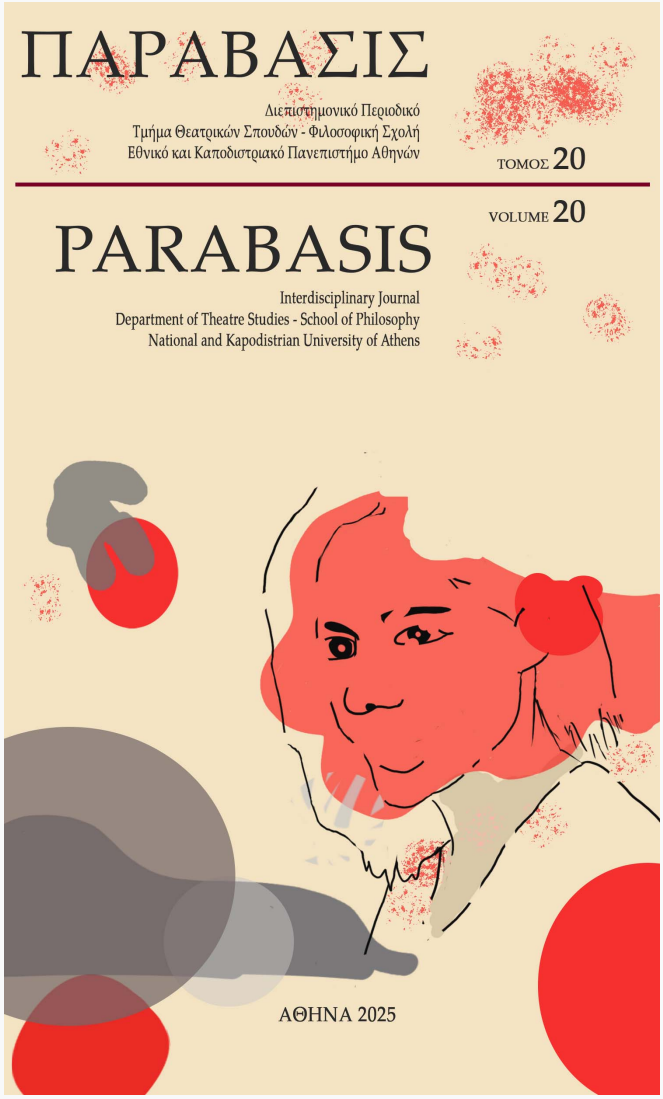
ePublishing
ΕΘΝΙΚΟ ΚΕΝΤΡΟ ΤΕΚΜΗΡΙΩΣΗΣ NATIONAL DOCUMENTATION CENTRE

ΠΑΡΑΒΑΣΙΣ/PARABASIS

Τόμ. 20, Αρ. 1 (2025)

Ειδικό Αφιέρωμα: Το ιταλικό θέατρο στον 21ο αιώνα



STAGING CONCERNS AND APPROACHES IN EURIPIDES' ALCESTIS: THEATRE OF VIVI

Simos Papadopoulos, Lina Basoucou

doi: 10.12681//.43300

Βιβλιογραφική αναφορά:

Papadopoulos, S., & Basoucou, L. (2025). STAGING CONCERNS AND APPROACHES IN EURIPIDES' ALCESTIS: THEATRE OF VIVI. *ΠΑΡΑΒΑΣΙΣ/PARABASIS*, *20*(1), 294–310. https://doi.org/10.12681//.43300

https://epublishing.ekt.gr | **e-Εκδότης:** ΕΚΤ | **Πρόσβαση:** 21/01/2026 15:52:49

SIMOS PAPADOPOULOS – LINA BASOUCOU

STAGING CONCERNS AND APPROACHES IN EURIPIDES' *ALCESTIS:* THEATRE OF VIVI

Genre Issues of the Play

The interpretive and staging approach to Euripides' *Alcestis*, both in its general and specific contours, must consider not only the text itself but also the transcendence of the boundaries of dramatic genres, as well as the blending of their characteristics within this particular work. In *Alcestis*, we find dramaturgical choices that undo the strict conventions that traditionally ruled the composition of dramas in classical Athens.[1] Additionally, the elements which appear in *Alcestis* are absent from surviving tragedies by other playwrights, yet they are observed in other dramatic genres or in works from later periods. Regarding the genre classification of this dense and paradoxically ambiguous work, scholars' views inevitably conflict.[2] Is it a satyr play, as suggested by its historical placement as the fourth play after a lost trilogy, a comic work, or a tragedy with a happy ending if we focus on the lyricism of the choral odes and the fate of the heroine?[3] None of these interpretations seem strong enough to exclude the others.[4]

At first glance, the noble birth of the two central characters, the serious themes addressed, the composition and behaviour of the Chorus, the funeral

[1] In the play's ancient Hypothesis attributed to Aristophanes of Byzantium, it is noted that the conclusion of *Alcestis* is more comic than tragic, and that the drama is more satiric because it ends with joy and pleasure rather than with tragedy. The play starts with misfortune but concludes in happiness and joy – elements more suitable in comedy (J. Diggle (ed.), *Euripidis fabulae* (vol. I), Oxford University Press, Oxford 1984, p. 34). If we consider the (not arbitrary) association between «comic» and a «happy» outcome, plays such as *Ion*, *Helen*, and *Iphigenia in Tauris* could be categorized similarly.

[2] *Alcestis* is a tragedy that was irregularly substituted for a satyr play. This unusual placement has led scholars, in their analyses, to view the play's lighter, more comic, or positive elements as problematic. Consequently, the play is often found to possess an ironic and corrosive nature – a characteristic frequently observed in Euripides' tragedies, even those not intended as substitutes for satyr plays. (R. Garner, «Death and Victory in Euripides' *Alcestis*, *Classical Antiquity* 7/1 (1988), p. 58-71).

[3] See Smith's view: It has been regarded as a comedy which also offers a serious, perhaps tragic character study in Admetus, and the label tragicomedy is frequently applied. But as in many of Euripides' experiments in mixing tones and styles within a single play, the combination is unique, and therefore difficult to classify (W. D. Smith, «The Ironic Structure in *Alcestis*», *Classical Association of Canada* 14/3 (1960), p. 127-145).

[4] G. Varveris, ««Ίσως "ζώον" ή μήπως "τέρας";» [Perhaps "animal" or maybe "monster"?] *Kathimerini*, 15 September 1995.

procession, the lamentations of the children, and the poetic character of the language in the lyrical parts all argue for classifying the work as a tragedy. However, Alcestis does not evoke the prevailing tragic worldview one can encounter in *Oedipus* or in *Choephorae*. The emotions *Alcestis* stirs do not have their roots in the eternal order of things. The opening dialogue between Apollo and Death is unusual for a tragedy. Ambivalent and stripped of anything heroic (with the exception of Alcestis herself), the characters present a decidedly unidealized image.[5] They are mere human beings, with all their weaknesses and trivialities, standing helpless before the inevitability of death.[6] It must also be noted that the variation in the moral character of the roles clearly serves the structural needs of this particular drama.[7] Moreover, comic-tragic episodes unfold around the dead or dying Alcestis, colouring Euripides' philosophical musings with a comic-ironic tone,[8] particularly in the demonstration of moral relativism – the cynical contest of words between Admetus and Pheres being a prime example.[9] Heracles, too, is depicted as a drunkard, coarse, and gluttonous, making witty remarks about the value of a carefree life and complaining about the Servant's sullen face. The Servant's monologue, expressing indignation at the guest's callousness, would fit more appropriately in a comedy. The play ends with Heracles deceiving Admetus, playing a little trick by presenting him with a veiled

[5] As C. H. Whitman points out, Euripides uses the heroic tradition without creating truly heroic figures, enriching the nuances of intrigue, giving voice to passions and fluctuations of conscience. This approach also led to a persistent misunderstanding, greatly amplified by Aristophanes' criticism in his comedies: Euripides was accused of transferring tragic art to the realm of everyday domesticity, dominated by low-status characters such as servants, cunning schemers, and unbearable old men, stripped of poetic grandeur and moral virtues, displacing the grand mythic figures of the past. He also brought divine will down to a human level. (C. H. Whitman, «Euripides and the Frameworks of Myth», *Theatre* 40-42 (1974), p. 15-29).

[6] Admetus' character is portrayed with duality: on one hand, he is a noble, pious, and dignified hero who wins the favour of Apollo and Heracles and benefits from their direct aid; on the other hand, he is seen as selfish and cowardly (W. D. Smith, «The Ironic Structure in *Alcestis*»). There is significant debate surrounding Admetus, whose moral standing is questioned due to his controversial decision to let his wife die in his place. Though he is a meticulous host and a loving husband, consumed by regret over asking Alcestis to take his place when Death came for him, doubts persist about the moral defensibility of his actions (A. Markantonatos, *Euripides*' Alcestis: *Narrative, Myth, and Religion*, Walter de Gruyter, Berlin 2013).

[7] T. Lignadis, *Το ζώον και το τέρας* [*The animal and the beast*], Herodotus, Athens 1988. Particularly with regard to the role of Pheres, it could possibly be considered as a remnant or echo of the satiric origins of tragedy.

[8] In *Alcestis*, two distinct structures intertwine to shape the narrative. The primary structure is melodramatic, revolving around the plot where Admetus is saved from misfortune due to his hospitality towards Heracles, who subsequently rescues Alcestis, as foretold by Apollo. This plot is characterized by dramatic events and a particular tone, with Death as the villain and Heracles as the hero who saves the virtuous wife at the last moment. The second structure is ironic, running parallel to the melodramatic plot and consisting of themes, imagery, and a subplot that tests Admetus. While the melodramatic plot provides an exposition and interpretation of the myth of Alcestis, the ironic plot simultaneously offers an analysis and critique of the attitudes and beliefs underlying the melodramatic narrative and the myth itself (W. D. Smith, «The Ironic Structure in *Alcestis*»).

[9] The influence of sophistic teachings is evident.

Alcestis.

Belonging to the early phase of Euripides' theatrical production, the play was presented in 438 BCE as the fourth one in a tetralogy, occupying the position traditionally held by a satyr play. What significance might such a choice have held?[10] Naturally, the question arises as to whether the play's evident peculiarities are due to its specific place inside the tetralogy. As A. Lesky comments,[11] it is from this deviation that scholars' systematic efforts arise, either to identify as many comic, satirical, or farcical elements as possible in the play –labelling it a tragicomedy, as happens with *Helen* (which certainly contains more comic elements)– or to identify Euripides' surviving tragedies that may have had a fate similar to *Alcestis*.[12] Just as the satyr play cleanses the audience from the horrors of tragedy, in *Alcestis*, Euripides turns the metaphysical into familiar, accepting everyday life with all its imperfections. The satirical tradition becomes recognizable in the play through the deception of Death, the contrasting lines of faith and disbelief,[13] the gluttonous, drunken, and reckless Heracles, and specific motifs. These include the motif of the struggle against evil (the hero's battle with a monstrous figure, in this case, Death, being a characteristic feature of satyr drama), the motif of liberation from captivity or slavery (here, Alcestis' revival),[14] and the motif of deception (Apollo cunningly persuades the Fates to save Admetus under certain conditions).[15] Furthermore, the theme of the play is drawn not from heroic tradition but from the realm of folk tales. However, the Chorus is composed not of unruly Satyrs –the distinctive feature of satyr drama– but of venerable elders. Hence, classifying Alcestis as a satyr play is open to objections.

The coexistence of disparate elements expands with the thorough depiction of the process of death, the realistic manifestation of Admetus' grief, and the unprecedented precision in the portrayal of the domestic space (with guest rooms, baths, beds, chests, altars, clothes, and jewellery). The cohesion and functional

---

[10] N. W. Slater, *Euripides:* Alcestis*. Companions to Greek and Roman Tragedy*, Bloomsbury Academic, London – New York 2013.

[11] A. Lesky, *Geschichte der griechischen Literatur* (trans. A. Tsopanakis), Kyriakidis, Thessaloniki 1990. Overall, Lesky's analysis of the play aligns with the principles of Aristotelian Poetics.

[12] It is perhaps significant that, in Euripides' time, new regulations in the program of dramatic competitions allowed for the presentation of tetralogies in separate segments, no longer unified by a common myth, as they had been in Aeschylus' era. As a result, it became common for the works not to be presented on the same day.

[13] Faith is emphasized in Alcestis' devotion, in Admetus' pledge to her that their children would never endure the presence of a stepmother, and in his reluctance to accept the strange woman Heracles brings to his house, as he is determined to uphold his oath to the dead. As far as betrayal is concerned, notable examples include Admetus' acceptance of Alcestis' sacrifice and the accusations exchanged between father and son (Z.P. Ambrose, «Family Loyalty and Betrayal in Euripides' *Cyclops* and *Alcestis*: A Recurrent Theme in Satyr Play», in G.W.M. Harrison (Ed.), *Satyr Drama: Tragedy at Play*, The Classical Press of Wales, Wales 2005, p. 22-35).

[14] See the following perspective: «In the absence of a chorus of Satyrs of Dionysian origin, we have here the resurrection of the central heroine, an event that directly references Dionysian mythology and the worship of the god himself» (S. Petritis, «Είναι η *Άλκηστις* του Ευριπίδη σατυρικό δράμα;», [Is Euripides' *Alcestis* a Satyr Drama?] *Theatre in Education*, 18 May 2023).

[15] D. Iakov, *Euripides:* Alcestis, Vol. A΄ and B΄, Morfotiko Idrima Ethnikis Trapezis, Athens 2012.

integration of all these elements into a coherently organized whole may lead us to consider the possibility of a hybrid genre, compatible with the external framework of the drama and the cultural reality it reflects. Perhaps it is more appropriate to describe the work as a 'playful tragedy', borrowing from satyr drama its affirmation of life, common measure, and earthly familiarity. The fulfilment of instincts, the joy of living, presupposes the acceptance of the world as it is, with its ugliness and imperfections.[16]

It is a fact that the sudden changes in tone and the unexpected twists in the plot challenge the appropriateness of terms like 'tragicomedy', which may reflect interpretive discomfort, oversimplification, or at least a compromise by scholars.[17] Nevertheless, classifying the drama as a tragicomedy focuses on both the themes and the dramatic technique.[18] Although Alcestis was put in the position of a satyr play, and the serious aspects clearly coexist with the humorous ones, the satyr-like elements are absent, and Heracles stands as a comic figure without any particular depth. According to Kitto, Euripides' deviation from the academic standards of dramatic art lies partly in his choice of dramatic material (absence of moral and intellectual depth, as Alcestis' death does not depict or reveal any profound meaning, with the happy ending replacing tragic catharsis) and partly in the achievement of his goals, which concern the creation of theatrical effectiveness rather than a reflection of cosmic reality.[19]

In an attempt to dialectically address these contradictions, we may regard the text as a space of divergences.[20] It is well known, after all, that the ancient Greeks did not consider a happy ending incompatible with the tragic view – something already evident in Aeschylus' *Eumenides*.[21]

Alcestis by the Theatre of Vivi. Theoretical Background

A unifying element between the earlier production of *Alcestis* by the Theatre of Vivi in 2005 and the one examined here, dating to 2011[22] lies in the vision of Tilemachos Moudatsakis, stage director, philologist, and professor at the

[16] K. Georgousopoulos, *Κλειδιά και Κώδικες Θεάτρου 1* [*Keys and Codes of Theatre 1*], Hestia, Athens 1990.
[17] N. Ch. Chourmouziadis, «*Alcestis*: An Unrepeatable Attempt» [*Άλκηστη*: μια ανεπανάληπτη απόπειρα], *TheatricaTetradia* 24 (1992), p. 45-47.
[18] About the comic and satyric elements that differentiate *Alcestis* from other tragedies, see N. Chourmouziadis, *Euripides Satyricos* [*Ευριπίδης Σατυρικός*], Stigmi, Athens 1986.
[19] H.D.F. Kitto, *Greek Tragedy. A literary study* (trans. L. Zenakos), Papadimas, Athens 1993.
[20] Lignadis, *Το ζώον και το τέρας*, p. 90. The scholar is quick to justify the use of the term «deviations» instead of the, perhaps, expected «reversals», emphasizing that the closeness of the serious aspect to the comic one –and, conversely, comedy's inclination toward seriousness– does not imply mutual transgressions.
[21] Aristotle, *Ποιητική* [*Poetics*] (trans. D. Lypourlis), Zitros, Athens 2008, 1450b – 1451a.
[22] Theatre of Vivi, 2011. Translation-Directing-Costumes: Telemachos Moudatsakis. Music: Vasilis Panopoulos. Set Design: Kostas Christidis. Choreography: Katia Savrami. Cast: Stathis Gkatsis (Apollo), Thanasis Megalopoulos (Death, Servant), Thomas Gkagas (Maid, Pheres), Eirini Koutroumanou (Alcestis), Timotheos Barniadakis (Admetus), Stathis Gkatsis (Heracles), entire troupe (Chorus). First performance: Festival Off d' Avignon, France, July 20, 2011.

University of Crete. This approach fosters a dialectical treatment of the play's contrasts through its stage realization. Moudatsakis views Alcestis as a psychological drama with romantic embellishments,[23] yet also imbued with a profound tragic dimension. Alcestis' voluntary surrender of life, her deathbed instructions to her husband, his vow of erotic and marital abstinence, and her farewell to their children[24] are, according to the director, elements which affirm the work's romantic nature. Furthermore, the play reveals a wavering stance in key moments: Admetus accompanies Alcestis to the scene of her death struggle and mourns a fate he himself has caused.[25] Similarly, Alcestis both lives and does not live.[26] However, as Moudatsakis points out, «Admetus' lament is one of the few laments by a male hero in ancient theatre. This lament occupies a significant portion of the play, spanning several dozen lines, signifying a serious tragic hero and a tragic event».[27] In developing the play's conceptual core, equal importance is given to the formation of crucial oppositions, with the characters' wavering positions shaping an action that we could define as heretical: Admetus mourns a death he himself caused, Heracles regrets his audacity after his revelry, and the

[23] «My interpretation of *Alcestis* [...] is that it is a romantic drama with certain remarkable satyric elements –particularly through Heracles' interventions– that introduce striking contradictions to the action, creating a near-tragic cadence. It is a drama laced with ironic undertones, crafted to provoke the reader, who witnesses the heroine's oscillating existence, both living and not living. Alcestis watches the audience from behind the veil of the 'almost-dead', with so much to confess yet remaining silent -in a silence that poses the deepest questions of theatrical resurrection» (Euripides, *Alcestis* (trans. T. Moudatsakis), Theatre of Vivi, 2011, p. 3).

[24] The portrayal of Alcestis as both wife and mother complicates her position far more than if she had only herself and her husband to consider. This complexity drives much of the play's action. Representing the typical Athenian woman of the time, her life's primary goals are marriage and childbirth. By choosing sacrifice, she fulfils her marital duty but also abandons her children. For this reason, she demands that Admetus not remarry, seeking to ensure a stable future for her children (Dyson, «Alcestis' Children and the Character of Admetus», *The Journal of Hellenic Studies* 108 (1988), p. 13-23). At the same time, by ensuring that Admetus will not remarry, Alcestis guarantees that her position within the family structure remains unchanged. This act preserves her memory by maintaining her place in the household, despite her absence (J. Dellner, «Alcestis' Double Life», *The Classical Journal* 96/1 (2000), p. 1-25).

[25] In examining Greek culture after Homer, it's essential to recognize that tears were a distinctly gendered category. Although men did weep, tears were predominantly associated with women. A man who cried for himself risked feminization, as women's 'love of lamentation' and 'love of tears' were common notions in Greek thought, frequently echoed in tragedy. Intense emotions, including weeping, were linked to femininity and irrationality, thus necessitating social regulation. In tragedy, particularly in the works of Euripides, male protagonists do weep over significant misfortunes, whether their own or others'. However, these instances typically occur under conditions of extreme grief or frustration. This cultural context underscores the gendered perceptions of emotions and the societal expectations placed on expressions of sorrow (C. Segal, «Euripides' *Alcestis*: Female Death and Male Tears», *Classical Antiquity* 11/1 (1992), p. 142-158).

[26] «The death of Alcestis, particularly as a voluntary act that coincides with a kind of non-death – or death in name only– is of a minor tragic quality: someone dies yet is not truly dead. This transformation of death, achieved through a pre-purifying silence (Alcestis, upon returning with Heracles, cannot speak for three days), is Euripides' fundamental innovation that renders the play romantic and ahead of its time» (Euripides, *Alcestis* (trans. T. Moudatsakis), p. 7).

[27] T. Moudatsakis, «Είμαι σε κρίσιμο σημείο της διαδρομής μου και θέλω να κάνω επιλογές» [«I am at a critical point in my journey and want to make choices»], *Patris*, 1 September 2005).

Chorus criticizes Admetus for accepting a guest during a time of mourning, while also praising the hospitality of his household.[28] In the translation of the text by the director himself, one can recognize the harmony –and thus validation– of various linguistic influences. Passages from the ancient Greek original text coexist with influences from medieval byzantine culture, Hellenistic literature, elements of modern Greek and contemporary Greek slang.[29] According to the translator's points of view on the project's particularities, the boldness and revolutionary nature of a new translation require a break from traditional 'literal' translation practices. Moreover, his philological expertise and respect for ancient texts align with his radical approach and the subversive strategies he employs.[30] According to the director, the stage vision consists of a synecdoche of a subjective space –a specific interpretation of life and the universe through the dramatic elements of each play. Thus, rejecting the terms 'comic' and 'satyrical' as inappropriate for this work, Moudatsakis makes a stage essay on the tragic, juxtaposed with the anti-tragic.

Beyond the theoretical and practical stimuli of the stage approach, Moudatsakis also focuses on creating a diagonal communication with acting schools and trends, particularly Jerzy Grotowski's teachings on the actor's heightened physical presence and on the expanded use of verbal codes through the body's expressive potential. This approach views theatre as an explosive phenomenon, with the role itself as a physical and emotional wager. In a theatre that carries a true anthropological mission, free from the confines of explicit clarity, the actor becomes a 'pauper,' adopting the *via negativa*, inspired by the apophatic theology articulated by Dionysius the Areopagite. This journey culminates in a total act –an all-encompassing, universal act of self-sacrifice. It is a relentless and painstaking gesture of redemption, one that reaches the heart of things, opening the actor's innermost poetic horizon and evoking the martyrdom of a Christian saint. Through this extreme communion with the roles they interpret, the actors reveal a visionary truth to the audience, offering them the entirety of their psychic and physical energy, emitting an 'inner radiance'.

To achieve this self-transcendence, the actor's training system is based on exercises focused on psychophysiology. The goal is not to instil technical skills but to eliminate obstacles and neutralize physical resistance –personal inhibitions and

[28] Euripides, *Alcestis* (trans. T. Moudatsakis), p. 3.

[29] «In my translation, the three linguistic cultures coexist harmoniously, creating a unified outcome» (E. Galanopoulou, «Ελληνικό θέατρο στην Αβινιόν» [«Greek theatre in Avignon»], *Eleftehrotypia,* 4 August 2011).

[30] «Reversals occur at the level of translation, rephrasing, or text rearrangement. The text in modern Greek has its own rhythm and tonality [...]. Additionally, with my own insertions, I challenge or subvert certain elements within the text, creating new equivalences to the ancient Greek text. It is presumed that Alcestis willingly dies so that Admetus may live, believing a widowed father more valuable to society than a widowed woman. She thus dies for her children, for Admetus, and, we might suppose, for the dynasty as well. This can be interpreted through a political or social point of view» (Moudatsakis, «Είμαι σε κρίσιμο σημείο της διαδρομής μου»). An example of this creative extension –a newly interpolated section in the text– is the prophetic farewell of Heracles at the play's conclusion.

challenges– that impede the emergence of authentic impulse in performance. Through this process, the actors discard the everyday mask, achieve condensation and spiritual enrichment and master their interpretive skills. Their vocal and physical expression reaches its limits, though not as a display of technique.[31]

However, as a counterbalance to this intense direction and as a means of enriching the performance with contrasting tones, a logocentric approach emerges through meticulously crafted rhythmic articulation of speech. This allows the semantic flow in dialogues or monologues to reach deeper levels of meaning, achieved through varying intensities, tonal shifts, timbral depth, melodic phrasing, and clear energetic expression of words.

Stage performance and enunciation of the dramatic text

From the beginning to the end, the performance is meticulously choreographed. The structured kinesiology, crafted by Katia Savrami, determines the actors' movements and shapes the development of their stage communication. The formalist, stylized direction that permeates the entire production becomes immediately apparent in the Prologue, which the background music infuses with a mystical aura. The impending appearance of a Doric, semi-nude Apollo is foretold, along with his distinctive stylized movements, marked by extended arms and a prominent chest.

The production's apparent austerity, offset by the intensity and density of its dynamics, encourages the audience to focus closely on the actors' facial expressions and bodily movements. Thus, the stately Apollo's appearance is dominated by a subtle, nearly concealed smile that conveys divine self-confidence and radiance.

Dressed in black trousers and white makeup, Death is portrayed with a distinctively stylized performance, creeping stealthily and moving across the lower and middle levels of the stage. Initially, the confrontation with the Olympian Apollo remains nearly static, focused on verbal sparring before transitioning into a more dynamic and physical manifestation. The actors' bodies convey opposing signals, initiating a dialectic of contrasts that will unfold throughout the performance. The minimalist costume design complements the absence of scenery –a void that will be strategically disrupted at key moments, as it will be revealed later.

In a Byzantine plagal second tone during the Parodos –and throughout all lyrical parts– the performance's dynamics vividly evoke its ritualistic origins and the religious nature of the tragic genre. This effect is accentuated through meaningful pauses, nuanced mime and choreography that effectively engage the audience's senses. The two actors who previously portrayed the god of light and the god of darkness now become the Chorus, voicing elegiac, agonized questions: «Does anyone hear sobs, sighs, wails?».

[31] T. Moudatsakis, *Το θέατρο ως πρακτική τέχνη στην εκπαίδευση* [*Theatre as a practical art in education*], Exantas, Athens 2005.

A surprising reversal of the viewer's expectations emerges in the first episode. The role of the Maid is performed by a male actor dressed in women's attire, donning a long beige dress and headscarf. This seemingly paradoxical choice heightens the emotional gravity of the lament, with the intensity of the scene building steadily. The Maid's lament is heard even before the actor steps on stage. The narrative's dramatic weight drives the actor to almost physically embody Alcestis' anguish as he recounts the queen's final moments and extols her virtues.[32]

Semiotic synergy inside the stage systems provides a foundation for the viewer's consciousness to generate connotations, facilitating an access to the director's oblique yet present perspective. Could this be a critical allusion to the distinct gender hierarchy of roles in 5th-century society, achieved through the stage inversion of active subjects within the male-female binary? The ironic effect, along with the disjunction between the dramatic (written) text and the performative one, suggests that this production possesses, among other qualities, the defining characteristic of a postmodern perspective. As a result, the director's choices invite open-ended reflections.

The play's two pivotal emotional events are the heroine's death in the second episode[33] and her resurrection in the Exodos. Every other part of the play revolves around these key incidents, either building up to or resulting from them. The Chorus lifts the stage floor, revealing a vertical, two-dimensional backdrop –a painted canvas that will serve as the setting for Alcestis' death, possibly evoking the *periaktoi* of ancient theatre. This scenic 'wall' depicts a mythological scene in shades of white, brown, ochre, black, and dark red, with archaic stylistic references (seen in the shaping of human forms) and cubist motifs, including rectangular and parallelogram shapes reminiscent of the set designs by Yiannis Moralis.[34]

---

[32] Androgynous behaviour recurs throughout the performance, especially during Admetus' *kommos*.

[33] In Euripides' *Alcestis*, traditional elements of the story and the playwright's innovations render death a multifaceted concept. Death becomes both predictable and avoidable for Admetus, predictable yet unavoidable for Alcestis, and ultimately reversible for her, transforming death from a great equalizer to a great divider. Characters are afforded different fates in death, and their eligibility for death becomes a topic of debate. This change in the nature of death leads to unexpected yet reasonable outcomes. As death becomes differentiated, life correspondingly becomes undifferentiated, causing intentions, judgments, and categories that define human existence to blur and intermingle. The play explores this process, and the resulting loss of distinctions provides a unifying pattern to the diverse episodes within the narrative (J. Gregory, «Euripides' *Alcestis*», *Hermes* (1979), p. 259-270). The themes of mortality and death in *Alcestis* draw parallels to the treatment of death in the epic poem *Iliad*. The inevitability of death and its impact on the characters is a central theme in both works, highlighting the human struggle with mortality and the choices individuals face in confronting it. Euripides' portrayal of Alcestis' sacrifice and the reactions of other characters seem to echo the epic treatment of death in the Iliad, where even the greatest heroes must ultimately face mortality. This exploration encourages the audience to confront and reflect upon the universal reality of death (R. Garner, «Death and Victory in Euripides' *Alcestis*», *Classical Antiquity* 7/1 (1988), p. 58-71).

[34] On the palace's facade or stylobate, metaphorical correlations emerge: «Alcestis dies in the forecourt, outside (a rarity in ancient theatre), as a collapsing Caryatid. If, according to a certain

The contradictory elements of the myth shape a heroine who is simultaneously both dead and alive. Supported by Admetus, Alcestis enters the stage space, illuminated from beneath the stage floor. There is almost continuous physical contact between the royal couple. Here, too, the fusion of physical presence with the voiced expression of pre-death anguish is evident, conveyed breathlessly, often in a fragmented, asthmatic manner. With a trembling yet resolute voice, evoking a unique sense of musicality, Alcestis advises Admetus as he lies at her feet.

The pain and agony of death, along with the emotion of her final communication with her husband, are vividly reflected in the actress's face, especially her eyes. Inner turmoil merges with heightened erotic passion as Admetus longs to touch his wife's dying body one last time. The primal force of desire and the dominance of death once again bring the dialectic of opposites to the fore.[35] The metaphorical performance of love intercourse is completed as Alcestis dies, cradled in her husband's arms. The Maid, devastated, cries out for the dead queen and clutches her adoringly. In this display of despair, paralinguistic elements prove as effective and significant as spoken language. Moreover, ignoring Alcestis' earlier plea, the Maid curses Admetus should he remarry: «And if your husband desires a new bride, my hatred will follow». This line is an addition to the original text.

The Euripidean innovation in the third episode (which is unique in ancient theatre) is marked by the entrance of Heracles, who disrupts the preceding mournful atmosphere.[36] In the Theatre of Vivi production, this entrance effectively underscores the dialectic of opposites, unfolding to ambient rhythms. Heracles, dressed in red trousers, a modern jacket, and green glasses, enters dancing with the flair of a rock star, boasting with youthful nonchalance about his upcoming feat: the capture of Geryon's horses.

The familiarity between the two men is evident in their warm embrace upon meeting. «Lord have mercy!»,[37] claims Admetus when Heracles suggests that he will seek hospitality elsewhere. Admetus grabs the Servant by the neck when the latter objects to hosting Heracles. Meanwhile, Heracles' demeanour shifts. He removes his glasses and frowns upon realizing that some misfortune has befallen the household.

---

etymology, her name signifies the 'strength' of the household, then this strength collapses with her death. The roof loses its Caryatid, a static support and adornment of the palace. Alcestis withdraws her shoulders and head from the roof. The building metaphorically collapses, and it falls upon Admetus» (Euripides, *Alcestis* (trans. T. Moudatsakis), p. 16).

[35] The ambiguities that pervade the text enhance the audience's experience and receptiveness, as they create a very intriguing image for the viewers, challenging them to ponder and to witness a tragedy completely distinct from other ones (Moudatsakis, «Είμαι σε κρίσιμο σημείο της διαδρομής μου»).

[36] The dramatic character of Heracles is of intertextual origin, drawing from Dorian farce and the comedies of Epicharmus, where his love of food, drink, and hedonistic disposition dominate (cf. works such as *Heracles' Marriage*, *Heracles at the Girdle*, and *Heracles with Pholus*). In *Busiris*, Heracles is depicted eating voraciously, snapping his jaws (A. Lesky, *A History of Greek Literature*).

[37] See also note 29 on the blending of the three linguistic cultures.

In the third Stasimon, the Byzantine melody is enriched by instrumental variety, with the double bass and percussion distinctly audible. The bucolic, nature-worshipping atmosphere aligns with the text's content. Subsequently, the portrayal of death is underscored through the ecclesiastical hymns of the Orthodox tradition, incorporating Serbian liturgical music.

Alcestis' body is represented on stage through a synecdoche. Rather than a visible coffin, the Chorus scatters rose petals over a glass urn adorned with a candle and funeral offerings. In this way, elements of Orthodox Christian culture are interpreted through a staging perspective.

The opening scene of the fourth episode adopts a more realistic tone than the earlier parts of the play. As the drama's characters are defined through their interwoven relationships rather than independently, their distinct personalities emerge through this web of connections. This dynamic is evident in the dispute between Admetus and Pheres, which vividly portrays the royal figure's hypocrisy, Pheres' grandiosity, and Admetus' selfishness and egocentrism. Clad in an opulent black and gold cloak, with thin black gloves and movements reflecting his royal bearing, Pheres skilfully employs his rhetorical prowess. Yet, he briefly falters and diminishes before his son's anger (as Admetus seizes his cloak, Pheres' previous stance shrinks). Without losing his stately demeanour, the king even resorts to physical assault when his son's insults exceed the limit.

Upon receiving Pheres' accusatory speech, Admetus wavers but manages to defend himself courageously, sharply criticizing his father's passivity. In response, Pheres reveals an even more cynical side: «I couldn't care less about my bad reputation after I die» (v. 726).

The direction of the roles, which sometimes culminates in grotesque expression, enriches the performance with satirical overtones. Along with the overall staging concept, this approach sharpens the critique of family relationships that the playwright explores, and more broadly, highlights the vast spectrum of human pettiness. This intent is further emphasized by Pheres' coquettish gestures and narcissistic presence: He drinks wine from a glass offered on a tray by the Servant, caresses the Servant's face, and gazes at himself in a small mirror, all while the verbal sparring continues. The clash ends without a victor, leaving Admetus visibly disappointed by his father's callousness.

The scene between Heracles and the Servant is marked by high tension and dramatic intensity. The comic element is absent. The Servant informs Heracles that «Admetus' wife has passed away», scattering rose petals as he speaks. In his proleptic discourse, Heracles narrates his impending battle with Death.[38]

The drama's final *kommos* is charged with the tragic force of Admetus' harsh self-criticism as he fully confronts his guilt, chastising himself and mourning Alcestis' death, for which he holds himself responsible. In this scene of frenzied despair, he descends into the depths of mourning, ultimately leading to a moment

[38] Heracles' presence here embodies the subconscious human desire to evade death. The director adds: «He tries the wrestling grips he will later attempt, and it is purely Greek wrestling. These are the grips depicted on red-figure vases, with which he will strike his ribs, cut off his breath, and reclaim Alcestis» (Moudatsakis, «Είμαι σε κρίσιμο σημείο της διαδρομής μου»).

of catharsis.[39]

The Chorus and Admetus are in close synchronization, with their deep breaths aligned. The Chorus holds Admetus firmly as he writhes on the ground, folding in on himself and convulsing.[40] The hero's lament is conveyed initially through repetitive gestures, successive stretches of the arms, and increasingly forceful, painful blows to his own body. At the climax of this intensity, the actor is pushed to the limits of his vocal abilities, his voice breaking and distorting with despair.

At the same time, Admetus momentarily transforms into an androgynous figure, donning his wife's bridal veils.[41] The character's cross-dressing becomes evident as his semi-naked male body interacts with feminine garments.[42]

At the close of the *kommos*, the actor skilfully conveys the embedded socio-political reference and the awareness of individual guilt.[43]

The extremity of the situations and agonized emotional outbursts underscore a psychoanalytic reality relevant to both the characters and humanity at large.[44] This is where the most important elements of acting technique in the Theatre of Vivi become most evident. The actors must rediscover the connection between

---

[39] According to Freud's reasoning, every instinct aims to return to an earlier state. While life instincts work towards the integration of existing life unities into more comprehensive units, death instincts drive toward dissolution, radically reducing tension and returning the living being to an inorganic state (J. Laplanche & J. B. Pontalis, *The language of psycho-analysis* [trans. P. Aloupis, B. Kapsambelis, A. Skoulika, L. Halkousi], Kedros, Athens 2004).

[40] «Forms of common 'natural' behaviour obscure the truth; we build a role as a system of symbols, unveiling what lies behind the mask of everyday perception, which is the dialectic of human behaviour. In moments of psychological shock, terror, mortal danger, or intense joy, humans do not behave "naturally"» (Grotowski, *Towards a Poor Theatre* [trans. F. Kondylis], Theory, Athens 1982, p. 32).

[41] «The mutual transference of gender characteristics through these two characters underscores the modernity in Euripides' conception» (Euripides, *Alcestis* (trans. T. Moudatsakis), p. 3).

[42] D. Tsatsoulis, *Σημειολογικές προσεγγίσεις του Θεατρικού Φαινομένου* [*Semiological Approaches to the Theatrical Phenomenon*], Hellenic Letters, Athens 2008.

[43] The theme of individual guilt is central to ancient Greek theatre. Examining Admetus with a sociological lens, J. Duvignaud situates him among a compelling group of criminal characters (such as Xerxes, Eteocles, Deianeira, Medea, Agamemnon, etc.), who are trapped in a state of anomie or imbalance due to actions they have committed or are about to commit. On stage, in a state of profound existential solitude that no intervention from the Chorus can alleviate, these heroes reveal to the audience the act which is responsible for their social exclusion. Admetus, for example, accepts the sacrifice of his wife in order to avoid his own death –a decision that arguably defines his behaviour as 'deviant'. Straying from the norms defined by the group's shared political ideals results in the marginalization of the individual, a condition often associated with a lack of purpose, futility, and anxiety (J. Duvignaud, *Hérésie et subversion. Essais sur l' anomie*, Ed. de la découverte, Paris 1986).

[44] Alcestis has already acted as a man by substituting herself in death for her husband. Consequently, feminine attributes are projected on to her husband (Euripides, *Alcestis* (trans. T. Moudatsakis), p. 10). N. Loraux provides an enlightening perspective: «Since a noble death is inherently masculine, and the faithful wife took the man's place, this boldness leads to the feminization of the beloved husband. He is relegated to a matronly fatherhood, condemned to live henceforth secluded, like a virgin or as modest as a bride, within the inner sanctum of the palace. Meanwhile, the woman, in her death, stepped out into the open space of masculine deeds» (N. Loraux, *Façons tragiques de tuer une femme* [trans. Angeliki Rovatsou], Alexandria, Athens 1995, p. 76-77).

physical and verbal-auditory expression, explore their biodynamic potential, and gain full command of their expressive tools.[45] The actor's body suffers visibly on stage, while the voice continually generates new dynamics. Based on classical acting traditions –Stanislavsky's method of actor-character identification and the Brechtian approach of critical attitude towards the roles and narrative interpretation– the Theatre of Vivi emphasizes the accumulation and release of energy, with constant focus on the actor's vocal and muscular-elastic capabilities.[46]

At the end of the *kommos*, the Chorus consists of all the performers, who hold black mourning cloth and wear golden masks that cover half their faces. They form a rectangle around Admetus, who stands at the centre and eventually wraps himself in the cloth. They then align themselves in a linear formation, with uniform upper-body movements (arms).

The regression that took place was necessary for the hero, who had accepted the voluntary sacrifice of his wife and had acted hubristically towards his father, to regain the moral stature required to welcome Alcestis back into his life.[47] It is clear that the preceding lamentation scene led to a kind of transformation of the hero, as seen in his newly composed demeanour during the Exodus, where the scenic depth is again reconstructed. This shift in scenery takes on eloquent symbolic dimensions. The rebirth of the household is linked to the resurrection of the queen.[48] At the sight of the veiled woman, who so closely resembles Alcestis, Admetus is once again shattered.[49] The Chorus and Heracles maintain almost constant physical contact with him, encouraging him. Once the veil is removed, in

[45] The realization of the stage concept based on the actor's body as a signifying system, as well as the exploration of sources of physical energy so as to dramatize Dionysian ecstasy, find their foremost exponent in Greek theatre in Theodoros Terzopoulos with the *Attis* group (Tsatsoulis, *Σημειολογικές προσεγγίσεις του Θεατρικού Φαινομένου* [*Semiological Approaches to the Theatrical Phenomenon*]. For an analysis of Terzopoulos' staging style and the methods of dynamic linking between theatre and the inner urgencies and primal needs of physical existence, see *Theodoros Terzopoulos and Attis Theatre: Retrospective, Method, Comments,* Agra, Athens 2000.

[46] «The method of Vivi, therefore, is a dynamic Vivi, meaning alive; it is a method that involves the concentration of energy and its release through movement, kinesiology, and vocal activity. [...] In our way of working, form comes first, and within it, emotion, meaning, messages, and, of course, the myth and its development are channelled» (Galanopoulou, «Ελληνικό θέατρο στην Αβινιόν»). Physical dexterity is used as a means to serve the goals of the scenic endeavour and is not an end in itself.

[47] Moudatsakis, «Είμαι σε κρίσιμο σημείο της διαδρομής μου».

[48] Apollo's service in Admetus' palace serves as repayment for his attack on the Cyclops, thereby setting the plot's mechanisms in motion. When this cycle concludes, Heracles repays his debt to his friend Admetus. The entire action of the play is thus structured around mechanisms of reciprocity (A. P. Burnett, «The Virtues of Admetus», *Classical Philology* 60/4 (1965), p. 240-255).

[49] In *Alcestis*, Euripides uses Admetus' prolonged grieving and weeping in the closing scenes to explore the breakdown of rigid gender roles in society. Through Admetus' emotional display, Euripides highlights the collapse and overlapping of traditional male and female behaviors, thereby intensifying the ironies and ambiguities of Admetus' character. When Admetus is face to face with Heracles and the veiled woman, he openly expresses his emotions and weeps profusely. Observing the woman's resemblance to Alcestis, he egotistically focuses on his own feelings, saying «She stirs up my heart, and from my eyes springs [of tears] have broken forth». This scene underscores the complexity and fluidity of gender roles in the narrative (C. Segal, «Euripides' *Alcestis*: Female Death and Male Tears»).

the resolution of the drama, the happy ending remains enigmatic, ambiguous.[50]

Conclusion

Postmodernism emphasizes the unstable and ever-shifting nature of the dramatic text, as it is restructured across different historical moments. In contemporary theatre, diverse directorial traditions, acting codes, multicultural influences, and insights from the fields of semiotics, sociology, anthropology, and psychoanalytic theories are integrated –albeit with varying degrees of harmony– to serve the performance of classical texts.[51] Similarly, the objective representation of people and situations is questioned and the author is no longer the sole or reliable source of meaning. Performance is decoded through multiple layers of meaning shaped by the subjectivity of each spectator, who is part of a heterogeneous, multinational audience lacking solid ideological constructs or a clear social identity.[52] Within this context, the production was performed in the villages of Crete and featured in the alternative «off» section of the Avignon Festival (Théâtre de l' Albatros, from July 20 to 31, 2011), among 1,143 performances from 70 countries. The audience at Avignon warmly welcomed *Alcestis*, experiencing the captivating rediscovery of the roots of Western theatre, which traces its origins back to ancient Greece. The Festival organizers described the production as one that encapsulates and modernizes Greek culture through its semiotic approach, while simultaneously emphasizing the mythical foundation of the story. They highlighted its intense aesthetic, which oscillates between classical geometry and the unexpected nature of the postmodern.

Finally, French press reviews praised *Alcestis*' staging for the impeccable acting technique and the contemporary reinvigoration of symbols from key moments in Greek culture, spanning from antiquity to Byzantium and the Renaissance. Armed solely with the dramatic text and the staged expressions of pulsating bodies –where athletic vigour brings into light inner vibrations– the endeavour was seen as a radical reworking of ancient tragedy and was praised for both its authenticity and its alignment with a postmodern European aesthetic.[53]

Based on the above, we conclude that incorporating this stage interpretation into the contemporary scholarly discourse on staging ancient Greek tragic texts will be both useful and interesting, particularly when compared to other stage performances of the same play in the future.

---

[50] For ambiguity as a fundamental principle in *Alcestis*, see J. Kott, *The Eating of the Gods: An Interpretation of Greek Tragedy* (trans. A. Verykokaki-Artemi), Exantas, Athens 1976.
[51] S. Patsalidis, *Θέατρο και Θεωρία* [*Theatre and Theory*], University Studio Press, Thessaloniki 2000.
[52] Th. Grammatas, « The Reception of Ancient Greek Tragedy in Late Modernity: From the Citizen Viewer of the City-State to the Consumer Viewer of the Global Cosmopolis», *The Ancient Greek Theatre and Its Reception*, 4th Panhellenic Theatrological Conference of the Department of Theatre Studies, University of Patras, Patras 2015, p. 253-266.
[53] G. L. Châles, «Euripide en version originale», *La Marseillaise*, 28 July 2011.

ΠΕΡΙΛΗΨΗ

ΘΕΑΤΡΙΚΟΙ ΠΡΟΒΛΗΜΑΤΙΣΜΟΙ ΚΑΙ ΣΚΗΝΙΚΕΣ ΠΡΟΣΕΓΓΙΣΕΙΣ ΣΤΗΝ *ΑΛΚΗΣΤΗ* ΤΟΥ ΕΥΡΙΠΙΔΗ: ΘΕΑΤΡΟ ΤΩΝ VIVI

Η παρούσα μελέτη εξετάζει τη σκηνική απόδοση της *Άλκηστης* του Ευριπίδη από το Θέατρο των Vivi σε σκηνοθεσία Τηλέμαχου Μουδατσάκι. Παρουσιάστηκε στην Ελλάδα, συγκεκριμένα στα χωριά της Κρήτης, και ήταν μέρος της εναλλακτικής ενότητας «off» του φεστιβάλ της Αβινιόν, το 2011. Η μελέτη αρχίζει με την αναφορά σε κύριες προσεγγίσεις σχετικά με την ειδολογική ταξινόμηση του έργου, αναφέροντας τις αντισυμβατικές δραματουργικές επιλογές που αντιτίθενται στις άκαμπτες συμβάσεις που συνήθως απαντώνται στα κλασσικά αθηναϊκά δράματα. Στη συνέχεια, μέσω της διερεύνησης και της ερμηνευτικής ανάλυσης των σκηνικών κωδίκων, η μελέτη αναδεικνύει τα ιδιαίτερα χαρακτηριστικά της παράστασης και αναλύει τα κύρια σημεία της σκηνικής προσέγγισης σε σχέση τόσο με τις ιδιαιτερότητες του έργου όσο και με το ευρύτερο κειμενικό πλαίσιο. Τέλος, παρέχεται μία σύντομη αξιολόγηση του παραστασιακού αποτελέσματος.

ABSTRACT

STAGING CONCERNS AND APPROACHES IN EURIPIDES' *ALCESTIS:* THEATRE OF VIVI

This study examines the stage performance of Euripides' *Alcestis* by the Theatre of Vivi, directed by Tilemachos Moudatsakis. It was presented in Greece, specifically in the villages of Crete, and was part of the alternative «off» section of the Avignon Festival in 2011. The study begins by referring to key perspectives on the genre classification of the play, mentioning the unconventional dramaturgical choices that oppose the rigid conventions typically found in the dramas of classical Athens. Following this, through an exploration and interpretive analysis of the stage codes, the study highlights the distinctive features of the performance and analyses the main points of the stage approach in relation to both the play's genre-specific peculiarities and the broader textual context. Finally, a brief evaluation of the performance's outcome is provided.

ΟΙ ΣΥΓΓΡΑΦΕΙΣ

Η **Λίνα Μπασούκου** είναι απόφοιτος της Φιλοσοφικής Σχολής του Πανεπιστημίου Αθηνών (Τμήμα Ιστορίας-Αρχαιολογίας), της Δραματικής Σχολής Θεοδοσιάδη, του Παιδαγωγικού Τμήματος Δημοτικής Εκπαίδευσης του Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών (Μεταπτυχιακό Δίπλωμα, κατεύθυνση «Θέατρο και Εκπαίδευση») και έχει δίπλωμα κλασικού τραγουδιού από το Παναρμόνιο Ωδείο Αθηνών. Από το 2023 εκπονεί διδακτορική διατριβή στο Πανεπιστήμιο Δυτικής Μακεδονίας (Παιδαγωγικό Τμήμα Δημοτικής Εκπαίδευσης). Έχει παρακολουθήσει πλήθος σεμιναρίων για τη διδασκαλία της ελληνικής ως ξένης γλώσσας και για τη θεατρική αγωγή. Στα επιστημονικά και ερευνητικά της ενδιαφέροντα περιλαμβάνονται το θέατρο για παιδιά και νέους, οι σύγχρονες προσεγγίσεις αρχαίου δράματος, η σημειωτική του ολικού θεατρικού λόγου, η θεωρία της λογοτεχνίας, η διδακτική της ελληνικής ως ξένης γλώσσας. Άρθρα και λογοτεχνικά κείμενά της έχουν δημοσιευτεί σε επιστημονικά περιοδικά και ιστοσελίδες και ανακοινώσεις της έχουν περιληφθεί σε πρακτικά διεθνών συνεδρίων. Παρακολούθησε σεμινάρια υποκριτικής, κίνησης και σκηνικής ερμηνείας στην όπερα. Ως ηθοποιός συνεργάστηκε με το Εθνικό Θέατρο της Ελλάδας, ως βοηθός σκηνοθέτη και εμψυχώτρια εργάστηκε με την ομάδα θεάτρου ΠΑΥΣΙΣ, ως δασκάλα θεατρικής αγωγής με το σχολείο ελληνικών «Μανώλης Γλέζος» της Αυτοδιοίκησης Ελλήνων Ουγγαρίας και με το Πανεπιστημιακό Κολέγιο ΛΟΓΟΣ. Με το ψευδώνυμο «Αγγελική Ζερβαντωνάκη» εξέδωσε τις ποιητικές συλλογές «Ασκήσεις» (Δωδώνη, 2003), «Επ' ώμου» (2018) και συμμετείχε στο συλλογικό έργο «Με το Π της ποίησης» (ΑΩ, 2018). Ποιήματά της έχουν δημοσιευτεί σε ηλεκτρονικά λογοτεχνικά περιοδικά και έχουν παρουσιαστεί σε ραδιοφωνικές εκπομπές. Εργάστηκε ως φιλόλογος σε Γυμνάσια-Λύκεια της Β/θμιας εκπαίδευσης, καθώς και σε επιστημονικούς φορείς και διοικητικές υπηρεσίες του Υπουργείου Παιδείας και Θρησκευμάτων. Από το 2014 ως το 2019 δίδαξε Νεοελληνική Φιλολογία, Νέα Ελληνική Γλώσσα και Λογοτεχνία στο Τμήμα Νεοελληνικών Σπουδών του πανεπιστημίου ELTE στη Βουδαπέστη και στο 12τάξιο συμπληρωματικό σχολείο ελληνικών «Μανώλης Γλέζος» της Αυτοδιοίκησης Ελλήνων Ουγγαρίας. Διδάσκει με απόσπαση από το ελληνικό υπουργείο Παιδείας και Θρησκευμάτων στο Πανεπιστημιακό Κολέγιο ΛΟΓΟΣ στα Τίρανα Αλβανίας και στο Κέντρο Εκμάθησης Ελληνικής Γλώσσας του Ιδρύματος ΛΟΓΟΣ.

Ο **Σίμος Παπαδόπουλος** είναι Καθηγητής στο Παιδαγωγικό Τμήμα Δημοτικής Εκπαίδευσης του Δημοκριτείου Πανεπιστημίου Θράκης και εμψυχωτής θεάτρου. Το έργο του επικεντρώνεται στη θεατρική και θεατροπαιδαγωγική έρευνα και συγγραφή, με μονογραφίες, δημοσιεύματα σε περιοδικά και συλλογικούς τόμους, επιστημονικές επιμέλειες βιβλίων, εισηγήσεις σε ελληνικά και διεθνή επιστημονικά συνέδρια. Συμμετέχει σε ερευνητικά έργα, μεταπτυχιακά προγράμματα και επιτροπές, στο πλαίσιο των οποίων έχει αναλάβει την οργάνωση ελληνικών και διεθνών συνεδρίων και την έκδοση συλλογικών τόμων. Έχει επιβλέψει διδακτορικές διατριβές και διπλωματικές εργασίες, που αφορούν τη διεπιστημονική σύνδεση της Παιδαγωγικής του Θεάτρου με αντικείμενα από τις κοινωνικές και ανθρωπιστικές επιστήμες στο ΔΠΘ και σε άλλα πανεπιστήμια. Στην κατεύθυνση αυτή υπηρετεί τη λειτουργική σχέση θεωρίας και πράξης με τα Προγράμματα Μεταπτυχιακών Σπουδών του ΠΤΔΕ, ΔΠΘ: i. «*Επιστήμες της Αγωγής: Παιδαγωγική του Θεάτρου*», ii. «*Ετερότητα και Παιδαγωγική του Θεάτρου*» και με τις μελέτες του «*Με τη Γλώσσα του Θεάτρου*» (Κέδρος, 2007), «*Παιδαγωγική του Θεάτρου*» (2010) και «*Θέατρο στην εκπαίδευση και αρχαία ελληνική σκέψη. Μίμησις τοῦ καλλίστου βίου*» (Παπαζήσης, 2021). Η ερευνητική, διδακτική και καλλιτεχνική δράση

του αναφέρεται στην παιδαγωγική του θεάτρου, στην ανάλυση του δραματικού κειμένου, στο θέατρο για παιδιά και νέους, στο έργο των Μπρεχτ και Τσέχωφ. Στο Ινστιτούτο Εκπαιδευτικής Πολιτικής (ΙΕΠ), είναι επόπτης αναβάθμισης των Προγραμμάτων Σπουδών και δημιουργίας εκπαιδευτικού υλικού για τη Θεατρική Αγωγή στην πρωτοβάθμια εκπαίδευση. Ειδικότερα έχει την εποπτεία της εκπόνησης του ισχύοντος Προγράμματος Σπουδών και Οδηγού Εκπαιδευτικού, της πιλοτικής εφαρμογής του, του μετασχηματισμού του σε μαζικό ανοικτό διαδικτυακό μάθημα (MOOC) και της επιμόρφωσης των Εκπαιδευτικών Θεατρικής Αγωγής.

THE AUTHORS

Lina Basoucou is a graduate of the School of Philosophy at the National and Kapodistrian University of Athens (Department of History and Archaeology), the Theodosiadi Drama School, and the Department of Primary Education at the National and Kapodistrian University of Athens (Master's Degree in «Theatre and Education»). She also holds a classical singing diploma from the Panarmonio Conservatory of Athens. Since 2023, she has been pursuing a Doctoral Dissertation at the University of Western Macedonia (Department of Primary Education). She has attended numerous seminars on teaching Greek as a foreign language and on drama in education. Her scientific and research interests include theatre for children and young people, contemporary approaches to ancient drama, the semiotics of holistic theatrical discourse, literary theory, and the didactics of Greek as a foreign language. Her articles and literary texts have been published in academic journals and websites, and her papers have been included in proceedings of international conferences. She has attended seminars on acting, movement, and stage performance in opera. As an actress, she collaborated with the National Theatre of Greece; as an assistant director and theatrical animator, she worked with the PAUSIS theatre group; and as a drama teacher, she worked with the «Manolis Glezos» Greek school of the Self-Government of Greeks in Hungary and with LOGOS University College. Under the pseudonym «Angeliki Zervantonaki», she published the poetry collections *Askiseis* (Exercises) (Dodoni, 2003), *Ep' Omou* (On the Shoulder) (2018), and participated in the collective work *Me to P tis Poiisis* (With the P of Poetry) (AO, 2018). Her poems have been published in online literary magazines and presented on radio programs. She worked as a philologist (secondary education teacher of Classics and Literature) in secondary schools, as well as in research organizations and administrative services of the Ministry of Education and Religious Affairs. From 2014 to 2019, she taught Modern Greek Philology, Modern Greek Language, and Literature at the Department of Modern Greek Studies at ELTE University in Budapest and at the 12-grade supplementary Greek school «Manolis Glezos» of the Self-Government of Greeks in Hungary. She is currently seconded by the Greek Ministry of Education and Religious Affairs to teach at LOGOS University College in Tirana, Albania, and at the LOGOS Foundation's Greek Language Learning Center.

Simos Papadopoulos is a Professor in the Department of Primary Education at the Democritus University of Thrace (DUTH) and a theatre animator. His work focuses on theatrical and drama-pedagogical research and writing, encompassing monographs, publications in journals and collective volumes, scientific editing of books, and presentations at Greek and international scientific conferences. He participates in research projects, postgraduate programs, and committees, where he has undertaken the organization of Greek and international conferences and the publication of collective volumes. He has supervised doctoral dissertations and master's theses concerning the interdisciplinary connection of the Pedagogy of Theatre with subjects from the social and humanities sciences at DUTH and other universities. In this direction, he serves the functional relationship between theory and practice through the Postgraduate Study Programs of the Department of Primary Education, DUTH: i. «Education Sciences: Theatre Pedagogy», ii. «Alterity and Theatre Pedagogy», and through his studies: *Me ti Glossa tou Theatrou* (With the Language of the Theatre) (Kedros, 2007), *Paidagogiki tou Theatrou* (Theatre Pedagogy) (2010), and *Theatro stin ekpaidefsi kai archaia elliniki skepsi. Mimisis tou kallistou viou* (Theatre in Education and Ancient Greek Thought. Imitation of the Finest Life) (Papazisis, 2021). His research, teaching, and artistic activities relate to theatre pedagogy, dramatic text analysis, theatre for children and young people, and the work of Brecht and Chekhov. At the Institute of Educational Policy (IEP), he is the supervisor for upgrading the Curricula and creating educational material for Drama in Education in primary education. Specifically, he oversees the drafting of the current Curriculum and Educator's Guide, its pilot implementation, its transformation into a Massive Open Online Course (MOOC), and the training of Drama Educators.