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Philosophical and Therapeutic Aspects of the Platonic “Drama”: Andrew Irvine’s *Socrates on Trial*

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Abstract

The present article is written on the occasion of staging *Socrates on Trial* in Athens. The authors want to reveal unexplored psychological (such as the problem of personal identity, human relations, therapeutic needs of modern man etc.) and social aspects and situations (e.g. problem of justice, social role of the wise man, philosophy in education etc.) that those involved in the specific dramatization have faced with. The application of the Socratic dialectic in the theatrical presentation of philosophical ideas is discussed within the contemporary context of philosophical counseling and various therapeutic activities – such as the so-called philosophical “Praxis” – since the 1970’s. We argue in favor of a validly applied interrelation between philosophy and theatre today in which the platonic drama proves to be of great value as a literature genre that stands among them. Therefore we support that in Andrew Irvine’s play and the experience of staging *Socrates on Trial* in its Greek version, we have a genuine example of an educational and therapeutic application of philosophy through art.

Keywords: Socrates, Platonic drama, philosophical counseling, art and philosophy, Socratic dialectic.

1. Introduction

A crucial for our times question that Andrew Irvine’s play (Irvine 2008, Lazou & Patios, 2017, v. B’)² raised to its reader and spectator is:

“Can philosophy face barbarism effectively? With the intention of rethinking together - actors on stage and spectators - this old and always timely question, the many characters of the play, integrated into an interactive frame, we support the contemporary reconstruction of Heliaia’s court with the collective effort of amateurs and the creative collaboration of young artists and professionals – on a voluntary

¹ PhD candidate of philosophy.

² Since the first publication in Greek of the two elegant volumes of *Τέχνη, φιλοσοφία, θεραπεία* (*Art, Philosophy, Therapy* 2016 - 2017) by Arnaoutis Books [with covers and backs adorned with the paintings of the great Nikos Engonopoulos], with the second volume dedicated to Andrew Irvine’s *Socrates on Trial* including an introduction and prefatory notes by annotated Professors of Philosophy and also photographs of the Greek and international presentations of the play. Recent book review: <http://approaches.gr/psaltopoulou-br20190725> and <https://www.facebook.com/approaches.journal/>.

and non-profit basis. Spectators are invited during the performance to vote for or against Socrates, thus submitting philosophy – which is represented by the famous figure of the ancient wise man - to the test of contemporary criticism.” (Lazou & Patios, 2017, 23)³

What is one of the most controversial matters for actors and directors though, is the application through theatrical art of an alternative therapeutic practice that teaches and promotes at the same time such important values as democracy, justice and collectivity; at first hand, we support that this goal of a theatrical project like the one we experienced with Andrew Irvine’s *Socrates on Trial*, could enrich philosophical didactics within the University by adding an innovative and wider, as well as socio-political perspective, outside the typical classroom and different than the established academic learning processes (Lazou & Patios, 2017: 24). So, the present article written in common by the director (Anna Lazou) and the translator (Giannis Spyridis) of the Greek version of *Socrates on Trial* will argue for such an interpretation and relevant proposal for the practices of theatre and philosophy in a therapeutic context.

While, by translating Professor Irvine’s play, it is possible to understand the philosophical implications arising, because the present text is an array of ideas and philosophical positions that were the very essence of teaching in the ancient world, perhaps the most outstanding part in the experience of reviving Socrates’ story is its diachronic influence: the fact that we all share the same familiarity with the events which took place 2500 years ago. In literature, similar paradigmatic examples provide the reader with alternative opportunities for reflection: major authors and play rights, such as William Shakespeare, Manuel De Cervantes, Leon Tolstoy, Victor Hugo, etc., have and keep on broadening our spiritual horizons by placing high standards to our cognitive and critical ability. With such equipment provided by historical literature and playwriting, we may become capable of compensation “in front of the eyes” of the then condemned to death Athenian philosopher, revived on stage and perhaps, finally, be liberated from the moral bondage of our consciousness by exclaiming “innocent” (Lazou & Patios, 2017: 29-30). Theatrical stage, anyway, is an integral part of the human world and therefore the art of theatre may be transformed into an art of living.

2. Theatre and/as philosophy

The point about the distinction and at the same time concurrency of theatre and philosophy, both in history and from an analytic point of view, has been commented to the point by Byron Kaldis in his prefatory note (Lazou & Patios, 2017: 7) to the Greek edition of *Socrates on Trial*:

“Theatre and Philosophy are venerable human intellectual activities, each as old as the other, both of them emerging simultaneously as ingredients of the origins of European civilization. Yet despite going back in time more or less in tandem, and despite having been subjects of critical thought right from the start, linking them or studying their relationship or their common elements as well as their differences, it is only fairly recently that philosophy, as an established academic discipline and professional specialization, has officially inaugurated a specific branch studying theatre-in-action as an explicitly distinct field of its own. What is more, this has happened both outside traditionally understood aesthetics, though to a certain extent this new specialization overlaps with aesthetics or the philosophy of art, but moreover it has also happened from a novel standpoint: a central branch of the new field is officially named “performance philosophy” (and “performance studies”)

³ According to the director’s note.

indicating the new origins and novel aim.⁴ The name is coined to capture best the moving away from theatre understood foundationally or principally as a silent text waiting to be read and consequently a moving away from philosophical criticism and philosophical investigation as simply textual or poetic aesthetics or a kind of semantic analysis.”

Besides these important issues considering the historico-analytical relationship of theatre and philosophy, as pointed out emphatically by Professor Kaldis, our effort in staging *Socrates on Trial* is confronted with a series of potentialities and their relevant problems raised by the practical applications of philosophy proposed by the so called philosophical counseling (*PhC*); people like Lou Marinoff so warmly have recently supported practical philosophy outside the academic environment. Before proposing in more detail our approach concerning a contemporary therapeutic, as well as educational, application of philosophy in theatre by reference to the exemplary Socratic figure, let us attempt certain preliminary clarifications about such controversial notions and questions – and of great impact in our world – like the ones concerning the moral status of art, therapy or dialectics, which are bound to the *PhC* trend or practical philosophy. Since we invite our audience today to be part of an experiential representation of Socrates’ world and even undertake an active role as members of a metaphoric Heliada Court, we should examine whether by doing so, we at the same time produce a therapeutic environment for modern man, in what sense and to what extent.

3. The figure of Socrates in philosophical counseling and practical philosophy

Lou Marinoff, as one of the initiators of *PhC* practices through his best seller *Plato not Prozac*, and continuing as the founding president of the *American Philosophical Practitioners Association* and editor-in-chief of its journal *Philosophical Practice*, thinks that philosophy may be a promising new form of a popular and alternative to religions or failed psychology/psychiatry methods, art of life (Brenifier 2017, Foucault 2005),⁵ basing his approach on the analytic trend of philosophy that goes further than traditional rationalistic theory – practice philosophies.⁶ Similarly, Ran Lahav, defines the role of *PhC* as a dialogic investigation between the individual/client and the advisor, where self – examination is being followed in philosophical terms, even if the addressed question or dilemma and life – issue are not of philosophical nature, but can be anything that bothers the man in the street (Lahav, 1996, 259). The aim of *PhC* has been stated as helping the individual understand one’s problems and, through dialogue, exchange views and ideas with trained counselors, in order to find solutions grounded on the individual’s personal way of thinking. It is up to the counselor to point out the many different perspectives, and potential approaches (Raabe, 2001).⁷ According to Zoran Kojčić, an author with major recent

⁴ Interest in performance has surged forward so much so that it is now being seen as an important but neglected aspect even of the most “silent” of aesthetic experiences, reading literature: cf. Kivy P., *The Performance of Reading: An Essay in the Philosophy of Literature*, Blackwell, Oxford, 2006 (Prof. Kaldis’ reference, *ibid.*).

⁵ Lou Marinoff, Professor of Philosophy (theory, ethics, Buddhism, Chinese Philosophy, philosophical practice) at the City College of New York, and well known for his many books and publications (*The Middle Way: Finding Happiness in a World of Extremes; Therapy for the Sane: How Philosophy Can Change Your Life; Fair New World*, a novel etc.), he is also a classical guitarist, nature photographer, film director, and three-time Canadian Open Table Hockey champion.

⁶ Metaphilosophy, critical philosophy, bioethics and medical or even environmental ethics provide analogous patterns.

⁷ Peter B. Raabe characterizes *PhC* as a procedure of the teacher providing the advised with “tools” for improving one’s personal thinking.

research on this topic with a completed PhD thesis at Sofia University, titled *Performance Oriented Method in Philosophical Counseling*:

“This new method aims to promote philosophizing as a practice which has an important role in self-development and builds on the notion of taking care of the self through investigation and concrete actions.” (Kojčić, 2019: 93)

Since its emergence in 1980, several different notions, following different influences developed in the field of *PhC*, remaining even today without much recognition among the academic philosophers, but deeply in its core stands philosophical dialogue and its impact on everyday life of the contemporary man. *PhC* approach to applied or practical philosophy even before Lou Marinoff's or others' publications in the 1990's, had been tested in the Philosophical Praxis offices of Germany and Holland that offered miscellaneous therapeutic services to the general public and the interested in philosophy and philosophizing citizens. So, the trend of *PhC* keeps growing rapidly around the world, “in Central and Western Europe, Scandinavia, US, Canada, South Africa, Russia, and lately also in the Balkans region” (Kojčić, 2019, 95), with such different practices “as public talks or interviews in England, philosophy in prison in US or Norway, Philosophy for Children, Philosophical Cafés, etc.” (Kojčić, 2019, 118), sometimes with a lack of a method either misusing the old methods or with philosophical mistakes and misunderstandings (Lou Marinoff, 1999). In a Socratic perspective, as Robert Walsh says, there is “a conversational process guided by dialectical reasoning” (Walsh, 2005: 501), theory and practice are vastly used by philosophical practitioners and this makes them quite different than academic researchers and professors. Through Philosophical Praxis and Counseling we share an already established application of philosophical dialogue, and the Socratic dialogue more specifically, in everyman's life, for purposes touching human reality apart from the usual academic structures; it is here that we may find our own point of crossing with an artistic proposal like ours.

One step further to our argumentation for a therapeutic application of Socrates' figure today is the already stressed affinities of the Socratic Method with Cognitive Psychotherapy, especially in cognitive therapy (*CT*) models like those applied by Aaron Beck or educational – counseling methods by Leonard Nelson, Gustav Heckmann and Pierre Grimes. Tracing the modern therapeutic background of philosophy it is advisable to come to contact with the Jungian Transcendent Function and the Foucaultian care of the Self - having in mind, still, that our perspective is different. Inspiring educators, counselors, psychotherapists and family therapists apart from philosophers, appeal to the Socratic ideas, which prove to be even in the 21st century a perennial legacy of life techniques that influence modern man of all social levels or cultures and ages (Broad 2006).

The Socratic Method of teaching and philosophical inquiry where Socrates valued and examined carefully any question coming from his students with humor, care and patience, which shows his appreciation for the significance of personal bond and teacher - disciples emotional relationship that has been seen as a tool of self-discovery and healing. Moreover, Socrates' stance as described in the platonic dialogues presents a pattern of philosophical cure of the erroneous or “diseased” thinking, which may be thought as deprived of self-awareness; this is why the ways of thinking may be connected with certain forms of emotional pathology or excesses, anger or violence (Grimes & Uliana, 1998; Corey, 2001; Cornford, 1996). Discussion described in the Platonic dialogues has been compared with the supposedly therapeutic dialogue taking place during the counseling session in a confidential atmosphere, with the use of a series of open questions on the part of the counselor and their anticipated answers by the client (Overholser, 2010, 2; Corey, 2001; Brickhouse & Smith, 1994/2004).

There is a substantial difference between the Platonic “drama” and the actual discussions in the counselor's office, a difference beyond the directness, sincere and active character of both. Of course, the contemporary therapist as another Socrates, might claim

ignorance (*ἀπορία*) of the ultimate truth or lack of possession of an academic recipe for acquiring it. Through questions and by brainstorming syllogisms the discussers reach truth in a constructive process while they both confess trust to logic and inductive reasoning. The Socratic sortlike examination of the contradictions or emotional excesses of the interlocutors (as well as his own), as a process, is a challenging play of words and free thinking which aim at provoking man's established beliefs about oneself:

“ἐὰν γὰρ με ἀποκτείνητε, οὐ ραδίως ἄλλον τοιοῦτον εὐρήσετε, ἀτεχνῶς — εἰ καὶ γελοιώτερον εἰπεῖν — προσκείμενον τῇ πόλει ὑπὸ τοῦ θεοῦ ὡς περ ἵππῳ μεγάλῳ μὲν καὶ γενναίῳ, ὑπὸ μεγέθους δὲ νωθεστέρω καὶ δεομένῳ ἐγείρεσθαι ὑπὸ μύωπος τινος, οἷον δὴ μοι δοκεῖ ὁ θεὸς ἐμὲ τῇ πόλει προστεθηκέναι τοιοῦτόν τινα, ὃς ὑμᾶς ἐγείρων καὶ πείθων καὶ ὀνειδίζων ἕνα ἕκαστον οὐδὲν παύομαι τὴν ἡμέραν ὅλην πανταχοῦ προσκαθίζων.” (Plato, *Apology*, 30e-31a)

Like a bothering horsefly Socrates tries to stimulate with the dialogue man's reason and emotions in a quest for common-sense or universal truths – i.e., definitions or concepts that hold the same value and meaning for everyone, reminding us of terms and processes used in cognitive therapy. Indeed, according to Jonathan Glover, the Socratic midwifery (*μαιευτική*) method has been successfully applied in a psychiatric hospital working with mentally disordered criminals,⁸ which became the proof of existence of moral consciousness – of a certain kind – in the allegedly “immoral” individuals: Professor Glover was asking these men seemingly simple questions, such as what they would teach a child to learn in order to be able to separate what is right from the wrong and was getting more or less predictably shallow answers; or answers with an explicit self-interest. The scientist, however, tried to go deeper into the minds of the patients using the well-known legend of Plato about Gyges' (a shepherd of the King of Lydia) ring,⁹ who finds a magic ring that allows his owner to become invisible at will and asking them whether they would commit a crime without being perceived. So, he discovered that many of the men had a vocabulary of moral concepts such as justice and respect, which throws a bridge linking people with illness or in conditions of social exclusion to others and so applying in an innovative way the Socratic explication of truth and moral consciousness. The consultant in the Philosophical Counseling (*PhC*) procedures is thought to have a lot in common with the Socratic approach of the philosopher as the “midwife” of the client's ideas with the goal, as we already have said above, that with a critical analysis of his/her concepts he/she would apply the acquired knowledge to various instances of life.

Socratic dialogue, still, is to be discriminated from the psychoanalytic or cognitive psychotherapies that follow a practical “behaviorism” and introduce the person to specific cognitive frameworks where the subjective standpoint is secured and somehow approved without putting forward philosophical autonomy of both thought and act.¹⁰ One has to reconsider the

⁸ This experiment has taken place at Broadmoor Hospital in South England since the 1990s. Professor Glover began discussing moral issues with patients trying to explore a stereotype that followed them and they were not conscious of. These dialogues were the starting point for the writing of his book *Alien Landscapes? Interpreting Disordered Minds* (Glover, 2014), a book that is a philosophical study of Psychology but at the same time a psychological study of Philosophy. Dr. Glover, as an ethics professor at King's College, is accustomed to using the Socratic method to help his students “exalt” their ethics by answering difficult philosophical questions.

⁹ Plato, *Rep.*, 2.359d-2.360d.

¹⁰ Dialogue as the quadratic root of the act that concentrates on “doing it on its own” in Plato: “[161β] τυγχάνει ὄν, αἰδῶς δὲ μὴ οὐδὲν μᾶλλον ἀγαθὸν ἢ καὶ κακόν. ἀλλ' ἐμοιγε δοκεῖ, ἔφη, ὃ Σώκρατες, τοῦτο μὲν ὀρθῶς λέγεσθαι: τόδε δὲ σκέψαι τί σοι δοκεῖ εἶναι περὶ σωφροσύνης. ἄρτι γὰρ ἀνεμνήσθην — ὃ ἤδη του ἤκουσα λέγοντος — ὅτι σωφροσύνη ἂν εἴη τὸ τὰ ἑαυτοῦ πράττειν. Σκόπει οὖν τοῦτο εἰ ὀρθῶς σοι δοκεῖ λέγειν ὁ λέγων.” (Harm. 161b) and “[72α] ὀφθῆ, πάντα λογισμῷ διελέσθαι ὅπη τι σημαίνει καὶ ὅτῳ μέλλοντος ἢ παρελθόντος ἢ παρόντος κακοῦ ἢ ἀγαθοῦ: τοῦ δὲ μανέντος ἔτι τε ἐν τούτῳ μένοντος οὐκ ἔργον τὰ φανέντα

nature of dialectic as the rule-based discussion between individuals who have previously agreed to engage in the examination of moral, logical and ontological concepts searching for truth unconditionally. Truth is revealed to the individual through the next stage of the exercise of *μαιευτική*, in the exercise of *διαλεκτική*, the dialectic, actually by the individual's introduction to a particular sort of inferential logic and the recognition and acceptance of one's ignorance (*ἀπορία*).¹¹

Another interesting conclusion may be derived by comparing Carl G. Jung's method of *transcendent function* – which is working with symbols, archetypes and images – with the Socratic questioning of rather cognitive character – working with beliefs, schemata and thoughts (Miller, 2004). The Jungian analyst in particular focuses on emotional traumas and their origin, which is to be found in conflicts between unconscious and conscious experiences and images and follows usually an elaborate slow-pacing approach of psychic blocks and behavioral problems.

Comparing the various therapeutic techniques employed by modern psychotherapy (cognitive or Jungian) and inspired by the Socratic practical philosophy, we may realize that the Socratic Method constitutes a perennial practical model of the art of life and self-improvement far beyond a mere technique of reasoning and mediation of passions or even further than a special kind of treating abnormal or “diseased” thinking; it is about a complete worldview according to which the ancient wisdom meets the needs of modern man (Padesky, 1993). In this context, education, politics and even history are important dimensions of a modern application of the Socratic method.

On the grounds of such Platonic dialogues like *Protagoras*, the *Republic*, *Phaedo*, *Phaedrus* or the *Laws*, a tradition of the Socratic influence on education, politics and philosophy of law originates, with the application of dialogue, as main method in these three cultural areas.¹² Laura Candiotta in a thorough recent article of hers attempts:

“to demonstrate how the fulcrum of the relation between the Socratic dialogue and politics can be individuated in every day philosophical practice, pursued in the social dimension of relationships, and intended as an educational device that aspires for the transformation of the epistemic agent and of her/his environment.” (Candiotta, 2017a)

This author argues in favour of a line of 20th century thinkers conforming what she calls to be the German tradition of applying the Socratic dialogue in the above context: she refers to Leonard Nelson, Gustav Heckmann and Minna Specht and to the well-known Friesian School of Education (Heckmann, 1981; Nelson, 1970; Nelson, 1929; Specht, 1944). Candiotta maintains that these German interpreters of the Socratic dialogue in the historical context of the 2nd World War and the rise of Nazism in Europe provide us today with a significant version of Socrates' influence that reunites the ancient with the contemporary world since its main parameter is

καὶ φωνηθέντα ὑφ' ἑαυτοῦ κρίνειν, ἀλλ' εὖ καὶ πάλαι λέγεται τὸ πράττειν καὶ γινῶναι τὰ τε αὐτοῦ καὶ ἑαυτὸν σώφρονι μόνῳ προσήκειν.” (Tim. 72a).

¹¹ These relationships between *PhC* and the Socratic method have been repeatedly stressed by authors in the field like Tim LeBon (LeBon, 2001) or the practitioner of *PhC* in New York Ronald Gross (Gross, 2002). Meanwhile, the application of Socratic questioning in various forms and levels of cognitive therapy is recognized and explicated by major cognitive therapists like Aaron and Judith Beck (Beck et al., 2011). See Lageman, 1989 and *American Society for Philosophy, Counseling & Psychotherapy*, 2007: www.aspcp.org; *American Philosophical Practitioners Association*, 1999-2011: <http://www.appa.edu/>.

¹² According to Plato, the task of education is mainly to form worthy human beings and right laws. *Paideia* was in fact a stable initiative in Plato's life and quest – to be definitely connected with Socrates as a teaching personality and with the very essence of the practice of philosophy, also connected critically with political life and the claim for social improvement and change.

“evaluation the existential nexus connecting philosophical dialogue, education and politics” (Candiotta, 2017a).¹³ What is interesting about Candiotta’s work and her revival of the German version in the political application of the Socratic dialogue, is her conjecture about the relatedness of Jan Slaby’s account on affective intentionality with its emphasis on the bodily existence of the interlocutors, as an existential priority in every dialogue (Slaby, 2008);¹⁴ on Nelson’s and Fries’ terms, it is noted that at the ground of every philosophical analysis lies “the embodied, embedded, enactive and affective experience of the student” (Candiotta, 2017a; cf. Brown, 1965).¹⁵

4. The Platonic dialogue as drama

Until recently, the basis of drama was an inherited continuation of the Greek theatre¹⁶ and the Athenian theatre system, but the problem was that it could not gradually merge the progress and the developments that were constantly emerging. A key figure of the Athenian drama and its strong presence over the years, was Plato. The reader of Platonic dialogues is invited into the deconstruction and exploration of elements and positions that are validated through his critique of attitude, thereby leading more fully and thoroughly to the understanding of the philosophical questions. Plato manages to capture the teachings of Socrates and, at the same time, to some degree become the inventor of a theatre purged of doctrines and rules. The Platonic dialogues, structurally, seem to be accompanied by theatrical elements, but with one difference: they do not strictly apply to them, as they aim at pure intellect. The way in which dialogues are perceived has similar characteristics to those of theatre and, more specifically, to those of tragedy, because the spectator of tragedy proceeds to a process in which it is called upon to be evaluated. Correspondingly, platonic drama is of great value as it has the potential to offer self-evaluation and personal development through knowledge. Plato's drama, therefore, contains different elements and techniques, many of which appear in theatrical time and present a theatrical kind of conflicts. However, the differences and changes that are noted do not isolate it as a peculiar literature kens, but on the contrary reinforce its position, with more prominent being its originality in comparison with other philosophical or theatrical forms (Nussbaum, 2001: 126).

¹³ It is true that the works by the above German authors have been recently translated and more and more being discussed in the English speaking environment (Heckmann, 2004; Leal, 2004; Nelson, 2004; *Opening Mind Academy*, 2011. www.openingmind.com or www.philosophicalmidwifery.com; Grondin, 2018).

¹⁴ According to Jan Slaby – Laura Candiotta states – Minna Specht by employing specific educational methods to create a proper setting for the inquiry, starting from bodily awareness, exemplifies in her methods certain contemporary debates in the philosophy of emotions and at the same time recalls the existential importance of the Socratic Dialogue for educational politics. See <http://www.friesian.com/> where various fragments from *Socrates Apology* by Plato – together with Immanuel Kant, Arthur Schopenhauer et al. – inspires the principles of a critical rereading of philosophy as an open alternative to the theoretical dominance of either the Marxist or existentialist and poststructuralist era. Jakob Friedrich Fries (1773-1843) was a German post-Kantian philosopher.

¹⁵ In Plato’s model of education Laura Candiotta also detects the importance and epistemic value of *Eros*, especially in the dialogic form of acquiring knowledge, referring to the dialogues *Symposium* and *Alcibiades I*. Besides the historical facts about the relationship of Socrates and his students (Alcibiades, being the most famous) and also apart from tracing the reality or not of their erotic friendship, the interesting part is how Plato transformed *Eros* to a tool and intrinsic motive for philosophical education (Candiotta, 2017b; cf. Brisson, 2016; Sassi, 2011).

¹⁶ In the 5th book of Vitruvius’ *De Architectura*, end of 1st cent. BC., the Greek Theatre is described in geometrical detail as distinguished from the Roman type (Vitruvius, 1914, 151 ff), while two centuries later Pollux offers mainly details also (Pollux, 1824; cf. Baldry, 1971: Greek edition, 1992: 23).

Plato, furthermore, manages to maintain an original attitude at a time when oral tradition prevails in Greek poetry, which in combination with fictional elements seems to affect an increasing number of people.¹⁷ In order to construct a dialogic drama, Plato must draw everyday pieces and use as many ways of propagation that would remain in the listener’s mind.¹⁸ Plato writes dialogues (*τετραλογίες*) that are impregnated with everyday elements, reflections and problems being solved through philosophical reasoning and with this way platonic philosophy manages to enter both the Athenian houses and their public debates. For Plato, his association with Socrates will prove to be a means of completing his spiritual path, which over the years will offer associations as well as conflicts with other sciences. Most characteristic is the conflict of philosophy with theatre, which has its origins almost with the creation of platonic drama and the placement of Socrates as a central personality in all Platonic dialogues. The basis for this conflict is constituted by modern performers as an additional critique of the Socratic intellect which aims to reveal the quality and immediacy of philosophical arguing that can be made possible mainly through theatre.¹⁹

Plato’s ultimate goal in the Socratic dialogic critical discourse was to inaugurate a new form of drama that would rely on instruments and subjects of different content than the Athenians had been already used to. But this criticism must be perceived through an inner conflict between spoken and written discourse, between poetry and myth (Puchner, 2010). As mentioned previously, the platonic advent in the Athenian spiritual life aimed at educating the citizens and enriching the city’s cultural history. Homer and the poets belong the past, as pieces of a tradition that begins to dwindle in the spread and development of language. Plato will reinforce this radical change in the facts of the Athenian theatrical reality, avoiding the old ways of creating and conveying his work while applying new methods such as: reading works by a performer in front of small audiences, setting the work in philosophical question and also, by avoiding spectacular movements and dance – chorus – acts (Puchner, 2010).

¹⁷ Plato criticizes myth, considering it as a communicative phenomenon. In this respect, myth faces two censures: it is neither a verifiable form of reasoning nor is it grounded on arguments. This fact, however, does not prevent Plato from recognizing usefulness in myth, making it often an integral part of his way of discourse (Brisson, 2006: 14). Moreover, this emotional ambivalence towards writing, which Plato echoes, reflects a comparable historical situation in ancient Greece. Indeed, the oral culture, the model of which was the Homeric epic, was not abruptly overwhelmed by a culture of writing, the appearance of which dates back to the 8th century BC. Until the end of the 5th century, even later, an important part of the ancient Greek civilization remained to be of an oral type (*Ibid.*, 50).

¹⁸ This new theatrical form, which is mainly presented through Plato’s dialogues and involves interesting issues of everyday life and scientific character, was adopted by many Socrates students; that is why Plato’s connection to drama is a point of investigation by Aristotle and Diogenes Laertius. Diogenes Laertius particularly mentions Plato as a creator who was strongly associated with the Athenian theatre and sought everyday contact with it. It is also known that Plato had traveled along with the tragic poet Euripides and was influenced by the comedian and philosopher Epicharmos (Diogenes Laertius, 1925, III; Puchner, 2010, 4).

¹⁹ Plato’s Socrates argues publicly of course about the various aspects of theatre as well as about the status of the actors (*Republic, Ion*), the characters of the Homeric epics (*Republic*), ridicules the principles of comedy (*Republic*), the gathering of large audiences (*Laus*) and finally throughs out in exile from his ideal state the tragic poets. When Socrates talks with Glafkon in the *Republic*, he refers to the conflict that previously existed between poetry and philosophy, and then he wonders if it would be beneficial to allow poetry and poets to enter the ideal state. See *Rep.* 607b-c: “Ταῦτα δὴ, ἔφην, ἀπολελογήσθω ἡμῖν ἀναμνηθεῖσιν περὶ ποιήσεως, ὅτι εἰκότως ἄρα τότε αὐτὴν ἐκ τῆς πόλεως ἀπεστέλλομεν τοιαύτην οὖσαν· ὁ γὰρ λόγος ἡμᾶς ἤρει. προσείπωμεν δὲ αὐτῇ, μὴ καὶ τινα σκληρότητα ἡμῶν καὶ ἀγροικίαν καταγνῶ, ὅτι παλαιὰ μὲν τις διαφορὰ φιλοσοφία τε καὶ ποιητικῆ· καὶ γὰρ ἡ «λακέρυζα πρὸς δεσπότην κύων» ἐκείνη «κραυγάζουσα» καὶ «μέγας ἐν ἀφρόνων κενεαγορίαισι» καὶ ὁ «τῶν διασόφων ὄχλος κρατῶν» καὶ οἱ «λεπτῶς μεριμνῶντες,» ὅτι ἄρα «πένονται,» καὶ ἄλλα μυρία σημεῖα παλαιᾶς ἐναντιώσεως τούτων.”

5. The therapeutic use of Platonic drama and Socrates as a dramatic figure

In Andrew Irvine's work we have a composition of texts and opinions to the extent that we could speak of the well-known method of theatrical adaptation of classical pieces, which was already used by such great modern theatre personalities like Bernard Shaw, Jean Anouilh or Berthold Brecht. Irvine uses the *Apology* of Socrates through Plato and Aristophanes' *Clouds*. Many others wrote about Socrates but our author mainly takes into account Socrates' pleadings in court from two sources, Plato and Xenophon. Both present Socrates not accepting the unjust accusations imposed by the court of Heliaia; stating that he believed in the same gods with his fellow citizens and that he was never responsible of the corruption of youth. Words never heeded in the adulterated court. The "contribution" of his friend and pupil, Alcibiades, launched the condemnation of the great philosopher.

In *Socrates on Trial*, the first act belongs to the *Clouds* and the second to *Apology*. In the first, the comic atmosphere created by Aristophanes' mocking of the Sophists for their paid teachings and, on the other hand, the corruption that Socrates induces to young people, shape the theme of the play where the dominating moral question is about what is right and what is not. Socrates equates virtue with knowledge because he is concerned with the moral consideration of life, hence this belief led him to the definition of those ethical concepts that should govern life. Although Socrates did not teach sophistry, it is inherent in the satirical pen of Aristophanes and through the ideas about philosophy, as nebulous ideas, he replaces the city's gods with chaos, senseless chatter and dangerous beliefs.

The setup of the actors is done with a simple way, reinforcing the validity of Socrates' plea. Irvine in the first part of the *Trial*, places the spectator in a simple setting where the only thing that can be observed is a door ... the door leading to Socrates' school inside of which are the young minds and supposedly think in their "cloudy" atmosphere. Socrates himself is presented close to the clouds, in a high place, where it seems that he is conversing with the gods.

The author benefits from the spiritual power that Socrates inspires, thus, places him in a position that befits him, the highest of all. It is important to inculcate in our minds this point between anything earthly and the gods. Socrates becomes a communication channel. He leaves the pedestal where he is, and the secluded wise is transformed, that way, into the man from next door.²⁰ Irvine with this simple way makes the best introduction on stage for Socrates.

In the second act of the play we find the "Apology". Socrates is placed among his critics (Melitus, Lycon, Anytus), the judges and the audience. Irvine essentially presents Socrates preparing the audience through his arguments for an unfair treatment towards him. The philosopher begins his speech to the audience and leaves room to be judged, even to be challenged as long as their arguments are governed by pure logic. If we perceive this particular scene as a theatrical act, we can then identify a detachment method of the speaker, because while he himself is creating the questions and providing the answers, under no circumstances does he succumb to feelings. His reasoning is valid, based on the correctness of his arguments, rendering a possible reliance on emotion unnecessary. To illustrate, when the judges asked him about the absence of his family during the hearing of the decision, Socrates cited the need for absence of an affective process on such issues, since the aim was to reach a decision by justice and not for the judges to be lured by the cries for the acquittal. The emotional stimuli would force the judge-spectator to be gone astray from his own logic and be "charmed" only by the Socrates' words.

In the third part of the play, with the title *Crito and Phaedo*, Irvine thereby "completes" his own trilogy. The author by continuing with the Platonic dialogues gives us a

²⁰ In the words of Cicero, we find that first Socrates freed philosophy from the sky and settled it in the cities and in people's homes. So, from world theory philosophy became a lifelong art (Cicero, 1950, 5.4.10).

different perspective on *Crito*:²¹ Crito tries to change the opinion of Socrates and cites reasons that should lead him to want to escape. However, the great philosopher refutes the arguments, one by one, defending the validity of the acts and laws of the city.²² Irvine creates the right atmosphere ... with Socrates initially asleep and awoken by Crito. At this point, before the dialogue begins, we are being presented with the atmosphere of the epilogue. The scene starts with silence and concludes at the end again with silence. It opens with Socrates sleeping and closes with him “sleeping” eternally ... the viewer enters strongly with a simple method to the seriousness of the situation. During the course of the act, Socrates is presented even more centrally than before. His sayings are not borne by the stage placement of the participants (Crito, Xanthippe) but the play leaves room for experimentation. Crito assumes a humanitarian role, the role of the friend trying to help, to save Socrates. But Socrates has fully accepted his conviction and to a certain degree in the eyes of the spectators is no longer a human. He becomes one with the laws he defends and “secures” their correctness. Unique moments of relief are when the philosopher talks about his children and the education they should receive so as to lead an honest life.

Action on stage becomes more pronounced with the arrival of the executioner. There we distance ourselves from the theory of a successful “theatrical” act and we move practically to the transition ... to the “conium” scene, to the actual completion of the play. While the moments of emotion alternate with thoughtful moments, Socrates does not give any opportunity for the spectators to draw their gaze away from him. Perhaps to some extent, one wants to think that something will change in the end.

The executioner “erases” the course of events offering Socrates the conium, shortly afterwards, when the basic principle of physicality ends his task. Socrates as a stage figure works physically and follows a “fast” march towards death. He moves slightly on stage and ends up on the bed ... the scene develops through silent moves, something that transforms us from mere spectators into witnesses of an internal approval of death.

Slowness engulfs the once lively spectacle and the theatrical act is being completed. The actors’ bodies are covered with immobility and just like that, free from words and stage aids, the viewer gets overwhelmed with feelings of sadness. Compliance with the law is an inviolable rule and acts as a reminder of the ideals that govern the city. Socrates does not bend under the pressure of his accusers, nor tries to hide behind the prowess of his word. He stands in front of the Athenian citizens and sacrifices his body to condemn the constitution of the city. The last day of Socrates has reached its end. The play in this theatrical form enables us to reflect, after the end, on the theory offered to us and to consider the seriousness of our acts: just before the final act the spectators were asked to get up and vote for or against the accused, to exchange even their thoughts with the judges and Socrates himself, interrogating or even protesting in case they/we disagree. So the modern man is not any more a spectator but an agent, a co-author of Socrates’ fate!

This situation on stage permitted by the scenario of the original play but also by the thrilling Socratic figure itself, transforms a theatre play to a cathartic experience not only for the spectator as an individual psychological subject but also for the historical consciousness of each one of us: The catharsis of the city has come with the death of Socrates. But it is far less important because the loss of the great philosopher demonstrates the power of law and leaves us with a

²¹ We may remember that *Crito* is part of the tetralogy (*Euthyphron*, *Crito*, *Apology*, *Phaedo*) dialogues mentioned in the trial and execution of Socrates. The characters of the dialogue are both Socrates and a close, wealthy friend of his, Crito.

²² In *Crito*, 49c10 we read: “ΣΩΚΡΑΤΗΣ. Οὐδὲ ἀδικούμενον ἄρα ἀνταδικεῖν, ὡς οἱ πολλοὶ οἴονται, ἐπειδὴ γε οὐδαμῶς δεῖ ἀδικεῖν.”

question: what is fair? It awakens us in regards to the politics and the human responsibility that creates a society.

The condemnation and death of Socrates can be regarded as a starting point for a new society that anyway would afterwards dominate in Athens in the 4th century, and would offer to it its particular physiognomy (Mosse, 1962: 133). Symbolically, the act of revival of Socrates' story can be regarded as the restarting point for our contemporary society.

George Steiris points out that:

“Irvine seems to have adopted the analytical approach of the Platonic dialogues proposed by Gregory Vlastos in the 20th century (Vlastos, 1983; 1991; Lazou & Patios, 2017: 19). Apology and Crito are internally coherent and belong to the so-called Socratic period when Plato was under the strong influence Socratic teaching. As with the Aristophanic Clouds, so with the Platonic dialogues, Irvine chooses and reconstructs the core of argumentation, without attempting a tedious and impassioned passive reproduction of the ancient texts. The trial and death of Socrates left a heavy mark on human history. In addition to choosing to obey the laws and jurisdictions of the Athenian state, making him an example of political attitude, the fact that a few moments before his death, Socrates engaged in a dialogue about his life, confirms confidence in dialectics. The search for the good had not ended with Socrates even in his last moments. As Irvine rightly points out, Socrates accepted the verdict of his fellow citizens because, at the end of life, he remained a supporter of Athenian democracy. Socrates in the long period of war and political turmoil that preceded the trial, was never hidden or afraid to express publicly and support practically his opinions, even when they conflicted with established beliefs, the wills of different authorities and the changing moods of Demos. The last lesson delivered by Socrates, which unfortunately many subsequent philosophers have forgotten, was that in times of crisis the best way to offer services to yourself, your friends and your city is to obey to the laws and the public.”

Konstantina Gongaki has also stressed the importance of Socrates' act of choosing death against moral humiliation, being the first Athenian philosopher in history to pay the price of his free opinions, being ahead and far beyond his time:

“Politics, however, was disrespectful to philosophy. A city, at a time of political upheaval and confusion, was not favorable to the philosopher, who often became annoying challenging the traditional values. Socrates had the fate of innocent people. In his face, history has since then reiterated the same pattern: enlightened consciences that break with political and social compatibility, which are not tacitly subordinated to the establishment, usually pay an expensive price. Socrates was immune to defending the truth, which without him would not have acquired its meaning, its very essence. His attempt was to persuade young people in palaestrae and fellow citizens in the agora to move to wisdom, virtue and justice (Gongaki, 2017). The price (ἀντιτιμημα) so simple, he claimed for himself and was not given to him, looks like the last wish of a man condemned to death or as an unfulfilled utopia. While he himself supported his ideas regardless of cost, although he deserved the prize, he received the hemlock (κόνειον). That very moment, however, he was passing through this to eternity. την αρετή και τη δικαιοσύνη.” (Gongaki, 2017: 31)

6. Philosophy on stage as an imitation of life

Facing the death of Socrates as something out of a scene from a play, it is possible to experience the emotional surge stemming from the atmosphere of the court. We become partakers or accomplices in the condemnation of the Greek philosopher. Through performance we listen and experience life events that stigmatize us, change us and in some cases help us evolve as to our own course in life. The theatrical stage is transformed into a land that is an integral part of our world

and the art of theatre enactment is converted into the art of living. Theatre offers the opportunity to move into other lives and explore their perspectives. Theatre however has rules and through these very rules, the viewer rejoices or regrets, because the main purpose is to “feel” – in a physical way – the dramatic situation.

The encounter of philosophy and theatre in Plato’s works is evidenced by elements pointing to action. These are summarized in (a) the empirical observation, (b) the progressive evolutionary critique of an argument given either by Socrates or by a third party; (c) the description of an intellectual example by the interlocutor and finally (d), the comprehension of the philosophical path to be followed in the conclusion (Monoson, 2000: 207-208). These elements appear individually throughout the platonic corpus but they all appear together only in one project, in the *Republic*. The above elements responsible for the propagation of the Socratic teaching are points where contemporary performers are divided in whether to apply them or not. Such a dimension of the problem lies in Plato’s ability to write dialogues for their theatrical performance, so to steer people towards philosophy rather than poetry. Plato seems to have been aware of the difficulty of such a venture, so his dialogues tackled with everyday issues and problems that were of concern to the Athenian citizen (*Ibid.*). At the same time, the platonic dialogue was taking care of the criticality and the cultivation of the imagination of the citizens by creating strong emotions. Such an emotional state was sought out because it created the basis for liberation and empowerment of intellect (*Ibid.*, 211).

A key point between philosophy and theatre is the reader-viewer position. In recent studies we find that the reader of the platonic dialogues is invited to the deconstruction and adoption of elements and positions, which are validated through his critical attitude. In more detail, it is legitimate for the reader to critically analyze the essence of the dialogues to better understand their content. But the platonic drama is of great value because it has different constituents from those that existed at that time in theatrical texts.

Plato’s allegorical myths and metaphors (the winged chariot of the soul, the beast of the soul, the cave etc.) have the appropriate thematic structure to be perceived through a new interpretative model, which combines the dramatic and the psychological criterion with philosophy. These different approaches combined are capable of imparting mental changes and extensions that the Platonic moving soul performs “willingly”. The human soul imprisoned within the body is renewed seeking its contact with the material world by touchable examples that have to do with all aspects and functions of man such as arts, dance, music, painting etc. A dance flick, a theatrical interpretation, the rehabilitation of the body-soul balance is nothing but signs of the transforming oppressed freedom of the soul, which points in the end to the unifying power of life.

The conclusions for the relationship between art and therapy become reasonable by reference to their philosophical source: at first hand there is a connection between art and philosophy as far as their therapeutic uses. This is a reality proved by the most characteristic examples of ancient Greek drama as well as the platonic dialogues. Both drama and philosophizing are human actions recognized by such major philosophers, like Socrates or Wittgenstein, as implying a dynamic interaction with their agent. In the past these two examples or paradigms of human action have not always been conducted as we can see in the case of the nietzschean critique against Socratic rationalism in contrast with the tragic wisdom of the Greek playwrights.

In Professor Kaldis’ words:

“So in our production we have a rather fortunate combination of the recent advances in the philosophy of performance and staging on the one hand, and the critical task of theatre, on the other. In fact this time the play has a double edge: while carrying on its critical engagement with political and ethical issues societies have been usually concerned about, it also targets its criticism on philosophy as such and its place within this wider political goals. The self-referential criticism of philosophy is of

course as old as itself. Its dovetailing with a play has abated for centuries and it is therefore quite auspicious that is happening here in Athens today. It is also very timely at times of crisis, needless to say.” (Lazou & Patios, 2017: 7-10)

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Fisherman's Survival Pattern Toward Poverty

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Abstract

Traditional fishermen in Indonesia were commonly positioned as the poorest people. Actually, the society had owned the strategy to face the social economic difficulties. Generally, poor people had more spirit of survival because they needed to survive their life. That kind of potency might be in the form of personal-social asset, adaptation strategy and problem solving (coping strategy) used locally based on their house condition. This research aimed to explore the way of poor fishermen to survive, conducted in Tanjung Tiram. Methodologically, this research used qualitative approach focusing on people strategic way to survive toward poverty. The data were collected and interpreted simultaneously. The result showed that various strategy combinations of poor fishermen in surviving were the point between social structure awareness and self-correction through reflexive monitoring of action responding to the situation faced. The structural aspect included unbalance economy access and patron-client relation which limited the fishermen's ability to increase their social economic status exploitatively. That condition created adaptive behavior such the optimality of coastal resource in their environment involving the whole members of family to earn livelihood. These three strategies became the common thing among them to survive toward social economic crisis.

Keywords: social, defense, livelihood strategy, poor fishermen.

1. Introduction

The fishermen have significant existence for Indonesia as a Maritime Country because two third of Indonesia is marine (Harun, 2013). Indonesia marine has high potency of wealth. The potential of marine wealth in Indonesia causes the society suspends their life as fishermen. Ironically, most fishermen family placed the lowest and the poorest status in Indonesian social structure. In Indonesia, fishermen are categorized economically, socially, politically as marginal society (Muflikhati, Hartoyo, Sumarwan, Fahrudin & Puspitawati, 2010). The life of coastal people is commonly poor because their life depends on the nature condition. The condition of marine resource has been degraded until it becomes crucial problem for fishermen (Prihandoko et al., 2012). The factors of fishermen poverty are not only related to fishery fluctuation, limited financial capital

and exploitative production but also the negative impact of fishery modernization that cause high marine resource draining. The most essential impact that fishermen faced is the lowering of their income (Widodo, 2011) These facts become ironic issue in Maritime country such Indonesia.

Tanjung Tiram village is one of maritime village located in coast of North Moramo, South Konawe, Southeast Sulawesi. Most people in that village are poor fishermen. Their weakness and poverty become the main problem for 34 heads of family or around 99 people in Morawo (Hos & Arsyad, 2012).

Actually, the society has owned the strategy to face the social economic crisis. Generally, poor people have more spirit of defense because they need to survive their life. That kind of potency may be in the form of personal-social asset, adaptation strategy and problem solving (*coping strategy*) used locally based on their home condition. Hence, this research focused on their way of responding the problem. These ways become the strategy of the fishermen to fulfill their necessity. Because poor fishermen are in certain social habit that is full of beliefs, values and norms, therefore it is important to take attention to their socio-cultural context. Good understanding of poor fishermen condition is expected to give positive contribution in binding and empowering coastal society.

2. Theoretical framework

This research refers to *structurasionistic* paradigm developed by Anthony Giddens. This perspective does not see the structure and agent as two dichotomy things therefore social practices are created through structure-agent dialectic in which structure is not determinant for people or vice versa. The theory of structuralism refuses the view of structural-positivistic that ignores subject. This theory also refuses to rule out the meaning of structure as the view of voluntary-interpretative perspective.

For Giddens, the main object of Socials is not about whole things, structure, and individual but it is about the meeting point of them. Herry re-explained Giddens's opinion that "it is the continuous social practice that is structured based on time and place" (Herry-Priyono, 2003). The theory of structuralism does not look at the structure and agent as two dichotomy things that create dual structure. Both structure and agent are related dialectically and continuum that create dual structure (duality structure) (Ritzer, 2004). Structuralism is a link between structure and social action. The relationship of social action to the structure cannot be explained by subordinating one of them. All social actions require structure and the whole structure requires social action. Agents and structures are interrelated and interdependent in human activity.

Giddens sees three major clusters of structural principles: (a) signification structures including symbolic schemes, meanings, mentions and discourses; (b) dominant structures that include schemes of mastery over people (politics) and goods (economy); and (c) justification structure (legitimacy) which concerns the scheme of normative or rule of law (Herry-Priyono, 2003).

In social practices, these three principles are related to one another. Signification structure also includes the structure of domination and legitimacy. The significance scheme in which "the one leading the mass organization is leader" would concern to the schemata of dominance in which "leader's authority is over the citizens", and also the legitimacy scheme in which "the leader has right to bring organization name in relation to other".

The signification structure needs more attention in term of the dominance and legitimacy. In contrast, dominance structure always relates to significance, legitimacy, and legitimacy structure that must be related to significance and legitimacy.

The structure, as a result of social practice repetition, can only be formed through the repetition of certain discourse practices that are the signification schemes, the repetition of various practices of mastery, and the repetition of the practice of imposing sanctions against violations of the norm. Similarly, the structure is as a means of social practice. Social actions and practices such as speaking, discussing or writing presuppose certain signification / signification structures. The mastery and use of financial assets (economic) or the president's control of ministers (politics) presupposes a structure of dominance. The same pattern also applies in sanctions against students who do not do homework by teachers involving the structure of legitimacy.

On the actor's side, Giddens distinguished three internal dimensions of actors related to the consciousness hierarchy: the unconscious motives, practical consciousness, and discursive consciousness (Giddens, 1984). Unconscious motive is a desire to do direct action, but not the act itself. Discursive consciousness refers to the individual's capacity to reflect and to provide a detail description of his actions. Practical consciousness refers to a cluster of practical knowledge that is rarely questioned and cannot always be parsed.

Among the three dimensions of the perpetrator's consciousness, practical consciousness is the key to understand the process of how social actions and practices gradually become structures, and how they restrain and enable social action/practice. Social reproduction takes place through the repetition of rarely questionable social practices (Herry-Priyono, 2003).

Human is not only to reproduce but also to bargain and to modify the structure. Human being has the ability to introspect and to observe themselves through reflexive monitoring of action, both the activities of individual actors themselves and the activities of other actors. Changes occur when the monitoring capacity extends and happen "de-routine" leadings to structural obsolescence. It means that the schemes that already become the rules and resources of social action and practice are no longer sufficient to be used as a principle of meaning and organization of various ongoing social practices, or that is being fought for new social practices (Herry-Priyono, 2003).

Based on the point of view above, the strategy of livelihood in case of survival is seen as obscure in vacuum world. Yet, it is a certain social habit that is full of beliefs, values and norms. On other words, it always stands on certain socio-cultural contacts. Society will always have culture and behaviors. However, human interpret and consider subjective consideration rather than live their life systematically. Hence, fishermen's social reality is closed to subjective dimension. That case will cause the variety of behavior including the livelihood strategy of fulfilling their social economy needs.

The social reality as explained above is in line with the Giddens' theory of structuralism that becomes theoretical orientation in this study. The structuralism is placed as a shadow order and common standards that are taken into account or considered by the fishermen in daily social activities, especially in taking the livelihood strategy as a survival of poor fishermen to respond unfavorable conditions.

3. Fishermen, poverty and survival

Fishermen are people who actively engage in fishing activities, either directly or indirectly as their livelihood. Geographically, the fishing community is a living, growing and developing community in coastal areas. As a social unity, fishing communities have value systems and cultural symbols as a reference to their daily behavior. Most coastal communities, either directly or indirectly, depends their life survival on managing the potential of marine resources.

Kusnadi (2002) classified fishing communities into several typologies. First, in terms of mastery of production equipment or fishing gear (boats, nets and other equipment), fishing

communities are divided into owners and workers. The workers do not have production tools whose activities only contribute to their labor by obtaining very limited rights. Second, in terms of capital investment rate scale, fishermen are divided into two categories: higher and lower fishermen. Higher fisherman is the one who has more capital investment in fishing business while the lower fishermen positioned the opposite. Third, judging from the level of equipment technology used, the fishermen are also divided into two categories: modern and traditional fishermen. Modern fishermen use more sophisticated fishing technology than traditional fishermen.

Based on the typology, poor fishermen generally do not have adequate resources (tools of production), even if the ownership is usually a very simple technology (traditional), no capital that can be invested in a more productive fishery business. Concerning the concept of poor fishermen, they usually have quite prominent features although there is no clear definition and criteria as opposed to prosperous. First, the activities are more intensive labor even though they have used outboard motors with simple fishing gear. Second, the technology they used for marine process products is also simple. Third, their level of education and skills are still very low. Fourth, the involvement of pre-age children and fishermen's wife in household economic business is high (Indrawasih, 1993).

Every human being and society has a way to stay alive. Humans work and adapt constantly to find the best strategies. According to Scott (in Sugihardjo, 2012), the traditional poor peasants' survival strategy is "safety-first". For poor peasants who are social-economically vulnerable, decreasing or even cropping failures will have a devastating impact on the survival of their families. Under such conditions, farmers avoid risks and focus on the possibility of decreasing crops, not on maximizing profits.

As the effort of survival and necessary fulfillment, poor fishermen involve all family members in economic activities to response the poverty. According to Dharmawan (2007) every family always strives to maintain its life status through various ways of survival which he called as a livelihood strategy – the way of survival or status improvement of life. Livelihood strategies are tactics and actions built by individuals or groups in order to sustain their lives by keeping in mind the existence of social infrastructure, social structure and cultural value systems.

Similar to (Dharmawan & Zid, 2011) showed that the involvement of all family members in economic activity, ecological adaptation and job diversification are another livelihood strategies for fishermen to survive and to improve their welfare. The diversity of livelihood strategies built by individuals and groups is motivated by the strength of infrastructure (institutional) and the supra-structure (social) power and social structure (social relations patterns).

Slamet Widodo's research (2011) also showed that the economic strategies and social strategies are always applied to fulfill the needs of poor households. The economic strategy is carried out by fishermen with a double income pattern, the utilization of domestic labor and migration. On the other sides, the social strategy is done by utilizing existing kinship ties. As viewed from the base of the livelihood, poor households make diversification efforts in all sectors on farm, off farm and nonfarm. Meanwhile, Patriana and Arif Satria's research (2013) found that adaptation and economic strategies to respond climate change are: climate adaptation by fishing in other areas; adaptation of coastal resources by fishing in mangrove areas; adaptation of human resources allocation in the household which includes the optimization of the household workforce, the double income pattern of the farmers, and the transportation service using the fishing boat; and switching professions.

Every people including fishing communities, owns a culture that organizes the meaning and behavior of everyday life. Culture is a system of ideas or cognitive system that serves as a guide of life, reference patterns of social behavior, as well as a means to interpret the events

that occur in the environment. It is in accordance with Sanapiah S. Faisal (1998) study that the working culture of farming communities in Sumbawa explained that the purpose of farmers' production cannot be simplified for the purpose of subsistence in the economic sense because the concept of basic needs itself cannot be separated from social/cultural constructs. The concept of work is a cultural phenomenon whose meaning depends on local social and cultural constructs. Therefore, Faisal agrees with Brush and Dalton about the lack of relevance to the use of conventional formal economic concept of work, including the concept of unemployment to be applied blindly to the peasant world. The same thing is also applied to fishermen because the economy itself is an integral part of social organization in people's life.

4. Conceptual framework

By using the concept of duality structures, poor fisherman's survival as a sociological reality is understood as: First, due to structure – the social system establishment (politics, social, economic and cultural) described by Giddens in three major structural groups: signification, domination and legitimacy. Structures that constrain and enable the poor fishermen actors may cause them to perform actions/livelihood activities. Second, due to the actions of poor autonomous and creative fishing actors based on the level of consciousness: unconscious motives, practical consciousness, and discursive consciousness.

Referring to the concept of the duality structure, the most important implications of this research are: observation and study focusing on social practices patterned as regularity in everyday life; paying sufficient attention to aspects or dimensions of a cultural nature in order to understand the structured belief system, values, and norms and encompass the practitioners of social practice; and to place the perpetrators of social practices (fishermen) as free and creative agents who constantly monitor their own thoughts and activities and their social and physical context. Thus, this research is oriented towards understanding the pattern of poor fisherman's survival according to the perspective of Emik based on the fisherman's perspective as the subject of cultural actors themselves. In this case, understanding the fisherman's defense pattern is related to the meanings based on the views, beliefs, values, interpretations, propositions or everyday theories that live and grow among the fishermen themselves.

5. Research method

This research used qualitative approach in which its method did not only collect the data quantitatively but also by understanding the phenomena. The main character of this approach is inductive method. This method is based on logical procedure which is started from certain proportion as the result of observation and followed by general conclusion. The conclusion studies about human's position and understanding their behavior. The observation and interview became the main data collection technique while the researcher became the main instrument of the research.

Understanding fishermen's life survival means trying to understand their livelihood strategy. This case of understanding is considered as a research whose approach really considers the understanding aspect rather than the amount of scale aspect.

There were two data collection of understanding fishermen's life survival: observation and in depth interview. The observation was conducted by viewing the table of life including social practices, behavior, and their sharing related to the fulfillment needs strategy. In case of finding the table of life itself, the observation result would be strengthened by in depth interview. This research implemented Giddens's analysis of strategic conduct for *structurationistic* (Giddens, 1984). Thus, this research would focus on the activities of fishermen in contextual situation.

In addition, data validity testing was conducted by implementing triangulation. Meanwhile, the data sampling applied snow-ball sampling – collecting data continuously. On other words, the data would be continuously collected until it did not find any new information concerning the data target.

The process of data collection and data interpretation would be done in the same time during the research. Data analysis is the process of organizing and arranging data into pattern, category, and basic explanation so that the result may create substantive theory (Moleong, 2017). The data analysis used was interactive model offered by Huberman and Miles (1994). The process cycle of this study included data collection, data reduction, data presentation and verification.

Data reduction was done by selecting, focusing on sampling and transforming data from field notes. Data presentation is a group of arranged information which then creates action and conclusion. Data verification is an effort of finding conclusion concerning the patterns, explanations, configurations, causal effects and proportions.

Theory development is one of the aims of this study which refers to basic concept of *the discovery of grounded theory* proposed by Strauss and Corbin (1990). The implementation of this concept was combined with Giddens's fundamental thought of hermeneutics by following the facts and data development.

Coding technique was applied in grounded theory, such as: *open coding, axial coding and selective coding* (Suyanto, 1995). Open coding identified categories by naming and labeling which was followed by attributes and dimension identification. Axial coding meant revealing categories. These categories were positioned as (a) cause, (b) indication, (c) complex condition which cause action and interaction, (d) intervention; structural condition that might either facilitate or complicate the process, and (e) action or interaction to achieve goals. The result of axial coding was then developed in a more holistic construction and theoretic through selective coding. In this case, selecting categorization was done to string up chains of story.

6. Results and discussion

Generally, fishing communities in the village of Tanjung Tiram was a traditional and poor fishermen's communities. They utilized fishery resources with simple traditional technology and limited business capital. Fulfilling the basic daily needs of the family was the main orientation, especially the needs of food. Limitations of technology owned to make the movement of traditional fishermen was only able to be operated in coastal waters. Whereas, the condition of coastal resources had also been degraded which caused these traditional fishermen were increasingly marginalized with low quality of life.

Poor society had owned strategy to face socio-economy difficulties. Despite being in unfavorable conditions due to poverty, there was still a zest for life. They applied coping strategies to respond the condition of all the elements to survive. The pattern of poor fishermen's survival in the village of Tanjung Tiram manifested as a strategy of poor fishermen's families to fulfill their livelihood needs and as the socio-economic adaptation of fishermen's families in fighting poverty. Some patterns of poor fisherman's survival were as follows:

6.1 *Optimizing the utilization of coastal resources*

One form of economic strategy to fulfill the needs of food was the utilization of coastal resources to produce various commodities of economic value without going deep into the open seas. Crabs became the alternative productions when they could not go fishing on the sea. The

fishermen usually looked for crabs when the sea water was low tide which in its local language is called *meti*. *Meti* water occurs twice a month for five to seven days.

In the low tide season, fishermen also continued to sail by using a fishing gear. They did it in both low tide and tidal season. Besides those two seasons, fishermen in Tanjung Tiram Village also considered the shady season and the high wind season. Shady season was considered as ideal time for fishing while the high wind season and along with the tide was considered as a famine. However, this community kept searching for crabs to cover the needs of daily living.

Information from some informants indicated that ideal conditions for fishing were in the shade season even in the light of the moon. The fishermen implied that they were still able to get fish along the shade. However, during the moonlight, the types of fish that could be caught were limited to certain types and ways such as white fish and *catambak*.

Based on the above explanation, fishermen in Tanjung Tiram Village always tried to utilize coastal resources optimally by doing various strategies and adaptation of environment. It was in line with Patriana and Arif Satria (2013), optimizing the utilization of coastal resources was a process of adaptation and reactive economic strategy to face environmental changes. Related to Giddens's view, optimizing the use of coastal resources had become a recurrent and social practice in time and space (Herry-Priyono, 2003). From the fisherman's point of view as an agent, the social practice derived from the practical consciousness pointing to the rarely questionable cluster of practical knowledge that became a routine and gradually part of a work culture organizes the meaning and behavior of fishermen in daily life (Faisal, 1998).

6.2 Optimizing domestic workers

Another economic strategy used to deal with the famine season was optimizing the utilization of family labor, housewives and children. This involvement was to look for crabs and shellfish when fish season was not stabilized and the frequency of fishing at sea was decreased. The involvement of family members other than the head of the family in the fulfillment of living had a significant role in saving the family economy. The optimization of domestic workforce was also seen in the activities of making snack cake. Some fisherman's housewives made cookies to make their children sell it in their school.

Meanwhile, male teenagers were active as construction workers and/or become paula-ula (loader/lifter of rocks to the truck) when the construction project arrived. North Moramo was known as one of the stone mining areas. When the construction projects raised, trucks and cars often passed by to carry rocks from Moramo to Kendari.

Utilization of fisherman's household worker to fulfill the living necessity in famine came from discursive awareness. Human is not only to reproduce but also at the same time bid and modify the structure. Fishermen had the ability to introspect and to observe themselves through reflexive monitoring of action, both the activities of individual actors themselves and the activities of other actors. Changes occurred when the capacity of monitors extended therefore "de-routine" took place to lead structural obsolescence. Thus, the schemata which was already the rule and the resources of social action and practice was no longer sufficient to be used as a principle of meaning and organization of various ongoing social practices (Giddens, 1984). This was an economic strategy of poor fishermen in order to fulfill the needs of poor households (Widodo, 2011).

6.3 *Double earning pattern*

Besides the optimization of household labor through the involvement of family members in livelihood, some fishermen in the village of Tanjung Tiram at certain times also applied a double income pattern. This was also one of the economic strategies as described by Widodo (2011) as an effort to fulfill the needs of fishermen survival to face unfavorable social conditions of their economy. There were several jobs applied to fulfill the living needs, including: stone breakers, construction workers, gold miners and gardening.

Based on the observations and interview results obtained, working to break the stone was done by buying stones in spindles then broken down into coral. Building construction work was usually carried out in power project development in Moramo or Kendari. Usually, they were invited by friends or people who had deliberately came to the Village of Tanjung Tiram to find labor. One popular type of worker activity in Moramo was the *paula-ula*, lifting rocks into truck at a rock mining site.

Many fishermen in Tanjung Tiram village worked as gold miners in Namlea, Timika Papua. They usually worked there for \pm 6 months, during the west wind season and southeast. Being a miner in Papua also facilitated them to access information and network of kinship.

Gardening was also one of alternative jobs for fishermen. They did gardening activities (planting sweet potatoes and corn) as an additional routine everyday by borrowing empty land in the village of Tanjung Tiram which incidentally had not been utilized yet by the owner. This gardening activity was carried out as an effort to ease the burden of the family related to the fulfillment of food needs where cassava and corn were a staple food of fishermen other than rice.

This dual pattern of income was the result of domination structure including the schemes of mastery over people (politics) and goods (economics) that had not been favored by fishermen (Herry-Priyono, 2003). The owner of simple and traditional fishing gear and tools suggested that the acquisition and usage of financial assets (economy) of services were inadequate to fulfill family needs and to sustain the educational development of their children. This condition gave discursive awareness to dive some types of jobs as a strategy to survive although none of the jobs provided welfare for them.

7. Conclusion

The poor fishermen in Tanjung Tiram were traditional fishermen with limited access to technology and information. Hence, the pattern of survival that manifested as strategy to fulfill the needs of livelihood and social economic adaptation was still dominated by reactive patterns. The pattern of defense among others means optimization of coastal resource utilization; utilization of domestic workforce; and multiple income patterns. Based on the perspective of structural theory, the poor fisherman's survival pattern as a sociological reality could be understood as a result of established social structure or system and the actions of autonomous and creative poor fishermen actors are based on the level of consciousness: unconscious motives, practical consciousness, and discursive consciousness. Structural aspect is more pressing and hampering the progress of fishery community activities in the Tanjung Tiram. This causes more reactive respond to environmental conditions as a consequence of helplessness. The fisherman agency aspect is also weak that leads to practical consciousness and unconscious motives rather than discursive consciousness. Even if there is discursive awareness among poor fishermen families, it is more reactive to the situation to survive than to anticipate attitudes and behavior to make changes that lead to progress. This suggests that the dialectic of agent structures is not equally balanced in the context of poor fishing communities.

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Status of Women in Ancient Greece

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Abstract

This paper examines the status, position and roles of women in ancient Greece. Based on available historical sources, it can be clearly established that women in ancient Greece had an inferior position to men. They were primarily viewed as “species-extending beings”. In none of the Greek city-states did women have political rights and were not considered as citizens. The status of women in ancient Greece, in terms of role, position, opportunity etc., varied from one city-state to another. This status is well known for ancient Athens, based on the large number of historical sources that can document the basic characteristics of the status of women in ancient Athens.

Keywords: women’ status, ancient Greece, society, family, gender discrimination.

1. Introduction

What was the status and positions of women in ancient Greece, and what was the main characteristics of that status? Women in the ancient Greek world had no possess all rights as men possessed and had few rights in comparison to male citizens. The key restrictions that women had was that they could not vote in different public affairs, and also could not own or inherit land. It was considered in society that a woman’s place should be in the home and her crucial role and purpose in the home, as well as purpose in life should be the rearing of children, to care and educate them, in accordance to accepted societal system of values. Cartwright (2016) especially emphasized the fact that it is a general description, and when considering the role of women in ancient Greece it should remembered that information regarding specific city-states is often lacking, is almost always generated from male authors, as well as that only in Athens can their status and role be described in any great detail. Moreover, the author considers that “Neither are we sure of the practical and everyday application of the rules and laws that have survived from antiquity” (*Ibid.*). Also, it is known from historical sources that Spartan women were in some specific positions and treated somewhat differently than the women in other city-states. The Spartan women had regularly included in some aspects of military education, for example, they had to do physical training like men, in order to be ready together with the men to protect homeland. There were some more different specifics, such as the women in Sparta were permitted to own land, and could drink wine. These specifics are very significant, due to the fact that there was no democracy in Sparta, that kind of democracy that was exercised in ancient Athens and its colonized city-states.

Cartwright (2016) also mentions that there were also categories of women which are less well-documented than others such as professional women who worked in shops and as prostitutes and courtesans; the social rules and customs applied to them are even more vague than for the female members of citizen families. Finally, in contrast to the lot of most women, some exceptionally and exceptional, rose above the limitations of Greek society and gained lasting acclaim as poets (Sappho of Lesbos), philosophers (Arete of Cyrene), leaders (Gorgo of Sparta and Aspasia of Athens), and physicians (Agnodice of Athens).

2. Historical and social context of the ancient Greece

There are no specific or generally accepted dates for the beginning and end of the ancient Greece period. In common usage, this period refers to the whole of Greek history before the founding of the Roman Empire, but historians use the term more precisely. Thus, some authors include periods of Minoan and Mycenaean civilization in this period (from about 1600 BC to about 1100 BC) (Bagnall et al., 2012), while others dispute this, considering that these civilizations, although from the Greek-speaking area, are quite different from later Greek cultures, so they should be classified separately.

According to tradition, the period of ancient Greece begins with the first Olympic Games in 776 BC, but most modern-day historians extend the term to around 1000 BC. The traditional end date of the period of ancient Greece is considered to be the death of Alexander the Great in 323 BC, and the period that follows is called the Hellenistic age. These dates have been agreed upon by historians, but there are some authors considering the civilization of ancient Greece to be an uninterrupted period that lasted until the beginning of Christianity in the 3rd century AD.

Ancient Greece is considered by some historians to be the cornerstone of the culture of Western European civilization (McKeown, 2018). Greek culture exerted a strong influence on the Roman Empire, which transmitted its form throughout many parts of Europe (Cartwright, 2014). The civilization of ancient Greece had an immense influence on the language, politics, education, philosophy, art and architecture of the modern world, especially during the Renaissance in Western Europe and again during the flourishing of neoclassicism in 18th and 19th centuries in Europe and in both Americas.

Greek city-states were initially monarchies, although many cities were very small so the name “king” for their rulers could easily be misleading because of the present meaning of the word (Bagnall et al., 2012). Inland, always close to arable land, a small layer of landowners had power. They shaped the warrior aristocracy by fighting often in small interurban wars around the country. However, the rise of the trading class (which came with the introduction of coins around 680 BC) triggers a class conflict in major cities. From 650 BC onwards, aristocracies were overthrown and replaced by people’s leaders called tyrants (τυρραννοι), a word that had no meaning today for cruel dictators.

By the 6th century BC, several dominant cities in Greek sphere emerged. These were the cities of Athens, Sparta, Corinth and Thebes. Each of them put the surrounding rural areas and smaller towns under their control, and Athens and Corinth, in turn, became the main naval and commercial forces.

In Sparta, the aristocracy held power, and the Lycurgus constitution (about 650 DC), which further consolidated its power, gave Sparta a permanent militaristic regime under a dual monarchy. Sparta dominated the other cities on the Peloponnese, forming an alliance with Corinth and Thebes.

In Athens, on the contrary, the monarchy was banned in 683 BC, and Solon's reforms introduced a semi-constitutional composition of aristocratic rule. The aristocrats were replaced by the tyranny of Peisistratos and his sons, who made the city a great naval and commercial force. When the Peisistratides were overthrown, Cleisthenes founded the first world democracy (500 BC) whose power was vested in a council of all male citizens.

The wealth of Athens attracted many talented people from all parts of Greece, then class of a wealthy, unemployed people had created who became patrons of the arts (Boys-Stones et al., 2009). The Athenian state also supported science and art, and especially architecture. Athens became the center of Greek literature, philosophy and art. Some of the greatest names in Western European cultural and intellectual history lived in Athens during this period: the playwrights Aeschylus, Aristophanes, Euripides and Sophocles, the philosophers Socrates, Plato and Aristotle, the historians Herodotus, Thucydides and Xenophon, the poet Simonides and the sculptor Phidias. The city became, in Pericles' words, a "Hellenic School".

Other Greek states initially accepted the Athenian leadership in the continuation of the war against the Persians, but after the fall of the conservative politician Kimon in 461 BC, Athens became a more pronounced imperialist force (Bagnall et al., 2012). After the Greek victory at the Battle of the Eurymedont 466 BC, the Persians were no longer a threat, so some states, such as Naxos, tried to withdraw from the alliance but were forced to obey. The new Athenian leaders, Pericles and Ephialtes, let relations between Athens and Sparta deteriorate, so war broke out in 458 BC. After several years of endless war, a 30-year peace was signed between the Delian and Peloponnesian Alliances (Sparta and its allies).

3. "Status" of women in Greek myths

Presence of women in Greek myths is clearly more significant than their position in the ancient Greek society, where they obviously had limited role. It is contradictory a little bit. Considering their limited role in actual society of ancient Greece there is a surprisingly strong cast of female characters in Greek religion and mythology (Cartwright, 2006).

Athena was the goddess of wisdom, the weaving, the craft and the more sober side of war (violence and bloodthirsty were the traits of Ares). Also, she was patron of the city of Athens. Athena's wisdom follows the technical knowledge required in weaving, metallurgy but also includes the cunning (*metis*) of characters such as Odysseus. She has a holy owl and an olive tree. The first stories of Athens speak of her as a bird goddess. It was originally conceived as a goddess with wings, and even in some myths it was itself a bird – an owl. That is why it is not surprising why in the myths that arose later, Athena's message came over the eagle, falcon, etc. Athena's best friend is Nike, the goddess of victory. Athens appears as the patron saint of many Greek heroes, including Heracles, Odysseus, and Jason. She is also the favorite daughter of Zeus, born out of his head.

Common to most ancient cultures where agriculture, due to the fact that it was crucial to the community, female fertility goddesses were extremely important and particularly venerated – Demeter and Persephone being the most revered for the Greeks. In Greek mythology, Demeter (Δημήτηρ) is the daughter of Cronus and Rhea, goddess of grain and fertility, the nurturer of young and green land, guardian of marriage and holy law. In Homeric hymns, she is called the "bringer of the age", which is considered a sign that she was revered long before she became one of the Olympians. Persephone (Περσεφόνη) is the daughter of the highest god Zeus and goddess Demeter, the wife of the god of the underworld Hades. In that underworld empire, she held the same position as Hera at Olympus. She was Hades's sovereign over the souls of the dead and the gods of the underworld. Persephone was as relentless and ruthless as Hades himself. She cast the curse of death, and that is why, in mythology, there are four seasons we know.

As it was the case in other ancient male-dominated literature, women are often cast as troublemakers, from jealous Hera to Aphrodite employing her charms to make men lose their wits (Cartwright, 2016). Myths and literature abound with female characters trying their best to derail the plans of male heroes, from the supreme witch Medea to the deadly, if lovely, Sirens. In Greek myths they can also be represented as ruled only by wild passion and ecstatic emotion such as the Maenads. From the other side, the ideal chaste woman loyal to her absent husband is epitomized by Penelope in Homer's *Odyssey*.

The Muses are another positive representation, celebrated not only for their physical beauty but also their wide-ranging skills in the arts. The Muses in ancient Greek mythology are nine ancient deities, the daughters of Zeus and Mnemosyne. The god Apollo was their protector. Originally these deities were Nymphs of the Mountain and the Water. Hesiod in *Theogony* recounts (Reeve, 2006): "Mnemosyne slept in Pieria (Pieria Mountains) with the son of Saturn and gave birth to these virgins who make us forget our sufferings and soothe our pains. Nine nights later, the prudent Zeus climbed into his holy bed, sleeping beside Mnemosyne, away from all the immortals. After a year, when the seasons and months had ended, and when many days passed Memorial gave birth to nine daughters ... all of which were fascinated by music ...". Their names are: Cleo, Euterpi, Thalea, Melpomeni, Terpsihori, Erato, Polymnia, Urania, and Kalliopi.

Cartwright (2016) made the question concerning the role of Muses, whether these fictional characters had any bearing on the role of women in real life is an open question, as is the more intriguing one of what did Greek women themselves think of such male-created role-models?, and concluded that we perhaps never know it.

3. Status of women in the family

In ancient Greece, women were expected to rear children and manage the daily requirements of the household the family home. In fulfilling these home duties, they had the help of slaves if the husband could afford them. A kind of contact with non-family males was discouraged and women largely occupied their time with indoor activities such as wool-work and weaving. Women could go out and visit the homes of friends and were able to participate in public religious ceremonies and festivals. Whether women could attend theatre performances or not is still disputed amongst scholars (Cartwright, 2016). It is obvious that women could not attend public assemblies, vote, or hold public office, and even a woman's name was not to be mentioned in public.

What was the status of married women in ancient Greece? The married women were, at least in the eyes of the law, under the complete authority of their husbands. It can be seen that writers as Aristotle have no doubts that women were intellectually incapable of making important decisions for themselves (McKeown, 2018). From today's points of view, it represented clear established gender discrimination. In practice, of course, individual couples may well have shared their lives more equitably. Women were expected to be faithful to their husbands, but the reverse was not the case as husbands could freely engage the services of prostitutes, live-in lovers, and courtesans (Cartwright, 2016). It was accepted by the law that any woman who did not preserve the honor of the family, was guilty of the serious crime of *moicheia* which would lead to her being banned from practicing in public religious ceremonies. A husband who discovered that his wife was engaging in sexual relations with another man could murder the lover without fear of prosecution, and it was in accordance with custom law. This fact about cheating is also proof of clear discrimination in status of men and women in ancient Greece.

Concerning possibilities to inherit property from parents, there we also elements of discrimination between men and women. If a woman's father died, she usually inherited nothing if she had any brothers. If she were a single child, then either her guardian or husband, when

married, took control of the inheritance. About this issue, Cartwright (2016) writes the following: “In some cases when a single female inherited her father’s estate, she was obliged to marry her nearest male relative, typically an uncle. Females could inherit from the death of other male relatives, providing there was no male relative in line. Women did have some personal property, typically acquired as gifts from family members, which was usually in the form of clothes and jewelry. Women could not make a will and, on death, all of their property would go to their husband.” It is obvious that there was discriminations in rights of men and women, also in this area of everyday life in ancient Greece.

4. Position of girls

The ancient Greek society was clearly man-centered society, in many aspects of societal and family life (McKeown, 2018). As in many other male-dominated and agrarian cultures, female babies were at a much higher risk of being abandoned at birth by their parents than male offspring. “Children of citizens attended schools where the curriculum covered reading, writing, and mathematics. After these basics were mastered, studies turned to literature (for example, Homer), poetry, and music (especially the lyre). Athletics was also an essential element in a young person’s education. Girls were educated in a similar manner to boys but with a greater emphasis on dancing, gymnastics, and musical accomplishment which could be shown off in musical competitions and at religious festivals and ceremonies” (Cartwright, 2016). Based on this description of the role of girls’ education, it was accepted in society that the ultimate goal of a girl’s education was to prepare her for her role in rearing a family and not directly to stimulate intellectual development, or for takes part in the public life.

Cartwright (2016) also claims that an important part of a girl’s upbringing involved pederasty (it was not only practised by mature males and boys). This was a relationship between an adult and an adolescent which included sexual relations but in addition to a physical relationship, the older partner acted as a mentor to the youth and educated them through the elder’s worldly and practical experience. Pederasty in ancient Greece was a socially acknowledged romantic relationship between an adult male (the *erastes*) and a younger male (the *eromenos*) usually in his teens (Reeve, 2006). It was characteristic of the Archaic and Classical periods. The influence of pederasty on Greek culture of these periods was so pervasive that it has been called “the principal cultural model for free relationships between citizens” (*Ibid.*).

5. Position of young women

It was common accepted custom in ancient Greece that young women were expected to marry as a virgin. Moreover, the marriage was usually organized by their father, who chose the husband and accepted from him a dowry. If a woman had no father, then her interests (marriage prospects and property management) were looked after by a guardian (*kyrios* or *kurios*), perhaps an uncle or another male relative (Cartwright, 2016). Married at the typical age of 13 or 14, love had little to do with the matching of husband and wife (*damar*). Of course, love may have developed between the couple, but the best that might be hoped for was *philia* – a general friendship/love sentiment; *eros*, the love of desire, was often sought elsewhere by the husband. All women were expected to marry, there was no provision and no role in Greek society for single mature females.

6. Conclusion

The general status and position of the women was not equal in all city-states of ancient Greece. Although democratically regulated, Athens did not give women nearly as much rights as

men possessed. Moreover, their position was far worse than that of the Spartans' women. Athenians had no right to participate in public life or to vote. Women spent most of their time in homes raising children and doing different home everyday activities. Only hetaires were released into the world that provided special pleasures for men. Notwithstanding this attitude, some women, apart from the hetaires, have been able to exercise their right to mean more than “beings for birth” (McKeown, 2018). It is well known that Pythagoras also received women who were equal to men at his school. The Athenian women were married at the age of eighteen. In the event of the death of a spouse, the woman would usually marry his best friend. She had no right to inherit the property of her deceased husband.

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