94.1%) responded that it can, despite any potential challenges.

Regarding the difficulties faced by an artistic creator/contributor, given that either ancient Greek dramas are presented to the public almost every year or year after year, or that they have been repeatedly presented to the theatrical audience in various forms and ways by multiple contributors, it was noted that many obstacles arise. In ten (10) of the references (N%= 26.3%), it was noted that a primary challenge is to find new/original elements (directional, textual, acting or set elements) that raise the same questions as the original. As one of the participants (participant 15) specifically mentions:

To raise once again the questions posed by the work itself. To find new expressive ways... to illuminate obscure areas in relation to other productions. To venture into unknown paths of experimentation without resorting to repetition and stereotypical execution.

This emphasis on the original was also highlighted by another 9 references (23.7%) noting that the exclusive purpose of the performance is for the text "to speak" and, in general, everything else is irrelevant (Participant 6: "*If the creator begins with the thought 'to make a difference', I think the game is lost. What matters is for the text to 'speak' to him beyond comparisons with other productions of the work.*").

Ten (10) references (N% = 26.3%) deal with the difficulty inherent in finding new, appealing-to-the-audience ways of presenting the text. Specifically, it was noted (Participant 5):

The difficulty lies in finding a new way of presenting the text that will make the viewer want to watch the play again.

Reference was also made to the challenge faced by a director to say something new (N=9, N%= 23.7%). Specifically noted (Participant 9):

The creator needs to have the urge to submit his own proposal, to take the risk, to inspire his collaborators to work on it with all their being, and the difficulties and possibilities become apparent and are overcome by presenting one's own personal proposal.

### *Actors' and other contributors' viewpoints*

Regarding the fourth axis of analysis referring to the viewpoint of actors and other contributors, from the qualitative analysis of their answers in the survey, a total of 63 references emerged. These were included in 9 codes related to 3 themes, as shown in Table 8.

Table 8. *Positions of actors and other contributors*

Themes/Categories	Codes	N	N%
1. The ancient theatre was a form of popular entertainment. Can this be achieved today without becoming "populist"?	Yes	13	76.5
	Depents	4	23.5
2. The interest of a theatre artist (visual artist, musician, lighting technician, etc.) in ancient drama	Timeless values and messages	12	40.0
	Aesthetic perfection	9	30.0
	Dramatic situations	5	16.7
	Anthropological element	2	6.7
	The drama text itself and its redefinition in the present	2	6.7
3. Artistic approach concerning the transmission of the work's values	Appropriation of the drama text's values based on a modern perspective	13	81.3
	Faith in traditional scenic approaches of the past	3	18.8

It is well-known that the ancient Greek theatre was a form of popular entertainment. When asked if this can be achieved today without becoming "populist," the majority of participants agreed that it can (N=13, %N= 76.5%). However, some responses indicated that it depends on various factors (N=4, %N= 23.5%). For instance, participant 12 noted the following to support his claim:

I believe that the audience, despite the overwhelming assault of ugliness and vulgarity from everywhere, retains a healthy deeper aesthetic criterion, which we must strive to touch and awaken with our Art. Then we can speak of 'Popular Art'. On the contrary, if we choose the easy solution to lower our aesthetics to 'resemble' what the audience is used to consuming, that is Populism.

Regarding the interest of a theatre artist (visual artist, musician, lighting technician, etc.) in ancient drama, various reasons justify this interest, with the most prominent being the existence of timeless values and messages in ancient drama (N=12, %N= 40%), and the reference to its aesthetic perfection as a form of theatre (N=9, %N= 30%). 5 references (16.7%) highlighted dramatic situations as reasons for interest, and both the anthropological element (N=2, %N= 6.7%) and the work itself and its redefinition today (N=2, %N= 6.7%) were mentioned. For example, we cite a participant who emphasized (participant 7):

Technical training, personal and psychological evolution, as well as the development of critical thinking in relation to the socio-political developments, are necessary in order to be part of this world.

## **Translators/Adaptors/Dramatists**

In our research, the intermediaries in communication with the original ancient Greek text take their turn: the translators, adaptors, and/or dramatists. With their involvement, they become co-creators of the final textual outcome, which the director brings to life on stage with the help of their other artistic collaborators. Their role in our days becomes even more significant, as it often goes beyond the mere level of rendition and transference of the ancient author's tragic discourse into an everyday language, accessible and understandable to the contemporary viewer. It often transforms into the director's "pretext" for his personal (sometimes even intricate) "viewpoint" which is theoretically constructed based on the rendering of the ancient text from its modern translation.

In the following sections, the results of the qualitative analysis are presented regarding the analysis of the lexical data that derived from the responses of the translators who participated in the study.

### ***Values in Ancient Greek Drama from the Perspective of Translators/Adaptors/Dramatists***

Regarding the first axis of analysis, which refers to the values of ancient Greek drama from the qualitative analysis of the responses of the participating translators/adaptors/dramatists in the research, a total of 14 references emerged. These were categorized into 9 codes related to 4 themes, as shown in Table 9.

Table 9. *Values in Ancient Greek Drama from the Perspective of the Translators*

Themes/Categories	Codes	N	N%
1. Values evident in the works of ancient Greek drama	Moderation	2	28.6
	Anti-war values	2	28.6
	Respect	1	14.3
	Freedom	1	14.3
	Preservation of moral order	1	14.3
2. Relevance today	Yes, they are relevant:	2	100
3. Identification points	In the connection between content and morphology	2	100
4. Ways of contributing	Development of critical thinking and lack of didacticism	2	66.7
	Through the content of their messages	1	33.3

Based on the above, according to the results, translators believe that the fundamental values present in the works of ancient Greek drama are diverse (N= 7 references) with representative works being "Medea" from tragedies and "Lysistrata" from comedies (participant 2). As a particular director (participant 1) notes to illustrate the richness of these values:

The obligation of man to contend with his fate, seeking his freedom, respect towards all supplicants, opposition to the horror of war (regardless of who are the victors and the

vanquished), love for peace, respect for unwritten rules that maintain social cohesion, the pursuit of moderation, and the avoidance of hubris (this is the definitive concept of tragedy).

The most prominent values are those of moderation (N= 2, N%= 28.6%) and anti-war values (N= 2, N%= 28.6%), and it is generally believed that the values of ancient Greek drama still apply today (N= 2, N%= 100%). For translators, the value of ancient Greek drama lies in the connection between its message content and its very morphology as a type of theatre (N= 2, N%= 100%), and it is argued that the cultivation of modern viewers can be mainly achieved through the development of critical thinking regarding the events it presents and the absence of didacticism. Regarding this, one of the participants in this category specifically states (participant 1):

Performances oriented towards the defense of the 'Other' (whether they are migrants or romantically different), highlighting the horrors of war, exposing the violence that women have historically endured, deconstructing jingoistic national myths, etc., can genuinely cultivate values. Under one strict condition: whatever they want to do, they should do it through the difficult medium of art, and not through the effortless but also narcissistic method of catechism or naive propaganda.

***Views of translators/adaptors/playwrights regarding the reception of the values of the performance by the contemporary viewer***

Concerning the second axis of analysis referring to the reception of the values of ancient Greek drama through performances from the qualitative analysis of the responses of participating translators/adaptors/playwrights, a total of 4 references emerged. These were grouped into 3 codes pertaining to 2 thematic areas, as detailed in Table 10.

Table 10. *Views of translators regarding the reception of performance values by the contemporary viewer*

Themes/Categories	Codes	N	N%
1. Common perception of the meanings of values as rendered by the author	Depends. The audience perceives through the lens of their own preconceptions	2	100
2. Ways contemporary viewers receive values	The reception is multifaceted	1	50
	Through emotional experience	1	50

According to the responses given, concerning the view that there can be common perception of the meanings of said values in the same way they are rendered by the author, it was argued that such a notion is relative since the audience perceives through the lens of their own preconceptions (N= 2, N%= 100%). On this, Participant 1 notes:



The understanding of ancient dramatic speech naturally correlates with the general education of the viewer and their preconceptions. If we are dealing with someone who is strictly a viewer, not a reader of ancient dramas, and has faint memories from their school life, and additionally is not a regular viewer but an occasional one, we then cannot be sure that they will break through the shell of the words and reach their essence. It's not only the time difference that hinders them from perceiving the meaning of certain values as the author did, even if these values are termed eternal. Their formation and spiritual readiness and cultivation also stand in the way.

Furthermore, Participant 2 points in the same direction:

It depends on each person/viewer. Because everyone might want to understand something different. Also, since it's a performance, which is filtered by various contributors, then surely the author's meaning reaches the viewer's perception processed. Definitely, though, after leaving a performance, the viewer should have understood something. Otherwise, the performance might have failed to communicate with them.

Regarding the views of the translators about how values are perceived, it was mentioned that this probably is achieved through emotional experience (N= 1, N%= 50%) with the first translator noting that "*The reception is not one-dimensional. It's a dynamic psycho-spiritual function, different for each person.*"

***Views of translators/adaptors/playwrights regarding the rendering of ancient Greek drama today***

Regarding the third axis of analysis that pertains to the rendering of ancient Greek drama from the qualitative analysis of the participants' translators' responses, a total of 7 references emerged. These were classified into 6 codes that addressed 4 themes, as Table 11 presents.

Table 11. *Rendering of ancient Greek drama today from the perspective of translators*

Themes/Categories	Codes	N	N%
1. Necessity of adaptation or modification of original texts of ancient Greek drama	Agreement	1	50
	Absolute Disagreement	1	50
2. Translation	Cannot be entirely independent of other translations	1	50
	Can be independent	1	50
3. Future value of translation	Yes, it remains beyond the performance	2	100
4. Cases of divergence in the content of a play's values	Aristophanic comedies	1	100

Concerning whether an intervention in the original work of the type of adaptation, transcription, rendering, or free translation is necessary for the messages of the play to become accessible and understandable to the contemporary audience, the opinions of the translators varied. One

expressed absolute disagreement (N=1, N%=50%) with such an approach, while another seemed to agree (N=1, N%=50%).

Regarding the question of whether a modern translation should respect and follow previous ones or if it can be entirely independent of them, the translators again differed in their views. One (participant 2) mentioned that it can remain independent, supporting his viewpoint as follows:

A modern translation can indeed be entirely independent of previous ones, as it then contributes to something new to the field. Otherwise, there would be no reason for its existence; we'd just keep the earlier versions.

The other argued the opposite (participant 1):

It is good to read as many translations as possible of older versions of one's own project, keeping in mind that they might have used different versions of the original in places. One won't, of course, plagiarize or copy, but it's highly likely one will learn not only from their successful solutions but also from their mistakes. The *prima facie*, semantic rejection of previous translation attempts excludes us from our philological, linguistic, and literary tradition and narrows our intellectual horizon.

Given that a new translation is often done to meet the needs of a specific performance, supporting its directorial vision, the participants unanimously stressed that its value remains beyond this context (N= 2, N%= 100%). Specifically, one participant mentioned:

The translator should not consider his translation as one-time use. In other words, he shouldn't stumble. He will discuss again and again with the director, but he must not forget that he is not serving the director, but the ancient playwright. He generally serves theatre, not specifically and exclusively one director.

Finally, the first translator pointed out examples of content differentiation in certain works, disagreeing with this approach. He specifically states:

It has become a practice - regretfully, in my opinion - to 'modernize' Aristophanic comedies with a plethora of references to current events, politics, and television. It's as if we don't trust Aristophanes and overlook the fact that first and foremost, he was a great poet. I am equally opposed to the insertion of the translator's lines into the ancient text, which undoubtedly disrupt the tone of the original. If lines are missing from the original, we might consider the translator's addition acceptable. However, when the text has been preserved in its entirety and unscathed, why should we damage it, arbitrarily intervening in its flow?

### ***Translator/Adaptor/Playwright Viewpoints***

Regarding the fourth axis of analysis that refers to the viewpoint of translators, adaptors, and playwrights, a total of 7 references emerged from the qualitative analysis of their answers in the research. These

were categorized into 4 codes relating to 4 topics, as presented in Table 12.

Table 12. *Positions of Translators*

Themes/Categories	Codes	N	N%
1. Engagement with types of drama	Comedies and tragedies	2	100
2. Translator's difficulties	Difficulty in rendition	1	100
3. The "catharsis" of the modern viewer:	Possibility of existence	2	100
4. The translator's viewpoint on the role of art and theatre in the development of the social consciousness of viewers as citizens	Moderate statement	2	100

All the respondents stated that they have so far engaged with both types of drama, tragedy and comedy (N=2, N%=100%). From this experience, it was mentioned that it is challenging for a translator to capture in contemporary language the meanings and linguistic nuances of a work written hundreds of years ago (N=1, N%=100%).

Regarding the "catharsis" that was the purpose of tragedy through "pity" and "fear", it was argued that it can still be sought today by the modern viewer (N=2, N%=100%). On this, the second translator noted:

Catharsis can exist through vindication for the modern viewer. Vindication can be appropriate both for the victim and the perpetrator. The modern viewer examines the

overall situations in the world of drama, and the concepts of good and evil often merge. In a world where everything collapses, the modern viewer seeks the truth even within a heinous act. For example, it's evil that Medea killed her children, but the modern viewer doesn't dwell on that. They will seek why Medea reached the point of committing such an act. This creates a world of dialogue and not a world of condemnation.

The first one extended his thought as follows:

It would be an idealistic exaggeration to assume that in antiquity all tragedies—no matter in which city's theatre they were performed—led all viewers to catharsis. For instance, some of Euripides' tragedies provoked the aggressive displeasure of the Athenians. Let's not expect the viewer to be liberated from their passions by watching theatre. What good performances can hope for, is for everyone to see themselves a bit more strictly and others a bit more respectfully. And if the viewer shifts even half a notch from their biases and entrenched beliefs, and half an ounce more of their mind is activated, catharsis is achieved.

In response to the question of what can be considered the contribution of Theatre and Art in general to the development of the social consciousness of viewers as citizens, the participating translators settled for moderate statements, with the first mentioning:

It is wiser to expect the least, so we can find joy and courage when even a few come about. In Greece, many

performances of all kinds, including the very cheap (and I don't mean economically), are staged every year. This very cheap one, unfortunately, gathers as many viewers on its own as all the quality performances combined. Something similar happens in literature, where just one contemporary bestseller is bought in a quarter (I'm not saying it's also read) as much as all the editions of Cavafy, Seferis, and Elytis combined, over decades. Yes, there are performances and books that change our souls and deepen our social consciousness. Yet both literature and theatre, despite our pride in their millennia-old tradition in our country, remain phenomena that touch a minority.

Regarding this, the second noted:

Theatre and art, in general, cannot change the course of history, nor banish evil and injustice, nor mold a wonderful world. Their role is to highlight, discuss, and express. Often, the need for creativity and aesthetics can be more crucial than the need for social awareness. There's a strong egocentrism in art, and often artworks are created for appearances and nothing more. Critical thinking is required for everything. Just because an event is labeled as art doesn't mean it automatically has the aura of wisdom or social consciousness.

## **Theatre production manager**

Another factor, though not artistic, that influences the dissemination of the theatrical spectacle and its reception by the theatrical audience, is the production managers of each troupe.

In the following sections, the results of the qualitative analysis are presented, pertaining to the analysis of the verbal data that emerged from the responses of the manager in this category who participated in the research.

### ***Views of the production manager regarding the engagement of young people with ancient drama***

Regarding the first axis of analysis that relates to issues of youth engagement with ancient drama from the qualitative analysis of the answers provided, a total of 3 references emerged. These were included in 3 codes that related to 2 themes, as shown in Table 13.

Table 13. *Values in ancient Greek drama from the perspective of the production manager*

Themes/Categories	Codes	N	N%
1. Ways to enhance engagement	Interviews with protagonists	1	33.3
	Engagement with reviews in classes	1	33.3
2. Live streaming of performances	Enhances the love for ancient works	1	33.3



Based on the above, according to the results, the person responsible for promoting the spectacle believes that the development of participatory techniques could enhance the positive attitude of young people towards ancient texts, and that activities like interviews with protagonists and short reviews could foster this closeness. He also believes that live streaming of performances could enhance the love for ancient works, especially among young people. He specifically expressed: "*Yes, it could... an interview with the protagonists, a short review that would be read in class.*"

***Views of the production manager regarding the promotion of ancient drama performances***

Regarding the second axis of analysis that focuses on the promotion of ancient drama performances to different audiences, a qualitative analysis of the responses yielded 4 references in total. These were categorized into 4 codes related to 3 themes, as detailed in Table 14.

Table 14. *Views of the production manager regarding the promotion of ancient drama performances*

Themes/Categories	Codes	N	N%
1. Means of promoting performances	Advertisement	1	25
2. Differentiation of mechanisms for promoting ancient drama performances	Presence of specific mechanisms for promoting ancient drama performances	1	25

3. Actions for understanding the significance of the values of ancient drama	Events for different audience types	1	25
	Revision of national policy	1	25

According to these, it is believed that advertising through print and electronic media is the most effective mechanism for promoting drama ("*...advertising with print and electronic media*"), while it is acknowledged that there are special mechanisms for promoting ancient drama performances that differ from other forms of theatre ("*Yes, there are specific mechanisms for promoting ancient drama performances compared to other forms of theatre*").

Therefore, it is suggested to create relevant events for different types of audiences and to revise national policies for the digitization of intangible cultural heritage as actions that could help the contemporary viewer understand the importance of the values of ancient drama. As notably mentioned:

We should create related events for different types of audiences (e.g., students, teachers, non-cultural heritage professionals, cultural heritage professionals, museum curators, policy makers, general public, etc.), and revise the National policies for digitizing the vague/abstract notion of undefined cultural heritage.

### ***Views regarding the preservation and promotion of the values of ancient Greek drama***

Concerning the third axis of analysis focused on the preservation and

promotion of the values of ancient drama as part of our intangible cultural heritage, from the qualitative analysis of the responses of the person responsible for the production and promotion of the performance in the research, a total of 6 references emerged. These were categorized into 6 codes pertaining to 4 themes, as depicted in Table 15.

Table 15. *Preservation and promotion of values of ancient drama from the perspective of the production manager*

Themes/Categories	Codes	N	N%
1. Viewer's Motivation	Author	1	16.7
	Theatre play	1	16.7
	Theatre venue	1	16.7
2. Values as Part of Intangible Cultural Heritage	Importance	1	16.7
3. Role of Production Managers	Acts as the medium for communicating values	1	16.7
4. Modes of Value Reception	Through identification with the characters and their emotions	1	16.7

He argues that the incentive for viewers to watch an ancient drama performance lies in the author, but also in the (theatrical) venue where the particular performance is presented ("*...it's the author, the work, and the theatrical space*"). He also views values as an extremely important part of our intangible cultural heritage and believes that the digitization process is also crucial for the preservation and promotion of the values of ancient drama ("*They are extremely important...*"). He further believes that those responsible for promoting the performance should

act as intermediaries for communicating the values of the work to the audience, which receives these values through their identification with the characters and their emotions ("*...through their identification with the characters and their emotions*").

## Theatre Critics

They act as the natural intermediaries in the reception and evaluation of the theatrical performance by the audience. Even though they do not participate in the creation of the artistic product, their opinions can largely influence, and even shape, the final perception of the audience regarding the outcome of the theatrical performance. That's why their opinion carries significant weight.

In the sections that follow, the results of the qualitative analysis concerning the analysis of the lexical data that emerged from the responses of the theater critics who participated in the study are presented.

### *Critics' views on the significance and value of the ancient Greek drama today*

Regarding the first axis of analysis related to the views of the critics who participated in the study about the significance and value of ancient Greek drama today, the qualitative analysis of their responses revealed a total of 56 references. These were grouped into 21 codes related to 6 themes, as shown in Table 16.

Table 16. *Critics' views concerning the significance and value of ancient Greek drama today*

Themes/Categories	Codes	N	N%
1. Relevance of ancient Greek drama values today	Yes	6	85.7
	Unknown	1	14.3

2. The value of drama lies in	The composition of content and form	7	100
3. Necessity of adapting originals to the present	Little	5	71.4
	A lot	2	28.6
4. Instances of differentiation/adaptations resonating with the contemporary audience	Features resonating with the contemporary audience	4	40.0
	Aeschylus' "Persians" by Karantzas	2	20.0
	Sophocles' "Oedipus Tyrannus" by the National Theatre of Belgrade	1	10.0
	Sophocles' "Ajax" by Nanouris	1	10.0
	Aeschylus' "Seven Against Thebes" by Graouzinis	1	10.0
	Aeschylus' "Eumenides" by Mavragani	1	10.0
	5. Instances of differentiation/adaptations not resonating with the contemporary audience	Specific cases not resonating with the contemporary audience: Copies or ready-made solutions	2
Specific cases not resonating with the contemporary audience:		1	14.3

	Linguistic content that doesn't match the character of the play		
	Euripides' "Helen" by Papavasileiou	1	14.3
	Aeschylus' "Oresteia" by Chouvardas	1	14.3
	Aeschylus' "Prometheus Bound" by Biniaris	1	14.3
	Commercial theatre in general	1	14.3
6. Reasons for adaptation	Differentiation of interpretations and messages from those that have already existed	6	33.3
	Introduction of new artistic proposals	5	27.8
	Modernization of the subject and development of interesting viewing	4	22.2
	Facilitating the audience's communication with the situations and the action of the play	3	16.7

Based on the analysis of the references, theatre critics believe that the values of ancient Greek drama still apply today (N=6, N%=85.7%), with the value and resilience of ancient Greek drama lying in the composition of its content and form (N=7, N%=100%). The majority of critics believe to a minor extent that adaptation and rewriting of the original texts of ancient Greek drama is necessary (N=5, N%=71.4%), with only a small percentage considering the modification of these to be required (N=2, N%=28.6%). In this respect, one of the participants notably mentioned (Participant 5):

Indeed, I may not necessarily think that adaptation is needed, as ancient dramas can stand as they are, with minor textual interventions and not necessarily modernizing the framework or the meaning. However, directorial intervention, while not essential, can open the text to new readings, give it another range, a different perspective. After all, the objective in theatre is the personal interpretation of each director on the work.

Theatre critics mention several cases of differentiation or modernization of the content of the values of a work so that they correspond to the needs and requirements of the modern viewer (N=8, N%=60%), e.g., in Aeschylus' "Persians" by Karantzas (N=2, N%=20%), while also pointing out some particular features these cases possess. In this direction, one of the study participants mentioned (Participant 2):

I can recall a performance of the National Theatre of Belgrade presented years ago in Thessaloniki, re-writing, in my opinion, Sophocles' "Oedipus Rex" in an exceptionally



effective way. Even though the text had undergone intensive dramaturgical intervention, it had a compelling central argument, method, gravity, and audacity, justifying and ultimately utilizing whichever cuts and modifications were applied to the body of the original text. Treating Oedipus as a modern technocrat politician and moving the action to a modern, sterilized oval office, the performance shaped a finely tuned, strictly hierarchical, and claustrophobic universe, where all stages of the leader's fall unfolded, as the whirlwind of revelations led him towards self-awareness and the realization of guilt. The changes not only didn't bother me but, I believe, cleverly modernized the work and its values.

The reasons critics believe adaptations are made, primarily relate to their perceived effort by directors *"to present a different interpretation of the work and its messages, from those that have already existed"* (N=6, N%=33.3%) or *"to present a new artistic proposition"* (N=5, N%=27.8%). Also, to *"modernize the theme and develop the viewer's interest in watching the performance"* (N=4, N%=22.2%) and to *"facilitate the modern viewer's communication with the situations and action of the play"* (N=3, N%=16.7%).

However, there were mentions of cases where the differentiation or modernization of the values of a work could not meet, according to the critics' perspective, the needs and demands of the contemporary viewer (N=3, N%=42.9%). In this respect, it was believed that neither imitations nor ready-made solutions contribute (N=2, N%=28.6%) (Participant 2: *"Most of them, especially those that instead of transferring the work to the contemporary concerns of its era, follow*

*imitative standards and ready-made solutions*"), or the use of inappropriate linguistic content (N=1, N%=14.3%) (Participant 1: "*The introduction of slang words or phrases that did not fit with the content of the work and its character*") to the response of the contemporary viewer. On this matter, another participant's (Participant 4) position should be noted:

I will not mention specific examples – though they are not few – but I will note that I find the agonistic updating of the drama problematic, especially when it is very visible, superficial, and "easy" instead of being a gradually emerging, substantial, internal practice that will convincingly work for the viewer and not commercially. The associations with the present that the viewer is called to make should not be coerced but should be semantically and aesthetically substantiated, so that they emerge naturally. For instance, there is also the parameter of translation that can modernize a work solely through language, without altering its meanings but possibly using speech structures that refer to our current socio-political present. Let it also be noted that an adaptation-transcription does not always equate to more open or pioneering approaches, but may conceal conservatism, over-interpretations, simplifications, or directorial interventions. Generally, I believe some degree of adaptation to modern data is necessary, as while ancient drama contains timeless values, it was born and developed in old and different societal contexts. The challenge is for the adapter and director to find the right balances or a solid, renewed central argument.

### ***Views of theatre critics regarding their role and general critiques***

Concerning the second axis of analysis associated with the views of critics about their role and their general critiques about the contribution of performances to ancient Greek drama, a total of 31 references emerged from the qualitative analysis of their answers. These were categorized into 7 codes related to 3 themes, as shown in Table 17.

Table 17. *Views of critics regarding their role*

Themes/Categories	Codes	N	N%
1. Performance evaluation criteria	Presence of subjectivity	6	85.7
	Resonance with the audience	1	14.3
2. The necessity of theatre critics	Utility of theatre critics	6	100
3. Where can a performance lead?	Modernization and updating of meaning	6	33.3
	Transformation and adaptation of the messages of the drama texts	5	27.8
	Expansion of the content of the drama texts	5	27.8
	Alteration of the value content of the drama texts	2	11.1

Given that the truth of every work resides in the perception of each viewer (or critic) based on the answers given, the factor of subjectivity was shown to play a role to some extent during the critique process for

evaluating the performance and by extension, the work presented (N=6, N%=85.7%). As one of the participants (Participant 4) argued:

Things are somewhat complex, as on one hand, critique is an opinion article, which inherently indicates a degree of subjective judgment. However, this judgment should ideally come from a 'specialist' with knowledge and experience in the field. Not every text that merely records impressions and opinions (which we all have) is a critique, but it demands systematic and persuasive argumentation that can render the view credible and serious, based on as objective as possible observations, clear criteria, and interpretive adequacy to explain, assess, and perhaps broaden the perspective of the performance. After all, art is not unambiguous, and its multiple or even changing interpretations and evaluations are inherent to its nature.

Of course, the necessity of theatre critics has been argued, as their opinion differs from that of the "non-experts". Regarding this, it was mentioned (Participant 5): "The critic does not simply state another opinion alongside that of the audience, but possesses the tools that allow him to read a performance in depth." In this direction, a particular view was also supported and needs to be noted (Participant 2):

Indeed, such a view (non-necessity of critics) seems to undermine the interpretation of "Truth", which, if true, clearly affects not only art and criticism but more broadly the ability of the Western mode of thought to make any decisions (with critical outcomes in politics, science, democracy, etc.). We experience this today where many

poles of meaning production, reality construction, and corresponding "truths" have been created. It is obviously a sign of the instability of the Western canon and perhaps its inflection point. On the other hand, we must admit that along with the overthrow of one Truth and after realizing the mechanism that produced it, the Western World moves towards a temporary sense of freedom (certainly akin to libertinism), as well as a rejection of many old "centers of Truth", such as patriarchy, chauvinism, racism, etc. In this context, conventional Criticism, in the sense of someone expressing their opinion as "better than all others" if not "the best that can be said" for a work of art, will undergo, if not already undergoing, a serious crisis of (self-)doubt. However, we usually talk about the existing production of critical discourse (which indeed undergoes a significant crisis) and not about criticism as a fundamental element of theatrical action. If we think of the role of Criticism as necessary for the "completion" of an artwork's aesthetic journey, we can hardly eliminate it. In the future, however, Criticism will be exercised not as an "expression of opinion" but as a deposition of artistic value. The critic will assume the role of the "artist of reception" of an artwork, possibly moving towards new expressions and forms of feedback to the aesthetic stimulus - I don't find it at all unlikely that the reception of theatre will "return" from this point of view to the roots of 19th-century Romanticism.

Finally, regarding the critics' view on where the ancient Greek drama can be led through a theatrical performance, it was noted that the performance is either a means for "*modernization and updating of*

*meaning*" (N=6, N%=33.3%), or for "*transformation and conveyance of the messages of the works*" (N=5, N%=27.8%), or for the "*expansion of the content of the works*" (N=5, N%=27.8%), while 2 references were also found referring to the possible "*alteration of the value content of the works*" (N=2, N%=11.1%).

### ***Views of theatre critics regarding the contribution and reception of ancient Greek drama in contemporary society***

In relation to the third axis of analysis related to the views of critics about the contribution and reception of ancient Greek drama in contemporary society, from the qualitative analysis of their responses, a total of 37 references emerged. These were included in 10 codes related to 4 themes, as presented in Table 18.

Table 18. *Views of theatre critics regarding the influence and reception of ancient Greek drama in contemporary society*

Themes/Categories	Codes	N	N%
1. Contribution of theatre and art	Development of social consciousness	6	54.5
	Development of ethics	1	9.1
	Development of spirit	1	9.1
	Spiritual cultivation	1	9.1
	Responses to the questions of the era	1	9.1
	Depiction of everyday life	1	9.1

2. Ways of promoting and cultivating values through a theatrical performance	Public exchange of ideological-aesthetic content	5	71.4
	Depiction of reality in a way that awakens and provokes	1	14.3
	Through the modernized themes of the performance	1	14.3
3. Audience reception of values	Different from the author's interpretation	5	100
4. Ways of perceiving values through the performance	Through the archetypal images of the work	5	35.7
	Through the emotional experience	4	28.6
	Through their identification with the characters and their passions	4	28.6
	Through the words of the heroes	1	7.1

Regarding the question of what is considered the contribution of Theatre and Art in general by theatre critics, the contribution to the development of the social consciousness of the citizen-audience was suggested (N=6, N%=54.5%). According to one of the participants (Participant 3):

The exploration of questions and inquiries concerning the overall sociopolitical evolution of an era, to the extent that

the performance is a comprehensive intellectual and emotional experience that indirectly "moves" the viewer in a deeply personal manner and at different stages. This is as long as the artistic objective is articulated, not simply as an exercise in artistic dexterity, but as an attempt to converse with society.

As for the way a theatrical performance can contribute to the promotion and cultivation of values in contemporary viewers-citizens, it was argued that this can be achieved through public exchange of ideological-aesthetic content (N=7, N%=71.4%). As noted (Participant 3):

Just the fact that they participate in a public exchange of ideological-aesthetic content that moves the viewers out of their individual confinements, is a gain for the citizen in contrast to the viewer – despite the extensive discussion on how the perception is "pre-determined by the organized communication management before and after the monitoring of the performance to which the viewer is subjected.

Lastly, regarding whether critics believe the audience perceives the meaning of the values that the ancient Greek drama carries in the same way they are ascribed by their author, it was mentioned that such a thing cannot be feasible (N=5, N%=54.5%). Stating that (Participant 2):

This is a vast issue that cannot certainly be answered briefly. It is commonly accepted now that the meaning of a work doesn't belong to its author, even if we accept that he



endeavored to instill a structured semantic value within it. As the work is conveyed through others to others beyond the author (and his era), it inevitably betrays both its original form and its internal aim. Thus, the search for the original meaning is a doomed endeavor, but not a joyless one. The pursuit of the historical meaning can be significant mainly because it reveals elements of the era in which the work was written, as well as of its author. These might later prove useful as "building materials" for the work's new interpretation.

The audience approaches the values primarily "*through the archetypal images of the work*" (N=5, N%=35.7%), "*through the emotional experience*" (N=4, N%=28.6%) and "*through their identification with the characters and their passions*" (N=4, N%=28.6%).

## **Spectators of theatrical performances**

The questionnaires of the participants in the research on "the present of values" and the reception of ancient drama performances by the contemporary theatrical audience conclude with the one addressed to the spectators. This questionnaire seeks to record the expectations, interests, and opinions that these spectators form after watching a theatrical performance of an ancient drama.

In the following sections, the results of the qualitative analysis are presented, regarding the analysis of the verbal data that emerged from the responses of the spectators of ancient drama performances who participated in the research.

### ***Views of spectators regarding the theatre and its value imprint***

Regarding the first axis of analysis related to the views of the spectators who took part in the research about the various ways in which Theatre contributes to or influences broader social values or norms, the qualitative analysis of their responses yielded a total of 420 references. These were classified into 30 codes relating to 8 themes, as Table 19 shows.

Table 19. *Views of spectators regarding theatre and its value imprint*

Themes/Categories	Codes	N	N%
1. Attendance at ancient drama performances in the past	Yes, many times	27	60.1
	Yes, a few times	11	24.4
	Yes, rarely	5	11.1
	No	2	4.4

2. Criteria for choosing performances	Personal interest	35	40.3
	Artistic reputation of the contributors	20	23.0
	Publications in the press, theatre reviews, social media	16	18.4
	Seeking experimentation and originality	15	17.2
	Recommendations from acquaintances and friends	1	1.1
3. Contribution of Theatre and Art to the social consciousness of the audience	Education	13	22.4
	Advocacy	13	22.4
	Reflection	10	17.3
	Representation	8	13.8
	Empathy	6	10.3
	Dialogue	4	6.9
	Building the community	4	6.9
4. Educational character of ancient drama works	Yes	40	88.9
	Possibly	5	11.1
5. Promotion and cultivation of values through theatrical performance in contemporary audiences	Modeling	20	40.0
	Critical reflection	11	22.0
	Emotional connection	11	22.0
	Ethical dilemmas	8	16.0
6. Relevance of values from the ancient Greek drama today	Yes	28	62.2
	Relatively	16	35.6
	No	1	2.2

7. Where lies the value in an ancient drama performance	In the connection of content and form	40	88.9
	In the content of its messages	4	8.9
	In its morphology as a type of theatre	1	2.2
8. Similar dilemmas, values, and opposing pairs of the drama today	Yes, faces similar situations to a great extent	43	95.6
	Yes, faces similar situations to a relative extent	2	4.4
9. Necessity of interventions in the original work	Agreement	23	47.9
	Neutral view:	18	37.5
	Disagreement	7	14.6

Based on the analysis of the references, viewers who generally seem to watch ancient drama performances (N=43, N%=95.6%) choose performances either based on personal interest (N=35, N%=40.3%) or based on the artistic reputation of their creators (N=20, N%=23%). Another relatively significant criterion for selection is publications in the press, theatre reviews, and social media (N=16, N%=18.4%), as well as the viewer's search for experimentation and originality (N=15, N%=17.2%).

Regarding the contribution of Theatre and Art in general to the development of citizens' and viewers' social consciousness, it was argued that Theatre and Art can serve as educational tools, providing information and knowledge about social issues, history, and cultural traditions (N=13, N%=22.4%). ("*...Theatre, like Art in general, is a*

*valuable educational tool that functions cognitively...*", participant 21). The educational nature of ancient drama works, moreover, was supported by almost all viewers (N=40, N%=88.9%). Theatre and Art also serve as a form of advocacy, sensitizing and mobilizing individuals to take action on social issues and injustices (N=13, N%=22.4%). ("*...various social and political issues are highlighted, through which the viewer is called to reflect and often make decisions...*", Participant 31). There were also views that Theatre and Art can promote critical thinking and self-criticism, encouraging individuals to examine their beliefs and values and to think about their impact on society (N=10, N%=17.3%). On this, one participant notably mentioned (participant 5):

Through the performance, the viewer confronts inherent human conflicts related to the confrontation between men and women, between the elderly and the young, society and the individual, the living and the dead, human and God, and reflects. Each performance poses questions to the viewer about the individual's responsibility as a member of an egalitarian state, the search for and the rendering of justice, the consequences of our actions, gender differences, and human dignity. Therefore, it contributes to the development of social consciousness.

Regarding the ways in which a theatrical performance can contribute to highlighting and cultivating values in contemporary viewers-citizens, many study participants argued that the characters of the performance and the dramatic text itself can serve as models of positive behaviors and values, which can serve as examples for the audience to emulate

(N=20, N%=40%), also activating critical thinking (N=11, N%=22%). In this regard, one participant commented (participant 8):

For spectators to come into contact with the theatrical text, with the words of the writer, of a great poet and playwright, is a tremendous privilege. All the grand values, thoughts, concerns, and profound philosophical questions are raised in Theatre and ultimately confront a person with their own self. They face both timeless and simultaneously very contemporary social and political issues. They bring a person face-to-face with their closest ones and their family, with people outside their private life, and, in general, with the public sphere. We must not forget that Theatre is not just a mirror of society, nor does it play a didactic role in the usual sense. It raises concerns about life and human beings and often challenges the established order, planting in the spectator the seed of re-examining what he himself believed until in front of the theatre doorstep, always through the words of great thinkers.

In addition to the above, it was mentioned that theatrical performances highlight and cultivate values in their audiences through the emotional connection created between the spectator, the on-stage events (N=11, N%=22%) and the moral dilemmas (N=8, N%=16%). The audience can emotionally connect with characters and situations that promote positive values, which can inspire them to adopt these values themselves. Additionally, the performance can present moral dilemmas that encourage the audience to think and reflect on their own values and beliefs. As participant 25 states:

The spectator sympathizes and identifies with the hero faced with a seemingly insurmountable situation. The hero's final choice, grounded in moral values, can positively influence the modern spectator, who also faces moral dilemmas daily due to the complexities of contemporary society.

The values of ancient Greek drama are considered evident (N=28, N%=62.2%) or relatively evident (N=16, N%=35.6%) nowadays, with the value of the performance lying in the connection of the content of the messages borne by the ancient Greek drama and its morphology as a type of theatre (N=40, N%=88.9%). The works of ancient Greek drama highlight various values such as peace, justice, human rights, legality, women's discourse, dialogue, etc., as well as opposing pairs of concepts like legality vs. lawlessness, freedom vs. slavery, justice vs. abuse of power, female oppression vs. female liberation, revenge vs. forgiveness, etc., which provoke dilemmas and demand answers from the heroes of the play (Grammatas & Dimaki-Zora, 2018). The modern spectator continues to face the same or similar situations that require similar behavior (N=43, N%=95.6%). Participant 13 noted in this regard:

In Theatre, situations might be presented in exaggerated and absolute terms to captivate the spectators. In the flow of modern life, situations pass by more hastily and superficially, and conditions don't favor fruitful contemplation.

***Views on the directorial approach***

The second axis of the analysis was related to the reactions of the spectators to the directorial approach of theatrical performances and how this affects their experience. Thus, from the qualitative analysis of their responses, a total of 249 references emerged, which were incorporated into 25 codes that concerned 5 themes, as Table 20 shows.

Table 20. *Views on the directorial approach*

Themes/Categories	Codes	N	N%
1. Necessity of Interventions in the Original Work	Agreement	23	47.9
	Neither Agreement nor Disagreement	18	37.5
	Disagreement	7	14.6
2. The Performance as a Factor Differentiating Impressions of the Values and Messages of Ancient Greek Drama to the Audience	Agreement	35	85.4
	Neither Agreement nor Disagreement	5	12.2
	Disagreement	1	2.4
3. Cases of Diversification or Modernization of the Value Content of a Work, to Meet the Needs and Expectations of the Modern Audience	Particularly Characteristic Cases that Respond to the Modern Audience	8	47.1
	The Trojan Women by Terzopoulos	2	11.8
	Oedipus by Ostermeier	1	5.9
	Ajax by Xafis	1	5.9
	Medea by Benda	1	5.9



	Oedipus by Karantzas	1	5.9
	Oresteia by Chouvardas	1	5.9
	Persians by Karantzas	1	5.9
	Plutus by Milivojevic	1	5.9
4. The Performance Transforms Ancient Greek Drama	Modernization and Updating of their Meaning	27	29.3
	Expansion of Content	25	27.2
	Transformation and Readjustment of Messages	25	27.2
	Alteration of the Value Content of the Works	15	16.3
5. Achievement of Catharsis in the Modern Audience	Emotional Identification	10	25.6
	Universal Themes	8	20.5
	Emotional Intensity	7	17.9
	Difficulty in achieving Catharsis	5	12.8
	Artistic Skill of the Contributors	5	12.8
	Moment of Catharsis	4	10.3

Regarding the necessity of interventions in the original works (e.g., adaptations, transcriptions), almost half of the study participants agreed (N=23, N%=47.9%) in order for the messages of the work to become

accessible and understandable to the modern viewer, with only 7 references supporting the opposite view (N=7, N%=14.6%).

Audiences believe that through the performance, the impression created on the public about the values and messages of ancient Greek drama can be differentiated (N=35, N%=85.4%).

When asked if viewers could cite examples of differentiation or modernization of the content values of a known work or performance to meet the needs and demands of the modern viewer, various responses were noted. Illustrative cases were the "Trojan Women" directed by Terzopoulos (N=2, N%=11.8%), Ostermeier's "Odipus/Oedipus" (N=1, N%=5.9%), "Oedipus" (N=1, N%=5.9%) and the "Persians" (N=1, N%=5.9%) by Karantzas, among others. In all cases, the particular characteristics that these performances had were emphasized (N=8, N%=47.1%), illuminating specific points of the value-laden content of the primary material. As Participant 3 specifically mentioned:

In contemporary productions, specific aspects of the value and conceptual load of the works of ancient Greek literature are highlighted depending on current relevance, directorial intent, place, and time of presentation, etc. Often, for example, heroes are transferred to everyday and modern life, maintaining, however, their values, human weaknesses, and passions unchanged.

Responses indicated that a performance can primarily lead ancient Greek drama either to modernization and updating of its meaning (N=27, N%=29.3%), to an expansion of its content (N=25, N%=27.2%), or to the transformation and adjustment of its messages

(N=25, N%=27.2%). However, there were also answers noting that such an approach could lead to an alteration of the value content of the works (N=15, N%=16.3%).

Given that catharsis was the goal of tragedy through the emotions of “pity” and “fear”, in response to the question of what can lead a modern audience to this experience, interesting findings emerged. According to the audience, the achievement of catharsis for the modern viewer arises either from their emotional identification with the characters of the play (N=10, N%=25.6%) (Participant 10: *"...is achieved by the viewer's identification with the hero"*), or from the performative exploration of universal themes and experiences concerning the human condition (N=8, N%=20.5%). Participant 15 noted in this regard:

The element that the catharsis of such passions pertains to universally human and timeless issues that transcend the local and temporal determinants of their composition, and indeed deal with deeper conflicts and archetypal issues of psychology and social anthropology.

The intensity of emotion (N=7, N%=17.9%) (Participant 19: *"...and emotional intensity..."*), the artistic skill of the performers (N=5, N%=12.8%) (Participant 42: *"If the performers of the production can arouse the audience's pity for the heroes of the drama, then clearly it is feasible"*), and the presence of "cathartic moments," namely moments where the tension is discharged, providing a sense of emotional liberation and relief (N=4, N%=10.3%) (Participant 11: *"The restoration of truth at the end"*), were also mentioned as factors that can lead to the catharsis of the modern viewer. However, the difficulty of

achieving this was noted (N=5, N%=12.8%). Participant 18 noted in this regard:

I don't believe that something like that can exist today. To have catharsis, I believe one must have faith in the omnipotence of an external entity that aligns with those mentioned in ancient tragedies. This can't happen today in the modern Western world because science has advanced to such a degree that the spirituality/faith of that era is almost impossible to recover.

***Perception, Attitudes, and Understanding of Values by Contemporary Audiences***

The third axis of the analysis examines the way in which audience members perceive and understand the values presented in contemporary theatrical performances. In this direction, from the qualitative analysis of audience responses, a total of 514 references emerged, which were incorporated into 44 codes related to 7 themes, as presented in Table 21.

Table 21. *Perception, Attitudes, and Understanding of Values by Audiences*

Themes/Categories	Codes	N	N%
1. Audience reliance on theatre critics for understanding performances versus reliance on media commentary	Case by case	34	79.07
	Yes	7	16.28
	No	2	4.65

2. What captures the viewer's interest in watching a performance	Entertainment	14	50.0
	Reflection/Contemplation	8	28.6
	Experiential Living	6	21.4
3. Importance of values as part of our intangible cultural heritage	Extremely important	31	68.9
	Important	13	28.9
	Not Important	1	2.2
4. Importance of digitizing our values and studying them over time	Extremely important	23	51.1
	Important	18	40.0
	Indifferent	3	6.7
	Not Important	1	2.2
5. Actions to enhance perception about the importance of values as part of our intangible heritage	Creation of relevant events for different audience types	38	24.4
	Investment in the study of values across space and time	36	23.1
	Creation of best-practice sharing workshops in Europe	22	14.1
	Revision of National policies on the digitization of vague/abstract/indeterminate cultural heritage	21	13.5
	Creation of museum collections centered on cultural values	21	13.5
	Revision of European policies on the digitization of vague/abstract/indeterminate cultural heritage	18	11.5

6. Specific performance viewed by the audience	Sophocles' "Antigone"	8	21.1
	Aeschylus' "The Persians"	5	13.2
	Euripides' "Medea"	4	10.5
	Sophocles' "Oedipus Rex"	4	10.5
	Aristophanes' "Lysistrata"	3	7.9
	Aeschylus' "Prometheus Bound"	3	7.9
	Aeschylus' "Agamemnon"	2	5.3
	Euripides' "Helen"	2	5.3
	Aeschylus' "Seven Against Thebes"	1	2.6
	Sophocles' "Ajax"	1	2.6
	Euripides' "The Suppliants"	1	2.6
	Aristophanes' "The Birds"	1	2.6
	Aristophanes' "Plutus"	1	2.6
	Euripides' "The Trojan Women"	1	2.6
	Sophocles' "Philoctetes"	1	2.6
7. Values highlighted through the specific performance experience	Social Justice	31	19.5
	Independence/Freedom	28	17.6
	Power	20	12.6
	Incentive for Change	19	11.9
	Compliance with Rules	16	10.1
	Tradition	14	8.8
	Kindness	10	6.3
	Security	8	5.0
	Personal Success	8	5.0
	Pleasure	5	3.1

Concerning the audience's reliance on critics for understanding performances versus reliance on comments in the media, respondents indicated that the information they receive varies depending on the case (N=34, N%=79.07%). In this regard, participant 22 stated:

The audience may be 'educated,' thus not requiring viewing guidance, or 'uneducated,' requiring various means to develop a culture related to the artwork being observed.

Although ancient drama significantly contributed to the civic engagement of citizens in relation to the issues of their city in the past, today, when social and political 'praxis' is far removed from the fundamental concern of Theatre, the audience's interest is primarily focused on their entertainment (N=14, N%=50%). As notably mentioned: "The audience's interest is focused on entertainment!", participant 44" and also (participant 8):

I believe that today the audience's interest is more focused on observing how the romantic, familiar, and friendly relations of the characters in the play develop. Relationships within private life, that is. Also, the modern audience seeks spectacle. A 'rich' production, a musical, a performance from another era with impressive costumes, I believe they enjoy, as it allows them to forget and journey with the characters of the play (as has always been the case). However, I believe they also seek the hard spectacle that will shock them. We live in an era of impressions and extremes. Therefore, a performance with extremes and a raw portrayal of reality will certainly garner interest.

However, there are responses that focus on the audience's need for reflection and questioning (N=8, N%=28.6%) (e.g., "*In search of their own answers to questions related to contemporary reality, which may concern politics, personal and social life,*" participant 2) or for experiencing something unique (N=6, N%=21.4%) (e.g., "*To experience a memorable experience...*," participant 7).

Regarding the question of how important values are as part of our intangible cultural heritage, the majority of the participating audience characterized them as important (N=44, N%=97.8%), attributing value to their digitization and study over time (N=41, N%=91.1%). Their suggestions and actions that they believe could help us strengthen our understanding of the significance of values as a crucial part of our intangible heritage are mentioned:

- a) in the creation of related events for different types of audiences (students, teachers, non-cultural heritage professionals, cultural heritage professionals, museum curators, policy makers, general public, etc.) (N=38, N%=24.4%),
- b) in greater investment for the study of values within space and time (N=36, N%=23.1%),
- c) in the creation of more workshops for sharing best practices in Europe (N=22, N%=14.1%),
- d) in the revision of national policies for the digitization of the ambiguous/abstract concept of undefined cultural heritage (N=21, N%=13.5%),
- e) in the creation of museum collections centered on cultural values (N=21, N%=13.5%), and



f) in the revision of the European Union's policy on the digitization of the ambiguous/undefined/abstract concept of cultural heritage (N=18, N%=11.5%).

Finally, after having attended specific theatrical performances, tragedies or comedies (e.g., Sophocles' "Antigone", N=8, N%=21.1% or Aeschylus' "Persians", N=5, N%=13.2% etc.), the audience mentioned a wide variety of values that emerged within these. The most frequently mentioned one was the humanitarian value of social justice (N=31, N%=19.5%) (to have equal opportunities for all), which is considered a very important social value associated with concepts such as equality, democracy, fairness, and equal rights. This was followed by the value of independence/freedom (N=28, N%=17.6%) (to think, express yourself, and act freely), which was linked to concepts like free expression, freedom of speech, initiative, challenging the status quo, revolution, self-determination, and democracy. This value was also considered very important by the study's participating audience. Third in line was the value of power (N=20, N%=12.6%) (social and economic superiority), which was associated with concepts like strength, authority, and dominance. The value of the drive for change (to be open to change) followed in the ranking (N=19, N%=11.9%) and was associated with concepts like progress, development, and evolution. Lastly, other values were presented in descending order of frequency of mention as follows:

- a) compliance with rules (N=16, N%=10.1%),
- b) tradition (to respect traditions) (N=14, N%=8.8%),
- c) kindness (to help people) (N=10, N%=6.3%),
- d) safety (to live in a safe environment) (N=8, N%=5%),
- e) personal success (to be admired) (N=8, N%=5%), and finally

f) pleasure (to enjoy life) (N=5, N%=3.1%).

## **Conclusions**

Based on the findings of the six categories of questionnaires that were extensively analyzed, we can conclude that contemporary performances of ancient Greek drama remain relevant and essential for modern society, contributing to the development of social sensitization and the cultivation of values among modern citizens-audiences, a finding that is also in agreement with another recently published study by Mastrothanasis and Grammatas (2023). Audiences, translators, actors, directors, production managers, and theatre critics recognize the value, significance, and messages of the ancient Greek drama, as they are theatrically presented as a complex artistic creation.

The study emerging from their analysis underscores the need for adaptation and transcription of the original texts of ancient drama to make them more accessible to the contemporary audience, while concurrently acknowledging the challenges involved in preserving the integrity of the original work. The findings suggest that audiences perceive Theatre as an educational tool that provides knowledge on social issues, history, and cultural traditions. They also recognize its potential to serve as a form of advocacy that sensitizes and motivates individuals to take action on social issues and injustices. The emotional connection established between the audience and the stage events and ethical dilemmas can contribute to the promotion and cultivation of values in the audience, a point also revealed in the study by Mastrothanasis and Grammatas (2022).

Values play a significant role in shaping the perceptions and attitudes of contemporary audiences toward performances and intangible

cultural heritage. It also highlights the need for creating more opportunities for dialogue and contemplation about the values and the way they are presented in the performance, as well as the need for investment in the study and digitization of cultural heritage for the preservation and transmission of these values to future generations.

The conclusions drawn from the processing of the questionnaires, although they share the common denominator and uniform background of perceiving the values of ancient Greek drama not as textual, but as staged speech, animated through the direction of the actors and experientially received by the audience as the ultimate recipients of the performance, also have many differences because they have different orientations, targeting different recipients depending on the case. For this reason, it was methodologically considered safer to formulate separate conclusions for each category at the end of the research, so as to clarify further the degree of specific involvement of each individual factor in the reception of the staged messages of the work by the audience. This ultimately determines the scope and relativity of the "presence of values" of ancient Greek drama and theatre in the contemporary world, the overall objective of the research program "Ancient Greek Drama and Theatre Values Across Space and Time".

### ***Conclusions from the analysis of the directors' answers***

According to the results, the directors believe that the basic values that are pinpointed in the plays of the ancient Greek drama vary, with these of democracy, freedom and altruism being the most important ones. These values along with the contrasted pairs of the concepts that are presented in the ancient drama, create dilemmas and claim answers from the heroes, a problem that the directors believe modern people

face nowadays. According to the answers recorded, the values of the ancient drama are considered to be in full power today, with the importance of an ancient Greek drama performance to lie mostly in the association of content and form. It is also worth mentioning that (according to the respondents' viewpoint), a theatre performance may highlight and cultivate values to the modern spectators through the development of emotion, the identification with the heroes and their passions and their initiation in the value world of the plays without any need for didacticism, but -on the contrary- with the development of critical thinking.

***Conclusions from the analysis of the answers of the actors and the other contributors of the performance***

The actors and the other contributors of the performance believe that the values as well as the contrasted pairs of the concepts of the ancient Greek drama still apply to modern people, since they face similar circumstances. The value of the ancient tragedy lies in the connection of the content of the messages, with its morphology as a type of theatre, whereas its messages are characterized as existential and fundamental for the human thought. It is mentioned that the way through which an ancient Greek drama performance may contribute to the highlighting and the cultivation of values for the modern spectators, may be accomplished through the transmission of the messages carried by the ancient drama in its original form. According to the answers of the participating actors and the other contributors, the performance may differentiate the impression created on the spectator for the values and the messages of the ancient drama, because this is totally dependent on the perception the audience form based on their experiences. As for the way they perceive the values, it was mentioned that it may be

accomplished either through emotional experience or through the heroes' speech, or even through the spectators' identification with the characters and their passions, or finally, through the archetypal images of the play.

As for the if and to what extent an intervention in the original play in the form of adaptation/transcription is necessary so that the messages of the play may be more accessible and comprehensive to the modern spectator, the majority of the respondents answered that they agree. Finally, as for the difficulties that an artistic creator/contributor faces, given that there are ancient Greek dramas that have been repeatedly presented to the audience in various forms and ways by many contributors, it was mentioned that many obstacles appear in the creation of new performances, mostly concerning the difficulty in finding new acting codes and other original elements that may update and highlight the same questions as those posed in the original text: the difficulty lies in finding new attractive ways of presenting the text to the audience, as well as in expressing a new viewpoint.

### *Conclusions from the analysis of the answers of the translators/adapters/dramaturges*

The translators/adapters/dramaturges believe that the basic values that appear in the plays of the ancient Greek drama are various, with those of modesty and anti-war attitude of the heroes being the most important ones. It is also considered that the values of the ancient Greek drama still apply nowadays. According to their opinion, the value of the ancient Greek drama lies in the association of the content of its messages with its morphology as a theatre form, whereas it is claimed that the highlighting and the cultivation of the modern spectators may

be accomplished mostly through the development of critical thinking for the affairs presented in the performance, with emphasis given on the lack of didacticism.

According to the answers of the participants concerning the view that there may be common reception of the concepts of the values in question, in the same way these are interpreted by the playwright in the original text they translate, it was said that this is fairly relevant since the audience perceives concepts and meanings presented in the texts, through their own experiences. It was also pointed out that the reception of the values is accomplished through the spectators' emotional experience, which is suitably cultivated by the specific stage interpretation of the play.

As for the if an intervention in the original play in the form of adaptation, transcription, interpretation (or whatever else this may be named) is necessary for the messages of the play to become more accessible and comprehensive to the modern spectator, as well as the if a modern translation has to respect and follow the previous ones or may be completely independent from them, the views were differentiated. Given that a new translation is often made for the needs of a certain performance, the participant agreed that its value remain the same even if it is difficult for a translator to depict the concepts and the linguistic peculiarities of a play written thousands of years ago in the contemporary speech. Finally, as for the "*catharsis*", which was the purpose of the tragedy through "*pity*" and "*fear*", it was claimed that "*mutatis mutandis*", this may be accomplished even today in a- perhaps- different way by the modern spectator.

*Conclusions from the analysis of the answers of production manager*

The aim of the specific questionnaire was to explore the views of those who are responsible for the production concerning the involvement of young people in the ancient drama, the promotion of ancient drama performances, as well as the preservation and promotion of the ancient Greek drama especially to the modern young audience.

The answers focused on the abilities of the participatory techniques to reinforce the positive attitude of the young towards the ancient texts. The production manager acknowledged the importance of the involvement of the young people with the ancient drama and agreed that the participatory techniques might be an effective way of accomplishing this, by presenting examples of activities that might reinforce this, such as interviews with leading actors and brief reviews that could be read in the class by the students, under the supervision of the teacher. Also, the repercussion of the COVID-19 pandemic to the industry of the spectacle was discussed and the policymaker claimed that Livestreaming of ancient Greek drama performances might reinforce young people's love for this type of theatre.

As for the promotion of ancient Greek drama performances, the answers focused on the most effective mechanisms for the promotion of the ancient drama performances related with the advertising through printed or electronic means. Moreover, there was agreement for the existence of special mechanisms for the promotion of ancient drama performances compared to other forms of theatre and there was a proposal for the creation of certain events for different types of audience, with the aim of re-examining the national policies for the digitization of the intangible cultural heritage, as a means for the



promotion of these performances.

### *Conclusions from the analysis of the answers of the theatre critics*

The qualitative research that was conducted in relation with the theatre critics, sheds some light in their views about the importance and the value of the ancient Greek drama, the role they play for the reception and the evaluation of such a performance, as well as the general reception of the ancient Greek drama by the contemporary society. In general, judging on the results of the qualitative analysis, it came out that today the ancient Greek drama remains timely and the adaptations of the original texts may be useful for the presentation of new artistic proposals and interpretations of the plays. The theatre critics' role is important for the evaluation the theatre plays, despite the subjective nature of their criticism. Theatre and art in general, contribute to the development of the social conscience and may promote the cultivation of values to the modern citizens-spectators through the public exchange of ideological-emotional burden.

More specifically, as for the importance and the value of the ancient Greek drama the majority of the critics believe that the values of the ancient Greek drama still apply to modern people, with their resilience lying in the composition of the content and the form through which they are presented. Furthermore, they are of the opinion that the adjustment, adaptation and transcription of the ancient Greek drama original texts is necessary up to a certain degree. The reasons for the realization of adaptations is mainly related to the presentation of a different interpretation of the text and its messages, as well as the presentation of a new artistic proposal. There were, however, references to cases where the differentiation or the modernization of the value content of a play

could not live up to the expectations and the needs of modern spectators.

As for the theatre critics' role, the research highlighted the subjective character of their evaluation procedure. Up to a certain degree, the subjectivity factor has to do with the procedure of criticism during the evaluation of the performance. However, the existence of theatre critics was claimed to be necessary, since their opinion differs from that of the "non-experts".

It was claimed that theatre performances may contribute to the promotion and cultivation of values for the modern citizens-spectators through the public exchange of ideological-emotional burden, despite the fact that spectators approach the values mostly through the archetypal images of the play, their emotional experience and identification with the characters and their passions.

### ***Conclusions from the analysis of the spectators' answers of the ancient Greek drama performances***

Based on the results of the study, it came out that the spectators of the ancient Greek drama performances select performances according to their personal interest, the artistic fame, the publications in the Press, the theatre critics and the social media. The participants perceive theatre as an educational tool that provides knowledge about social matters, history and cultural traditions, and consider the ancient Greek drama performances to be immensely educational as a form of artistic education that raises their awareness and motivates them to become active for social matters and injustice. The participants claim that the characters of the play and the dramatic text itself in their stage adaptation and interpretation as live spectacle, may set good examples

for the audience. They noted that the emotional connection created between the spectators and the events and the moral dilemmas taking place on the stage, is a way with which the theatre performance may highlight and cultivate values for the spectators, who may be emotionally connected with characters and circumstances that may inspire them to adopt.

The spectators realize the power of the ancient Greek drama values to exist nowadays, with their importance lying in the connection between the content of the messages carried and its morphology as a theatre form. The plays highlight a variety of values that still apply to the modern spectators and demand respective behavior. However, almost half of the participants agreed that the interventions in the original plays are necessary in order to make the messages of the play easily accessible to the modern spectators. This denotes that there is need for the directors to adjust and update the material of the performances in order to be connected with the contemporary audience more successfully.

As for the “*catharsis*”, the realization of emotional decompression and relief for the spectator, derives from either the emotional identification with the characters of the play, or the representational exploration of universal issues and experiences, concerning the human status. However, the different significance and difficulty for the acquisition of this “*catharsis*” in our times was mentioned. This suggests that the directors should give special emphasis on the emotional repercussions of their performances and find ways of creating moments of experiential “*methexis*” for the spectators in the stage happenings that may appeal to the modern audience.

The analysis of the answers also highlighted a great variety of values that emerge from certain performances, tragedies or comedies. Social justice was the value mentioned more often, followed by independence/freedom, power and the motivation for change. Other values mentioned in descending order of importance, were conformity to the rules, respect for traditions, benevolence, living in a safe environment, personal success and pleasure in the form of enjoying life.

These findings denote that the humanitarian and social values in general, play an important role for the conformation of the attitudes and viewpoints of the modern spectators, thus consisting of a considerable part of the intangible cultural heritage of the ancient drama. They also underline the need for the creation of more opportunities for dialogue and concern related to the values, as well as the investment on the study and digitization of the cultural heritage for their preservation and transmission to the future generations.

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## Appendix

In the following sections, the questionnaires that were provided by category of participant are presented.

### *Consent Form for Participation in the Research*



VAST: Values Across Space and Time

Date: .....

Location: .....

### **Research Project Title: Values Across Space & Time**

Funded by the Horizon 2020 program (Grant Agreement n°101004949).

### **Title of the Research for which consent is given:**

*Ancient Greek Drama and Theatre Values Across Space and Time.  
Past and Present*

**Scientific Supervisor:** Prof. Theodoros Grammatas

### **Things you should know:**

For any questions regarding the processing of your personal data, your

rights (such as access, update, processing, correction, portability) and broader privacy issues, you can contact Mr. Alexandros Nousias, Data Processing Officer (alexandros.nousias@iit.demokritos.gr)

### **Purpose of the Research:**

- To identify, map, and study the values of European culture (such as freedom, democracy, human dignity, human rights, etc.) as they evolved over time from Ancient Greece to the present day.
- To investigate the way these values emerge and are communicated through different texts (ancient drama, tragedy-comedy, but also other types of works, such as fairy tales, scientific texts of the 17th century).
- To highlight the way these values are perceived by a theatre audience or reader in contemporary times.
- To detect, identify, and study how these values are perceived by specialized audiences and the general public through related programs, such as the present one.
- To create a relevant data repository that will be made open to the research community for further investigation.

### **2. Description of Research Activity:**

Research involving both specialized and general audiences focuses on the values of Ancient Greek Drama and Theatre and, specifically, on the manner of their reception through performance. The study targets the following categories: a) Directors, b) Artistic contributors (Actors - Set Designers - Costume Designers etc.), c) Translators, d) Theatre Critics, e) Production Managers, and f) Audiences, selecting based on demographic (male/female, Greek/foreign) and qualitative (newcomers/established) criteria. Specifically:

- A relevant questionnaire will be sent to you, which you are invited to answer.
- Subsequently, some participants from each category will be selected to give interviews.
- Participants submit the questionnaires with their full names exclusively for further communication regarding the completion of the research. No other processing of personal data will take place within the context of this for any other purpose.
- The processing of the questionnaires will be exclusively for academic use within the research context.

### **3. What data/information are you asked to provide?**

*Personal Data:* By participating in the research, you will be asked for the following personal data: a) Name, b) Email, c) Occupation (e.g., director).

*Image Data:* By participating in the research, if selected, you may be involved in a recorded interview, hence providing image and sound data.

*Responses/Comments on research material in identified or anonymized form:* By participating in the research, you will be asked to respond to content related to the research subject.

### **4. What is the purpose of processing your data?**

- **Personal Data:** The research team collects only the necessary personal data required for communication purposes.
- **Image Data:** For the development of related informational/promotional photographic or audio-visual material.

- Responses/Comments on research material in identified or anonymized form: To promote the central objectives of the research, as described above.

**5. Voluntary Participation:** Your participation is voluntary.

**6. You can withdraw your consent regarding:**

*Your participation:* You can withdraw your participation at any time and for any reason.

*The processing of your personal data:* You can withdraw your consent regarding the processing of your personal data at any time and for any reason.

*Image data:* You acknowledge that you understand that if you wish to withdraw your consent regarding the processing of your image data in the relevant material produced (see para. 4, item 2), it may not be technically feasible.

*Responses/comments on research material in named or anonymized form:* You acknowledge that you understand that if you wish to withdraw your consent regarding the processing of your responses/comments (see para. 4, item 3), it may not be technically feasible.

**7. Are there risks from your participation in the research?** By participating in the research, you may reveal perceptions, beliefs, opinions, preferences.

**8. Do you stand to gain anything from your participation?** There are no direct reciprocal benefits for participants. However, by participating,

you essentially contribute to the conduct of the said research, to the development of related content, and get informed about the significance of values in space and time.

**9. Third Parties:** The answers/comments you provide through the questionnaires will be made available on the digital platform of VAST.

**10. Retention Period:**

*Personal data:* Your personal data will be retained in the archive created for the purposes of the research at the Art & Speech Laboratory of the Department of Primary Education (DPE) of the National and Kapodistrian University of Athens (NKUA) for a period of three years and will not be available to third parties.

*Image data:* Your image data will be freely available through the related promotional/educational content, as this content is made available through the EKEFE-D channel on YouTube, from social media accounts, the digital repository of VAST, and any other suitable means indefinitely.

*Responses/comments on research material in named or anonymized form:* The data concerning the responses/comments on research material will be freely available from the digital repository of VAST and any other suitable means indefinitely.

Having been asked to participate in the research activity to be conducted during the years 2022 and 2023, within the framework of the research project 'VAST' and having been informed about the objective of the research.

**I hereby declare that:**



[1] I have read this consent form and understand the purposes of the research and the terms and conditions of my participation in it. Furthermore, I have been informed that I can contact Professor Theodore Grammatas (tgramma@primedu.uoa.gr) to answer any questions related to the content and educational objectives of the activity.

YES  NO.

[2] I consent to participate in the research.

YES  NO.

[3] I consent and grant relevant informed permission for the processing of my personal data solely for communication purposes within the framework of the research.

YES  NO.

[4] I consent and grant relevant informed permission for the recording of my image data in photographic and/or audiovisual archives that are freely available, without my features being visible.

YES  NO.

[5] I consent and grant relevant informed permission for the recording of my image data in photographic and/or audiovisual archives that are freely available, with my features being visible.

YES  NO.

[6] I consent and grant relevant informed permission for the processing and free dissemination of part or all of my named responses/comments

through the VAST platform and more broadly in the context of dissemination and communication actions of the 'VAST' project.

YES  NO.

[7] I consent and grant relevant informed permission for the processing and free dissemination of part or all of my anonymous responses/comments through the VAST platform and more broadly in the context of dissemination and communication actions of the 'VAST' project.

YES  NO.

Participant's Full Name:

Participant's Address:

Signature:

*Questionnaire given to theatre directors*

1. Do you believe that the values of ancient Greek drama still hold true today?

- Yes
- No
- Somewhat

2. Do you consider that the value in a performance of ancient drama lies in:

- the content of its messages
- its morphology as a type of theater
- a combination of both (content and form)
- other (Specify): .....

3. What do you believe are the core values in the works of ancient Greek drama (tragedies and comedies) and in which representative works do they appear? Express your opinion.

.....  
.....

4. To what extent do you find it necessary to adapt/revise/transcribe the original texts of ancient Greek drama?

- Very
- A little
- Minimally
- Not at all

5. Do you believe that through the performance, the impression made on the viewer regarding the values and messages of ancient Greek drama can vary?

- Yes
- No
- Minimally

6. Is the ancient drama, in terms of direction, visual representation, acting, and communication, inherently tied to the ancient open-air theatres? Can such a text be showcased in a closed theatre? If yes, what are the specific challenges for those involved? Express your opinion.

.....  
.....

7. Should a director highlight all aspects of an ancient Greek drama (tragedy, comedy) while remaining as "objective" as possible, or should they emphasize the points with which they feel immediacy? Express your opinion.

.....  
.....

8. Does the frequent inclusion in a performance of an ancient work of contemporary popular forms of expression (taken from television, folk culture, comics, etc.) enhance or weaken its quality? Express your opinion.

.....  
.....

9. In the era of modernity and post-dramatic theatre, how can a director approach a genre that is the foundation of the "classic theatre"? Can ancient drama exist today as a pure historical creation, or does it need to be revisited and modernized to meet the demands of the contemporary viewer? Express your opinion.

.....  
.....

10. In the works of ancient Greek drama, values such as peace, justice, human rights, legality, women's speech, dialogue, etc. are emphasized. But also opposing pairs of concepts such as: legality vs lawlessness, freedom vs slavery, justice vs abuse of power, female oppression vs female liberation, revenge vs forgiveness, etc., which pose dilemmas and demand answers from the heroes. Do you believe that modern humans still face the same or related situations that require similar behavior?

- Yes
- No
- Somewhat (please specify:) .....

11. What do you believe can be the contribution of Theatre and Art in general to the development of the social consciousness of citizen-audiences? Please state your opinion.

.....  
.....

12. How can a theatrical performance contribute to highlighting and cultivating values in modern audience-citizens? Please state your opinion.

.....  
.....

13. "Catharsis" was the objective of tragedy through "pity" and "fear." In a world where concepts have expanded, where audience perceptions are infinite and come from everywhere, what can lead a modern viewer to "catharsis," if such a thing can still exist today? Please state your opinion.

.....  
.....

14. Do you believe that the audience perceives the meaning of these values in the same way they are portrayed by the writer? Please state your opinion.

.....  
.....

15. How do you believe the audience perceives these values through the performance? (More than one answer may be given)

- Through their identification with the characters and their passions.
- Through emotional experience.
- Through the words of the heroes.
- Through the archetypal images of the work.
- Other (Specify).....

***Questionnaire given to actors and other contributors:***

1. Do you believe that the values of ancient Greek drama still apply today?

- Yes
- No
- Possibly (please specify): .....

2. Do you believe that the value of a performance of an ancient drama lies

- in the content of its messages
- in its morphology as a type of theatre
- in a combination of both (content and form)
- or something else (please specify)? .....

3. Can the impression formed in the audience about the values and messages of the ancient Greek drama be altered through a performance?

- Strongly Disagree
- Disagree
- Neither Agree Nor Disagree
- Agree
- Strongly Agree

4. Do you think an intervention in the original work, such as an "adaptation," "transcription," or "rendering," is necessary for the messages of the work to be accessible and understandable to the modern viewer?

- Strongly Disagree
- Disagree
- Neither Agree Nor Disagree
- Agree
- Strongly Agree

5. Given that there are ancient dramas presented to the audience almost every year or every other year, what are the challenges for an artistic creator/contributor in dealing with such a text, which the viewer has already seen multiple times? Please express your opinion.

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.....

6. Since ancient drama is associated with ancient open-air theatres, can such a text be highlighted in a closed theatre?

- Yes
- No
- I don't know

7. If we accept that ancient theatre was a form of popular entertainment, can this be achieved today without "popularizing"?

- Yes
- No
- It depends (Please express your opinion):

.....

8. What is the interest of a theatre artist (visual artist, musician, lighting designer...) in engaging with ancient drama?



- The timeless values and messages
- The dramatic situations
- Their aesthetic perfection
- Other (please specify): .....

9. Given that ancient dramas have been repeatedly presented to the theatrical audience in various forms and ways by many contributors, what are the challenges and opportunities for a creator to attempt to present his own proposal while avoiding repetition? Please express your opinion.

.....  
.....

10. In what way do you believe a theatrical performance can contribute to the promotion and cultivation of values in contemporary spectators-citizens? Please express your opinion.

.....  
.....

11. In the works of ancient Greek drama, values such as peace, justice, human rights, legality, the female voice, dialogue, etc., are highlighted. But also opposing pairs of concepts such as: legality vs illegality, freedom vs slavery, justice vs abuse of power, female oppression vs female emancipation, revenge vs forgiveness, etc., which pose dilemmas and demand answers from the heroes. Do you believe that modern humans still face the same or related situations which require similar behavior?

- Yes

- No
- Relative (please specify): .....

12. What is your view on these values today? Please express your opinion.

.....  
.....

13. Do you believe that the audience perceives the meaning of these values in the same way they are portrayed by the writer?

- Yes
- No
- It depends (Please specify): .....

14. How do you believe the audience perceives these values through the performance? (More than one answer can be given)

- Through their identification with the characters and their passions
- Through an emotional experience
- Through the speech of the heroes
- Through the archetypal images of the work
- Other (Please specify) .....

15. How do you plan to highlight (make perceptible) these values or conflicts of values to the audience? What is your artistic approach concerning the transmission of the values of the work?

.....  
.....

16. Do you remain loyal to traditional scenic approaches of the past, or do you appropriate the values of the work based on a contemporary perspective, in line with the perceptions of our era?

.....  
.....

***Questionnaire given to translators/adapters/playwrights***

1. Do you believe that the values of ancient Greek drama still hold true today?

- Yes
- No
- Somewhat

2. Do you think the value of a performance of ancient drama lies in:

- The content of its messages
- Its morphology as a type of theatre
- The combination of both (content and form)
- Other (Please specify): .....

3. What do you consider to be the core values in the works of ancient Greek drama (tragedies and comedies) and in which representative works do they appear?

.....  
.....  
.....

4. An intervention in the original work, such as "adaptation", "transcription", "rendering", "free translation", is essential in order for the messages of the work to become accessible and understandable to the contemporary viewer:

- Strongly Disagree
- Disagree
- Neither Agree nor Disagree

- Agree
- Strongly Agree

5. How challenging is it for a translator to capture in contemporary language the meanings and linguistic peculiarities of a work written hundreds of years ago? Express your opinion.

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.....

6. Do you believe that a modern translation should respect and follow previous ones, or can it be entirely independent of them? Express your opinion.

.....  
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7. A new translation is often made to meet the needs of a specific performance. Does its value remain beyond that? Express your opinion.

.....  
.....

8. Can you cite indicative cases of differentiation or modernization of the content values of a work, so that in your opinion they meet the needs and demands of the contemporary viewer? Express your opinion.

.....  
.....

9. "Catharsis" was the goal of tragedy through "pity" and "fear". In a world where concepts have expanded, where the public's perceptions

are vast and come from everywhere, what can lead to "catharsis", if such a thing can still exist today? Express your opinion.

.....  
.....

10. What types of drama have you worked with so far?

- Tragedy
- Comedy
- Both

11. What do you believe could be the contribution of Theatre and Art more generally to the development of the social consciousness of citizen-viewers? Express your opinion.

.....

12. How can a theatrical performance contribute to highlighting and cultivating values in contemporary viewers-citizens? Express your opinion.

.....

13. Do you believe that the audience perceives the meaning of these values in the same way they are presented by the author?

- Yes
- No
- It depends

Express your opinion:

.....  
.....

14. How do you think viewers perceive these values through the performance? (More than one answer can be given)

- Through their identification with the characters and their passions
- Through an emotional experience
- Through the words of the heroes
- Through the archetypal images of the work
- Other (Specify): .....

*Questionnaire given to theatre production managers*

1. What do you believe motivates audiences to watch a performance of ancient drama?

- The author and the work
- The content and the messages within it
- Translation and rendering into modern, comprehensible language
- The presence of a renowned director or a "star" actor
- Previous positive reviews
- The involvement of foreign contributors
- The recognizability of the work
- The theatrical venue
- Other (Specify): .....

2. Especially regarding the younger audience, could the development of participatory techniques enhance young people's positive attitudes towards ancient texts, thereby bringing them closer and turning them into creative contributors? If so, what activities would enhance this closeness?

- An interview with the lead actors
- A brief review to be read in class
- An open discussion in class
- The opportunity to engage in an online dialogue
- Other (Specify): .....

3. Which mechanisms of promoting the performance do you believe are most effective?



- Advertising through print and electronic media
- Leveraging the internet and other social networking tools
- Interviews with artists participating in the performance
- Theatrical reviews
- Especially for the younger audience, the use of contemporary high-traffic sites like Instagram, as well as class discussions prior to the performance
- Other (Specify): .....

4. What is the role of influencers who gradually seem to be replacing critics? Although it's a legitimate role, do you believe it's also beneficial? How? Especially concerning the younger audience, which is primarily the target of influencers, what role can they play? Please express your opinion.

.....  
.....

5. The pandemic has greatly changed people's entertainment habits. Could the live streaming of a performance possibly enhance people's love, especially that of young people's, for ancient works?

- Very much
- Little
- Beneficially
- Destructively
- Distortively
- Other (Specify): .....

6. Are there any specific mechanisms for promoting performances of ancient drama compared to other forms of theatre?

.....  
.....

7. To what extent does the institution of summer festivals promote performances of ancient drama? Please express your opinion.

.....  
.....

8. How important are values as part of our intangible cultural heritage?

- Extremely important
- Important
- Moderately important/neutral
- Insignificant in some way
- Not important

9. How important do you believe the digitization process of the intangible cultural heritage is concerning the values of ancient drama (and the study of these over time)?

- Extremely important
- Important
- Moderately important/neutral
- Significant in some way
- Not important

10. What kind of actions do you believe could help the contemporary viewer to understand the importance of the values of ancient drama as a crucial part of our intangible heritage? (Select all that apply)

- Organize related events for different types of audiences (students, teachers, non-cultural heritage professionals, cultural heritage professionals, museum curators, policy makers, general public, etc.)
- Create museum collections focused on cultural values.
- Revise the national policies on the digitization of ambiguous/abstract/undefined cultural heritage.
- Revise the European Union's policy on the digitization of the ambiguous/undefined/abstract concept of cultural heritage.
- Create more workshops to share best practices in Europe.
- Invest more in studying values in both space and time.
- Other (please specify): .....

11. What do you believe to be the contribution of Theatre and Art in general to the development of the social consciousness of the citizens-viewers? Express your opinion.

.....  
.....

12. How can a theatrical performance contribute to promoting and cultivating values in contemporary viewers-citizens? Express your opinion.

.....  
.....

13. What values do you identify in this particular work and what is your opinion on them? Express your opinion.

.....  
.....

14. Do you believe that the audience perceives the meaning of these values in the same way as they are portrayed by the author? Express your opinion.

.....  
.....

15. Do you believe that you are/should be the medium for transmitting the values of the work?

- Yes
- No
- Don't know

16. How do you believe the viewers perceive these values through the performance? (More than one answer can be given)

- Through their identification with the characters and their passions.
- Through emotional experience.
- Through the words of the heroes.
- Through the archetypal images of the play.
- Other (Specify): .....

***Questionnaire given to theatre critics***

1. Do you believe that the values of ancient Greek drama are still relevant today?

- Yes
- No
- Somewhat

2. Do you think that the value (and resilience) of ancient drama lies in:

- the content of its messages,
- its morphology as a genre of theatre,
- a combination of both (content and form),
- other (Please specify): .....

3. To what extent do you consider it necessary to adapt/revise/transcribe the original texts of ancient Greek drama?

- Very much
- A little
- Very little
- Not at all

4. Can you mention indicative cases of differentiation or modernization of the content values of a play, so that they respond to the needs and demands of the contemporary audience? Please express your opinion.

.....  
.....

5. Can you mention indicative cases of differentiation or modernization of the content values of a play, that, in your opinion, failed to meet the needs and demands of the contemporary audience? Please express your opinion.

.....  
.....

6. If we accept that the truth of each play is in the possession of each viewer (or critic), how can we then talk about a good or bad performance or good or bad ideas? Please express your opinion.

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7. If we do not accept the view that everything "fits everything" (anything goes) in a critical assessment of an ancient work, perhaps then we do not need critics/specialists to evaluate? Please express your opinion.

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8. Do you believe that the performance process can lead to (you can make more than one choice):

- distortion of the value content of the plays,
- modernization and updating of their meaning,
- transformation and readjustment of their messages,
- expansion of their content,
- other (please specify): .....

9. For what reason, in your opinion, is this adaptation made?

- to facilitate the contemporary audience's communication with the situations and action of the play,
- to modernize the theme and develop the audience's interest in watching the performance,
- to present a different interpretation of the play and its messages than those that have already existed, a new artistic proposal,
- other (Please specify): .....

10. Theatrical criticism can often lead to the manipulation of public opinion and the establishment or rejection of certain artists and performances. Given that there are ancient plays that are repeatedly presented to the audience, what are the challenges for the theatre critic to highlight the unique value of each performance and evaluate its position within the performance history of ancient drama? Please express your opinion.

.....  
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11. What do you believe can be the contribution of Theatre and Art more broadly to the development of the social consciousness of citizen-audiences? Please express your opinion.

.....  
.....

12. How can a theatrical performance contribute to the promotion and cultivation of values in contemporary audience-citizens? Please express

your opinion.

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.....

13. Do you believe that the audience perceives the meaning of these values in the same way as they are conveyed by the writer? Please express your opinion.

.....  
.....

14. How do you believe audiences assimilate these values through the performance? There can be more than one answer.

- Through their identification with the characters and their passions
- Through emotional experience
- Through the words of the heroes
- Through the archetypal images of the work
- Other (Specify).....



**Questionnaire given to spectators of theatrical performances**

1. What do you consider to be the contribution of Theatre and Art in general to the development of the social consciousness of the citizen-viewers? Please express your opinion.

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2. Do you believe that the works of ancient drama (tragedies-comedies) also have a pedagogical character?

- Yes
- No
- Possibly

3. In what way can a theatrical performance contribute to highlighting and cultivating values in contemporary viewers-citizens? Please express your opinion.

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4. Do you believe that the values of ancient Greek drama still apply today?

- Yes
- No
- Somewhat

5. Do you believe that the value in a performance of ancient drama lies in:

- the content of its messages,
- its form as a genre of theatre,
- a combination of both (content and form),
- other (please specify): .....

6. In the works of ancient Greek drama, values such as peace, justice, human rights, legality, women's voices, dialogue, etc. are emphasized. But there are also opposing pairs of concepts such as: legality vs illegality, freedom vs slavery, justice vs abuse of power, female oppression vs female liberation, revenge vs forgiveness, etc., which pose dilemmas and require answers from the heroes. Do you believe that modern humans continue to face the same or related situations that require similar behavior?

- Yes
- No
- Somewhat (Please specify):.....

7. Do you believe that an intervention in the original work of the type "adaptation", "rewriting", "rendering" is necessary in order for the messages of the work to become accessible and understandable to the modern viewer?

- Strongly Disagree
- Disagree
- Neither Agree nor Disagree
- Agree
- Strongly Agree

8. Through the performance, the impression created in the viewer about the values and messages of ancient Greek drama can vary:

- Strongly Disagree
- Disagree
- Neither Agree nor Disagree
- Agree
- Strongly Agree

9. Can you mention indicative cases of differentiation or modernization of the content values of a work/performance you know so that, in your opinion, they meet the needs and requirements of the contemporary viewer? Please express your opinion.

.....  
.....  
.....

10. Do you believe that the performance process can lead to (You can make more than one choice):

- distortion of the value content of the works,
- modernization and updating of their meaning,
- transformation and adaptation of their messages,
- expansion of their content,
- other (please specify): .....

11. "Catharsis" was the aim of tragedy through "pity" and "fear". In a world where concepts have expanded and the audience's perceptions are infinite and come from everywhere, what can lead a modern viewer to

"catharsis", if such a thing can still exist today. Please express your opinion.

.....  
.....  
.....

12. Does the modern viewer need a critic-expert to explain the performance, or are they satisfied with the general comments provided by the media (print/electronic material, internet, etc.)?

- yes
- no
- case by case
- other (please specify): .....

13. Ancient drama significantly contributed to citizens engaging with the issues of their city. Today, where social and political "action" is far removed from the primary objective of the theatre, where does the viewer's interest in watching a performance lie? Please express your opinion.

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.....  
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14. How important are values as part of our intangible cultural heritage?

- extremely important
- important
- moderately important/neutral

- important in some way
- not important

15. How important do you believe the digitization of our values (and the study of them over time) is?

- extremely important
- important
- moderately important/neutral
- important in some way
- not important

16. What kind of actions do you believe could help us strengthen our perception of the importance of values as a crucial part of our intangible heritage? (Choose all that apply):

- Create relevant events for different kinds of audiences (students, teachers, non-cultural heritage professionals, cultural heritage professionals, museum curators, policy makers, general public, etc.)
- Create museum collections focused on cultural values.
- Review National policies on digitizing vague/abstract/indeterminate cultural heritage.
- Review the European Union policy on digitizing the vague/indeterminate/abstract concept of cultural heritage.
- Create more workshops to share Best Practices in Europe.
- Invest more in studying values in space and time.
- Other ..... (Please specify)

## **Abstract**

Within the frame of the European program HORIZON 2020 under the title “*Values Across Space and Time*” (VAST), the University of Athens contributed to it with the study and promotion of the humanitarian values of the Ancient Greek Drama and European culture as a whole. The present research focused on the reception of the values by the modern spectator, through the performance and the mediation procedures that take place, with special emphasis given to those considered to be fundamental for the creation of the European citizen’s consciousness, in order to complete the live communication with the stage spectacle (the “*Present of the values*”). In particular, we examined the way through which those values re-appear in the present time and space through the theatrical performance. We analyzed the familiarization and/or the transcription of the texts via the director’s viewpoint and we commented on the creation of new concepts through acting, visual and other aesthetic codes. We looked for the opinion of the artistic contributors of the spectacle through questionnaires especially designed for that purpose, in order to present the participation of each part to the stage transcription of the text and thus enable the comprehension of the conversion of the ancient Greek drama from museum exhibits of unique value to live concepts of direct reference to the modern spectator. Within that frame, the present research contributed to the study of the reception of the ancient Greek drama, since it bears witness to the word of the producers/stage contributors (directors, actors, visual creators and others), the mediators of the communication of the audience with the performance (translators, theatre critics, people responsible for the production and the promotion of the spectacle), as well as the final recipients of the artistic result, the

spectators that are involved in the reception of the performance.

The aim was to analyze the importance of the ancient Greek drama and its performances for the development of the social conscience and the reception of the humanitarian values by the modern audience of the citizens-spectators. In other words, to search for the idea of “classic” and the way through which this continues to appear in modern ancient Greek drama performances, which are often completely different from the stage approaches that are accepted so far, thus leading to adaptations, deconstructions and/or reorientations of the parameters of the text.

In this research, we selected 84 persons that were interested in doing so, through purposive sampling. The sample of the participants in the study had a certain variety regarding the role to the theatre community, containing 12 directors, 17 actors and theatre artists, 2 ancient Greek drama translators, 1 policymaker and 7 theatre critics. Moreover, the sample included 45 spectators of ancient Greek drama performances.

As for the tools of the research, we exploited the questionnaires with open and closed-ended questions, specifically designed for each target group. Those questionnaires were delivered to the participants by e-mail. More specifically, some questions that were given to all the participants were drawn up, so that we could acquire a background which was commonplace for the interests and the expectations of all the theatre artists, as well as all those involved in the performance of the ancient drama. After that, there were some other more specific on a case-by-case basis questions designed, addressed to individual creators of the performance, along with the translators, the theatre critics and eventually the spectators. The aim of these questions was to reveal the

criteria and the choices of the individual contributors that form the final result of the reception of the performance.

After the collection of the completed questionnaires, followed the input of the content in the ATLAS.ti qualitative data analysis and process software for further processing. The input of the answers contained in the questionnaires was followed by the encoding of the data and the emergence of the categories as well as their characteristics through content analysis.

Very important key-words or phrases were pinpointed within the verbal data (thematic coding), which indicated the concepts that emerged from the verbal material in order to be suitably named with codes. For each code there was a label given, which was used for technical reasons, as it enabled the detection of the codes in the verbal material. After that, we had the quantification of the reports in order to calculate the appearance frequency (N) and the prevalence percentage (N%) according to each category of the above.

There was an overall of 1390 reports that were put in 270 codes concerning 85 thematic areas that eventually emerged from the content of the questionnaires for all the participants.

Based on the findings of the six categories of the questionnaires that were fully analyzed we may come to the conclusion that the modern performances of the ancient Greek drama remain timely and substantial for the modern society, thus contributing to the development of social awareness and the cultivation of values among today's citizen-spectators. The audience, the translators, the actors, the directors, the policymakers, and the theatre critics appreciate the value, the



importance and the messages of the ancient Greek drama presented on stage as a complex artistic creation.

The study of their analysis, underlines the need for the adaptation and the transcription of the original texts in order to be made more accessible to the modern audience, simultaneously appreciating the challenges and all that goes along with the preservation of the original text. The findings indicate that the audience perceive theatre as an educational tool that offers knowledge concerning social matters, history and cultural traditions. They also recognize the ability of Theatre to serve as a form of advocacy that raises peoples' awareness and motivates them to take action for social matters and injustice. The values play a very important role for the shaping of the modern spectators' viewpoints and attitudes towards the performance and the intangible cultural heritage. The need for more opportunities for dialogue and consideration on the values and the way these become timely through the performance is stressed, together with the investment on the study and digitization of the cultural heritage for the preservation and the transmission of these values to the future generations.

The conclusion from the process of the questionnaires is that although they share a background for the reception of the ancient Greek drama values not as a text but as stage speech animated through stage direction by the actors and experientially received by the spectators as the final recipients of the performance, they simultaneously have many differences because of different orientation and addressing to different recipients according to different cases. That is why it was considered more safe methodologically to present the conclusions separately according to each category, in order to clarify the degree of specific

involvement of each one of the individual factors in the reception of the stage messages of the play by the theatre audience, which finally define the range and the referentiality of the “*Present of the values*” of the ancient Greek drama and theatre in the contemporary world and constitute the overall purpose of the research program “*Ancient Greek Drama ant Theatre Values Across Space and Time*”.

### **Brief Biographies of Authors**

*Theodoros Grammatas* is an Emeritus Professor of the Faculty of Primary Education at the National and Kapodistrian University of Athens, specializing in Modern Greek Theatre and Culture. A graduate of the School of Philosophy of the University of Athens in 1976, he undertook postgraduate studies in Philosophy and Theatre Studies in Paris at the Universities Paris III, Paris X, and the École Pratique des Hautes Études. He earned his Ph.D. from the University of Paris X in 1979, with his dissertation on "La notion de liberté chez Nikos Kazantzakis." His areas of research and teaching interests include Modern Greek Theatre, comparative Theatre Studies, Sociology and Semiotics of theatre, Theatre for children and young people, and Theatre in Education. He is a member of the International Biographical Centre of Cambridge and the American Biographical Institute and has been honored with the Nikos Kazantzakis Award (1991).



*Konstantinos Mastrothanasis* is a teacher and a Ph.D. holder from the Department of Primary Education at the University of the Aegean, specializing in Theatre Pedagogy. He currently serves as the Head of K.E.P.E.A. Viotia. He also serves as an Adjunct Professor at the University of the Aegean and at A.S.P.A.I.T.E. and has participated in several teacher training/development programs, as well as in European research projects. He is a registered trainer for the Institute of Educational Policy (I.E.P.) for the New Study Programs in Theatrical Education and the Induction Training of newly-appointed teachers. His research has been published in reputable Greek and international journals, conference proceedings, and collective volumes. He has

received awards for his work from the Institute of Humanities and Social Sciences and from the Scientific Association for the Promotion of Educational Innovation. Lastly, he serves as a reviewer for international scientific journals and conferences.

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*Alexia Papakosta* has been a member of the Laboratory Teaching Staff of the Department of Primary Education at the National and Kapodistrian University of Athens since 2019. She has a total of 28 years of service in Primary Education and has held the position of Cultural Affairs Officer and School Activities Officer for two five-year terms respectively. She has participated as a speaker in international Literature and Theatre Conferences and as a scientific collaborator in European Research Programs, programs of the National and Kapodistrian University of Athens, and the Ministry of Culture and Sports. Her works have been published in collective volumes, scientific journals. She has edited the Proceedings of the International Conference within the framework of the HORIZON 2020 Program. She was a member of the Scientific Committee of the Ministry of Education for the evaluation of Educational Projects. As a scholar of the State Scholarships Foundation, she completed her doctoral thesis on “Communication Codes in Theatre for a juvenile audience” and recently participated in a Research Program on “Theatrical Memory of Students” with a scholarship from the "Support for Young Researchers" Action. She belongs to the scientific staff of the Laboratory of Speech and Art of the Department of Primary Education at the National and Kapodistrian University of Athens. She has taught in postgraduate programs of the Department of Primary Education and has given telelectures at the Open University of Cyprus, Democritus University, and the University of the Aegean. In 2021, she collaborated with the

Institute of Educational Policy of Greece as a contributor in the “Upgrading of Study Programs,” the creation of “Educational Material,” and the “Training of Educators” in the field of Theatre Education. She volunteered as a trainer in training programs of the University of the Aegean (2020-2021). Since 2019 she has been participating as a trainer in a distance learning program of the National and Kapodistrian University of Athens. Her research interests focus on Theatre for a juvenile audience, Theatre in Education, and Culture in School.

## **Declaration of Competitive Interest**



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Delve into the profound depths of ancient Greek drama and theatre with Grammatas, Mastrothanas, and Papakosta as they weave a tapestry of timeless values. This seminal work explores the enduring significance of these cultural masterpieces, tracing their influence across space and time. As the world changes and evolves, the values embodied in ancient Greek works remain ever relevant, speaking to the very core of the human experience. Journey through the annals of history and discover how the ancient Greeks' dramatic artistry resonates in today's dynamic landscape. A must-read for scholars, theatre enthusiasts, and those passionate about the rich heritage of Greek culture.

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