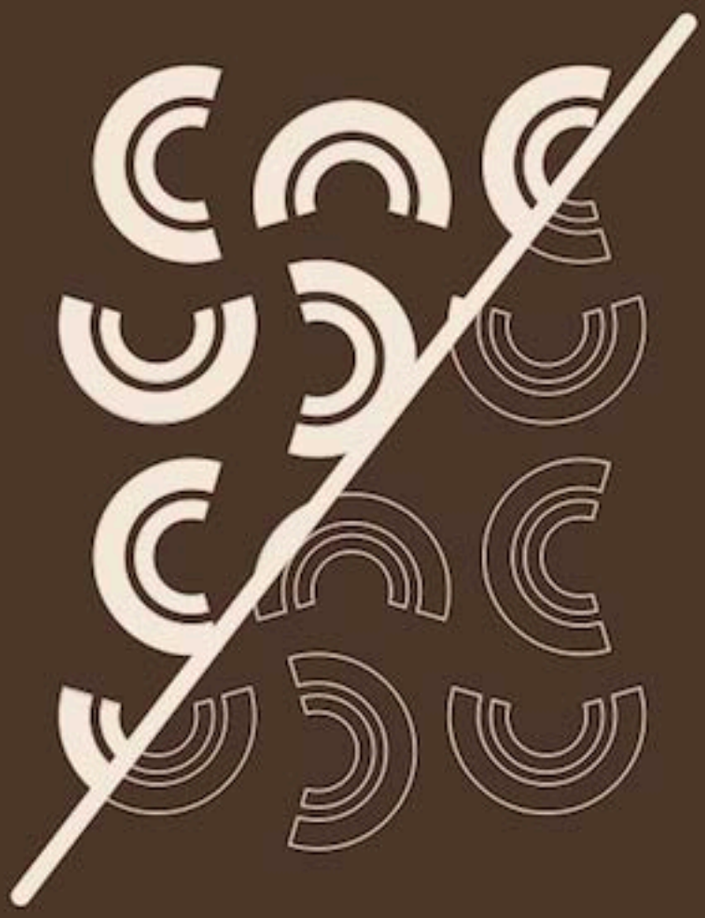
DRAMATURGIAS

No. 7, 2018



DOSSIÊ

Dramaturgia e Tradução

LADI Laboratório de Dramaturgia e Imaginação Dramática
20 ANOS (1998 - 2018)

Ideias e Críticas

Burning Socrates' School down with Aristophanes: Learning and teaching under **Clouds**

Christos-Thomas Kechagias
PhD., M.A., Teaching Philosophy of Education; Epistemology of Social Sciences, Tutor, Teaching Assistant, Department of Primary Education, National and Kapodistrian University of Athens, 20 Ippokratous str, 106 80, Athens, Greece [ORCID: orcid.org/0000-0001-8302-3555]

Georgia Papaioannou
M.A.: Sociobiology, Neurosciences and Education, Teacher, Department of Primary Education, National and Kapodistrian University of Athens, 8 Ghianni Ritsou str., 23100, Sparta, Greece

Alexandros-Stamatios Antoniou
Assistant Professor of Psychology, National and Kapodistrian University of Athens, 20 Ippokratous str, 106 80, Athens, Greece

ISSN: 2525-9105

Abstract

In **Clouds** (Nubes) of Aristophanes, Socrates appears as a sophist school owner, the Phrontisterion ('thinkery'), in which he hosts students of all ages, in order to teach them not only philosophy, literature, physics but also effective sophistic techniques. In **Clouds** opposed ideas can be found like the aims of historical Socrates' educational method, combined with Sophists' modern ones. Aristophanes by using specific educational techniques, points out the educational contrasts and disagreements (Just Cause Vs Unjust Cause) and highlights the chasm between the empty theoretical discourse of young intellectuals and the real educational practical needs (learning skills, practical adjustment etc.). In this comedy, Aristophanes deals with many educational issues, which are common in every culture. What is his goal, however, when he appears with the Socratic method of learning and teaching (use of initiation vocabulary and terminology, 'borrowings' from the philosophic activity at the Thinkery?) What are the benefits for an apprentice student at Aristophanes' Socrates and what is the purpose of the critical view of Aristophanes educational system of his time?

Keywords: Aristophanes, Philosophy of Education, Socrates, Dramaturgy, Theory of Education, teaching terminology, Comedy.

Resumo

*Em **As Nuvens** de Aristófanes, Sócrates irrompe como um sofista proprietário de um estabelecimento de ensino, o Frontistério (Pensatório), onde ele recebe estudantes de todas as idades, com o objetivo de ensinar a eles não apenas filosofia, literatura e física, mas também técnicas sofísticas efetivas. Em As Nuvens, ideias opostas podem ser encontradas como as metas do método educacional do Sócrates histórico combinadas com as dos modernos sofistas. Aristófanes, valendo-se de técnicas educacionais específicas, enfatiza constrastes e discordâncias (Causa Justa X Causa Injusta), e sublinha a distância ente o discurso teórico vazio de jovens intelectuais e as necessidades práticas reais na educação (habilidades interpretativas, ajustes práticos, etc.). Nesta comédia, Aristófanes lida com diversos temas educacionais, os quais são encontrados em diversas culturas. Qual é o objetivo de Sócrates, então, quando ele performa o método socrático de compreensão e ensino (uso de vocabulário de iniciações religiosas, e empréstimos da atividade filosófia no Pensatório)? Quais são os benefícios para aprendiz nesse Sócrates apresentado por Aristófanes e qual o objetivo da revisão que Aristófanes faz do sistema educacional de seu tempo?*

Palavras-chave: Aristófanes, Filosofia da Educação, Sócrates, Dramaturgia, Teoria da Educação, Terminologia de Ensino e Aprendizagem, Comédia.

1) Comedy as field of research – Plot of Clouds

In **Clouds**, which was performed in 423 B.C., Aristophanes, amongst others, deals with the issue of teaching and learning, combining elements of Socratic Philosophy with ones of the art of Sophists, resonant during Aristophanes' living years (450-385 B.C.). In this comedy, Aristophanes' Socrates can be seen teaching physics, language, rhetoric, philosophy, etc., neither at Agora nor at the riverside of Ilissos, but in a building that resembles a school or a conference place which it is called "Thinkery" (the original greek term is '*Phrontisterion*'). This is the summarized plot of **Clouds**, in which the aristophanic learning and teaching techniques of Socrates are interpolated:

Strepsiades is not capable of paying the debts *(Nub.18)* created by his prodigal son, Phidippides, who has spent all of his paternal fortune in horse breeding, which was an aristocratic habit. Being desperate, he decides to go and be an apprentice at (sophistic) school of Socrates, the "Thinkery". Thus, with the aid of the art of rhetoric, he would be capable of deceiving his creditors and the judges. In this way, he persuades his son to join the "Thinkery" instead of him, because he is uneducated. The result of that, though, is completely different: not only does not the son relieve his father from his debts, but also he treats him violently and irreverently. Eventually, Strepsiades and his slaves burn and destroy the "Thinkery" while expelling Socrates from it, instead of an auspicious ending. Strepsiades is not only a farmer (as in other Aristophanes' works such as Dikaiopolis [in **The Acharnians**], Trygaeus [in **Peace**], Chremylus [in **Plutus**]), but also rough, raw and boorish. Thus, by trying to join Socrates, the most important philosopher of the ancient world, predispose us about the following gags.

If someone, though, secludes the comedy issue in **Clouds**, is it possible for a literary work to provide us (enough) information about the educational system or the principal ideas of a historic society? Rumor has it that Dionysius, the tyrant of Syracuse, sometime asked Plato about life in Athens. Plato responded by sending to him comedies of Aristophanes, urging him to answer his questions by studying these works: *"And they say that when Dionysius the tyrant wanted to learn about the polity of the Athenians, Plato sent him the poetry of Ar. [the accusation against Socrates in Clouds] and advised him to study the plays if he would learn their polity"* (KOSTER XXVIII, 46-9). "Dionysius simply had to find where reality ends and where the comedy or the truth starts", according to Ehrenberg (1962: 39), who tried to follow the advice of Plato during the searching of recomposing the "atmosphere" existing for the citizens of ancient Athens.

In the incident above, although the editors skip the comment: "the accusation against Socrates in the Clouds" (*=τὴν κατὰ Σωκράτους ἐν Νεφέλαις κατηγορίαν*", see: KOSTER XXVIII: 46-9), it is really weird if and how Plato would send to Dionysius a theatrical play (**Clouds**), which humiliates his mentor, Socrates, and which later was used — one way or another — in order to condemn the greatest philosopher of the ancient world. According to 'Vitae of Aristophanes' (Koster XXIXa; XXIIb; XXXIII 2), his goal was to answer the questions of Dionysius, giving him an edition of many literature works and, in particular, theatrical ones. It is a reasonable question if nowadays someone would act in the same way by recommending the complete works of a famous poet or literature of the 21st century. It is obvious, though, that the educational system in Athens during the Plato years urged to the study of poetic works; even the study of dramatic poetry or Comediography[1]. This is the reason why the literature works usually indicate — if not represent — the structure of the society they refer to (see SEAFORD, 2003; KECHAGIAS 2005, 2016).

2) Linguistic terminology and aims of education in Clouds

Eventhough it is a comedy, Aristophanes chooses to use terms (see: BYL, 1990; DOVER, 1993) that would sound "technical" to the audience of Athens. This is not a specific "scientific" terminology in the way that we call it nowadays, but a *loanword* that derives from the Presocratic philosophic-scientific and poetic achievements and especially those of Anaxagoras school (BAXTER, 1992:127-130; FUNGHI, 1997: 33-4; JANKO, 1997: 80· in: WILLI, 2006).

It can be seen even from the Nub.88 for the first time Strepsiades' suggestion about the way that his son, Phidippides, thinks: *"Reform your habits as quickly as possible, and go and learn what I advise"*. [*ἔκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους, / καὶ μάνθαν' ἐλθὼν ἄν ἐγὼ παραινέσω'*[2]]. Apart from the imperative *'learn*

1 As for the linguistic peculiarities and diversities, see Saville-Troike (1989), Hudson (1996), Duranti (1997) etc. In addition, Dover (1972), Colvin (1999) etc.

2 The translated lines in this paper from: William James Hickie (1853). Aristophanes. **Clouds. The Comedies of Aristophanes**. London. Bohn [perseus.tufts.edu]

(‘*μάνθανε*’), encouragement (‘*παραίνεσις*’) is also crucial for the teaching procedure. The alteration of the way of thinking and the one of habits would lead to education via encouragement (‘*παραίνεσις*’). Otherwise, even nowadays, this is the wide basis on which learning can occur (VRETTOS, 2005). The same thing happens in *Nub.110-111*:

> *Strepsiades: Go, I entreat you, dearest of men, go and be taught (διδάσκου).*
> *Phidippides: Why, what shall I learn? (Καὶ τί σοι μαθήσομαι;)*

The imperative ‘*Go*’ (‘*ἴθι*’) at the beginning of the sentence indicates the encouragement (‘*παραίνεσις*’) from Strepsiades. Another imperative (‘be taught’=‘*διδάσκου*’) completes with clarity this encouragement. Phidippides then, answers with a question: ‘*Why, what shall I learn?* (=‘*Καὶ τί σοι μαθήσομαι;*’). He is not wondering about what he is going to be taught, but via the ethic (emotional) dative he uses, he shows that he is still in the terms of the initial encouragement and favor that his father asked. He asks him: “What am I going to learn for you?” Strepsiades responds: “You will learn Unjust Cause, so we can pay our debts.” *(Nub.116)*. This is the way that the issue of need for teaching and learning is being developed at **Clouds**. Strepsiades asks his son to be a Socrates’ apprentice for one specific reason: to be taught about the Unjust Cause, in order to deceive his creditors.

The pair ‘*teach – learn*’ appears again in *Nub.127-30*, when Strepsiades decides to join Socrates’ ‘Thinkery’ on his own (‘*αὐτός*’), after his son’s initial refusal: ‘*..διδάξομαι…μαθήσομαι*’. The original reaction of the people at the “Thinkery” is to consider him as ‘*uneducated*’, rough, raw, without manners, because Strepsiades kicks the door like a peasant (Nub.135). Strepsiades, realizing that he is completely irrelevant with this educational system, apologizes firstly (‘*σύγγνωθί μοι*’, *Nub.138*) and then he declares in a definite way his new identity: ‘for I here am come *as a disciple/student* to this Thinkery’ (‘*ἥκω μαθητὴς ἐς τὸ φροντιστήριον*’, *Nub.142*). Strepsiades comes to them to become a student. He is not yet one, nor was he. He shows his will to learn and, as a consequence, according to the first level of the Socratic Method, to forget all those which he thinks he knows. The student who is responsible for welcoming and guiding him into the “Thinkery”, introduces him at once into the core of the basic idea that rules this “School”: ‘I will tell you; but you must regard these as *mysteries*’ (‘*νομίσαι δὲ ταύτα χρὴ μυστήρια*’, Nub.143]. These secrets–mysteries refer to Schools of brotherhoods, such as the one of the followers and disciples of Pythagoras of Samos, where the rules are being considered as a dogma. Silence is imposed amongst students. However though Socrates did not have his own School nor did he impose any silence. It is obvious that Aristophanes borrows

the name and the fame of Socrates, but he creates a fantasy world of a non-Socratic School: a thinkery which produces Sophists.

Then, some paradoxes and exaggeration about Socrates's achievements and methods (like 'how high a bug can jump in relation to the human foot?', 'how the mosquitoes sing?' etc.), all given between the comedy terms. Nevertheless, all these are enough to convince Strepsiades, who is excited and impatient and asks the student to start the "Thinkery" immediately, in order to take part and learn ('*For I desire to be a disciple*' (='*μαθητιῶ γὰρ*', *Nub. 183*). When he introduces himself to Socrates, he honestly reveals the reason which brought him there: '*that you may teach me those things*' (='*ἵνα με διδάξῃς*), '*Wishing to learn to speak*' (='*βουλόμενος μαθεῖν λέγειν*'), '*but teach me the other one of your two causes*' (='*δίδαξον τὸν ἕτερον τοῖν σοῖν λόγοιν*, *Nub. 237-45*). He wants to be taught the Unjust Cause by Socrates, in order to convince his creditors. He suggests that he should pay him for his services as if he (Strepsiades) is talking to a sophist ('*pay school fees*'). He even swears to Gods ('*ὀμοῦμαι θεούς*').

Socrates starts the teaching procedure with his classic (Socratic) techniques. He asks Strepsiades '*Do you wish to know clearly celestial matters, what they rightly are?*' (*Nub.250-1*). The clear knowledge of things and how these things are real constitute the main core of the Socratic method. They seem to have been taken from historical Socrates. Some lines below, after the chorus entrance, accompanied by loud claps of thunder, he asks for help Clouds, who give to us "opinion" ('*γνώμην*'), "speech" ('*διάλεξιν*') and "mind" ('*νοῦν*'), etc. (Nub.317). It is obvious that Socrates in this Aristophanes' play needs to call *Clouds*, in the same way that historical Socrates invokes the *Ideas*. These are the ones that teach, learn, broaden the mind, propel the speech, etc.

Thereinafter sophist–Socrates explains to Strepsiades the causing of thunderbolts in the atmosphere (*Nub.383-94*) in a hilarious way. After that, he argues further about the similarity of phenomena in the (Greek) language (*βροντὴ*). This method is familiar to the Socratic way. Some attempts to origin and document the 'truth' that lies beneath the words, from believable to farfetched approaches, can be found on Plato's Cratylus (for example 'Apollo' origins from *ἀεί βάλλων* [Pl. Crat. 405b], "soul=*ψυχή*" from *φυσέχη>φύσιν ὀχεῖ καὶ ἔχει* [Pl. Crat. 400b] etc.[3]. Aristophanes does not do anything more or less. He uses 'Socratic' techniques in order to find the 'truth' which are convenient for both the famous 'reliability check' in the inside of the philosophical – scientific thinking of the previous years, and the thrift of the poetic text, which is being taught on stage. At that point, by applying this explanation technique, he tries to remove Strepsiades' fear and prejudice (the same is attempted much later by Epicure at 'Letter to Herodotus', in which he talks to a child in

3 Baxter (1992:87-8), O'Hara (1996:17). **Collection/Anthology of all the examples at Ferrante** (1965:483-8).

order to show him that he should not be afraid of thunderbolts, (*Diog. Laert. Philos. Vitae. Book X, 35-37*).

Socrates explains that the thunder derives from vortex (‘*Δῖνος*’). The commentaries[4] in **Clouds** (*Nub. 374*) consider that Aristophanes has ‘Anaxagoras’ (the presocratic philosophers) in his mind, with ‘*δίνησιν αιθερίαν*’. He correlates ‘*Δῖνος*’ with ‘*Zeus/Dias*’, because ‘*αιθέριος*’ is an adjective that refers to Zeus (in the way that ‘hippios=*ἵππιος*’ refers to Poseidon), while he cites the image of the homonymous vessel. This representation and correlation ‘*Δίνου-Διός*[5]’ lies in the basis of Strepsiades’ interpretation about the phenomenon of thunder. On the one hand, he accepts the ostensible explanation of Socrates (that **Clouds** / clouds while moving full of water, collide between each other, collapse and then thunder), but on the other hand the previous belief that this phenomenon occurs due to Zeus’ will, is overthrown. Strepsiades is shocked because of this new ‘knowledge’: The vortex? What happened to me, the vortex rules the world instead of Zeus (*Nub. 380-1*)[6]. The verb that student – Strepsiades uses on the next line is clear: ‘*μ’ ἐδίδαξας*’ (‘you taught me’).

In another part of the play (*Nub.1285* ff), Strepsiades tries to confuse one of his creditors, Amynias, who comes in order to protest about Phidippides’ debt to him, trying to collect the interest of his money at least. Strepsiades uses the term ‘*τόκος*’ (=interest) with its double meaning: it means the interest of a loan and a child as well. This double meaning can be also found in *Thesmophoriazusae* (*Thesm.843-4*). Strepsiades makes use here of a technique in the terms of a sophistic trick. Phidippides uses a similar trick, after attending Socrates’ ‘School’, by explaining to his father that he should not be afraid of the last day of the month (‘*ἕνη τε καὶ νέα*’), when he is going to be impeached at the jury paying the essential deposit, because it is not about one day, but two days (‘*ἕνη*’ – ‘*νέα*’) (*Nub.1178ff*).

Socrates becomes upset with the fact that uneducated Strepsiades cannot understand the importance of the ‘real’ language nor the immediate connection between experience and the ‘*ἔτυμον*’ (=original meaning) of the words. Socrates, in **Clouds** of Aristophanes, believes that the language is inherent to mankind and he expresses this belief in many parts of the play. In *Nub.766-8*, Strepsiades needs three whole lines in order to describe glass: *‘Have you ever seen this stone in the chemist's shops, the beautiful and transparent one, from which they kindle fire?* While teacher – Socrates responds to him with a simple definition: *‘Do you mean the burning-glass?*’

In *Nub.660*, the philosopher/sophist asks Strepsiades to cite some quadruped male animals. Student/Strepsiades refers to the rooster (‘*ἀλεκτρυών*’), amongst others, which is used to define both the female and the male and Socrates

4 Poetae Scenici Graecorum, Bothe, Lipsiae, Sumtibus librariae Hahnianae, 1830.

5 See Empedocles, fragmenta 31 B 35. 3-4, ‘*σφαίρος-δίνος*’, with Wright’s comments (1995:206-7)· Herodianus 2.911.7-9 Lentz: ‘*…και γαρ Δίς και Ζήν και Δήν και Ζάς και Ζής παρά Φερεκύδει κατά κίνησιν ιδίαν*’ *κ.α.*

6 We suggest that Aristophanes is inspired by Prometheus in chains of Aeschylus. Oceanides of that tragedy are Clouds here, the ‘δῖος αἰθήρ’ (Αισχ. Προμ. Δεσμ. 88) which is invoked by Promitheus after the introduction of the homonymous tragedy becomes ‘Δῖνος αἰθέριος’ (Aristoph. *Nub.380*) here, which causes the thunder of Clouds and many others, which is not needed to be cited in this survey.

corrects him, teaching him to call '*ἀλέκτορα*' the male one and '*ἀλεκτρύαινα*' the female one: 'Socrates: *Do you see what you are doing? You are calling both the female and the male alektryon in the same way*' (see: PEPPLER, 1918: 179; CHANTRAINE-MEILLET, 1932:295; CHANTRAINE, 1933:107-9; FRAENKEL, 1955:42-5). Student – Strepsiades makes the same mistake in Nub.667 as for the "*κάρδοπον*" (=trough) and '*καρδόπην*' (Nub.678), as well as in Nub.672 with the (homosexual) 'Cleonymos' who — according to Aristophanes' Socrates — should have been called 'Kleonyme' (in Nub. 680). In addition, it happens again with '*Amynias/ Amynia*' (in *Nub. 686*) who did not serve his army duties etc. It looks like that Aristophanes' inspiration here is philosopher Protagoras and his first attempt to edit a grammar manual (Protag. 80 A 27 [= Aristot. Rhet. i407b6-8; Aristot. Poet. 1458a8-17), see: ROSENSTRAUCH, 1961:50-2), in which he criticizes Homer about the use of genres (grammatically; see: WACKERNAGEL, 1928:4-5 and WILLI, 2006). It is worth mentioning that — by some kind of irony — one of historical Socrates' last words before drinking the hemlock was '*ἀλεκτρυόνα*'(=*alektryon*, the female rooster) (Pl. Phaed. 118a).

3) Socrates' 'Thinkery'

In the beginning of the play, Strepsiades makes a pun with the alliteration of the words *ἄνδρες* (men) and *ἄνθρακες* (coal), in order to convince him to join Socrates' School (*Nub. 97 ff*). In order to collate the learning procedure at that school with something of the common experience, he compares it to a vaulted oven that closes with a cap ('*πνιγεὺς*'): He claims that Socrates' Thinkery ('phrontisterion', *Nub.94*) is '*ψυχῶν σοφῶν*' (a place of wise souls) where men who study the sky and change other people's minds inhabit ('*ἀναπείθουσιν*'). This place is like a vaulted oven with a cap (that includes the wise men), while the others are just coal(s) ('*ἄνθρακες*'). They teach you to win in words for both the Just and the Unjust Cause ('*λέγοντα νικᾶν καὶ δίκαια κἄδικα*'), under the circumstance that you pay them ('*ἀργύριον ἤν τις διδῷ*') (*Nub.94-9*), despite the fact that Socrates considered the teaching for money equal to the corporal prostitution.

Sophist- Socrates in **Clouds** and his students reside in Thinkery, in a place of study/survey/care/thinking (see GOLDBERG, 1976)[7]. In the dictionary of Platonic philosophical terms[8], '*φροντίς*' (care) is the cogitation, the thinking (cogitatio) and the care. The solicitousness (sollicitudo) in the way that is expressed in Modern Greek ('cura' and 'curia' in Latin): '*ἐκείνοις..ἴσως οὐδὲ εἷς περὶ τούτου λόγος οὐδὲ φροντίς*' (Pl. Phaed. 101*E*). Someone has to take care of the matters of soul ('*τῆς ψυχῆς ὅπως ὡς βελτίστη ἔσται οὐ ἐπιμελεῖ οὐδὲ φροντίζεις*', *Pl. Apol. 29E*), while '*φροντιστής*' (indagator) is generally the researcher: '*τά τε μετέωρα φροντιστὴς καὶ τὰ ὑπὸ γῆς ἅπαντα ἀνεζητηκώς*' (Pl. Apol. 18B). '*Φρόντισμα*' is the object

7 William Arrowsmith's established the term "Thinkery" in American English translation .

8 Astius Fridericus D. (1838). **Vocum Platonicarum**, Lipsiae, Libraria Weidmanniana.

of thinking, what someone thinks a thought. The term 'phrontisterion' is being used by Philostratus the Athenean[9] (Apoll Tyan. Vita. VA 350), in order to mention a commune way of living, where students learn, study, etc. Nevertheless historical Socrates' as it is well-known, used to teach in the Agora, in Gymnasia, in houses that was invited, in symposiums etc. and never in a private school.

Socrates in **Clouds** is being called as '*φροντιστής*' (someone who thinks deeply and a lot), on the terms of the comedy — poetic text and definitely ironically. It is worth mentioning that the noun *φροντίς*[10] appears seven times in **Clouds** (*Nub.137, 229, 233, 236, 740, 762, 951*) to point out the thinking / survey (Burnet, 1924:76) and only four times more in all the other Aristophanes' saved plays (WILLI, 2006); furthemore in these four times it is used by the Chorus to mention the care, concern and not the thinking — study. Aristophanes in **Clouds** calls Socrates and his students as '*μεριμνοφροντισταὶ*' (=minute philosophers, noble, in *Nub.101*), because '*μέριμνα*' is conceptually similar to '*φροντίδα*' (=care). Uneducated Strepsiades behaves '*ἀπεριμερίμνως*' (=carelessly) by brutally kicking the door of the Thinkery. For that reason, the student who opens the door to him inveighs him by calling him '*ἀμαθής*' (uneducated) (in *Nub.135-136*).

When (in *Nub. 217*) Socrates appears inside the Thinkery, Strepsiades sees him hanging ('*οὐπὶ τῆς κρεμάθρας*'): 'I am walking in the air, and speculating about the sun' (=*ἀεροβατῶ*[11] *καὶ περιφρονῶ τὸν ἥλιον*', Nub.225-6), in contrast to some of his students who saw before 'investigating the darkness of the underworld' ('*ἐρεβοδιφώσιν ὑπὸ τὸν Τάρταρον*'). Strepsiades understands '*υπερ-φρονώ*' instead, which leads him to think that sophist — Socrates despises of Gods, while the latter studies, surveys, deals with solar issues. Socrates responds to him as a teacher : *'For I should not have rightly discovered things celestial if I had not suspended the intellect, and mixed the thought in a subtle form with its kindred air.'* (*Nub.227-30*). The proper examination goes along with the meaning and the care, and mortal Strepsiades is skill-less and uneducated as we saw previously when he knocked powerfully and kicked the door. On the same way, Socrates will inveigh Phidippides as well ('*νηπύτιος*', Nub. 868), which is a synonym for '*νήπιος*' (=infant, but also fool and uneducated) and is used only once by Aristophanes at **Clouds**. Infants are people before the given knowledge of (using) fire at *Prometheus Bound* of Aeschylus. Infants are also Ulysses' comrades who ate the oxen of God — Sun at Homer's *Iliad* etc.

Strepsiades is introduced to the Socratic Thinkery (*Nub. 254-274*), in parody of introduction ceremonies, the '*ψυχῶν σοφῶν*' (=of wise spirits. *Nub.94*), which combines elements from the teaching of Pythagoras (WILLI, 2006),

10 Apart from Empedocles' fragmenta it does not appeared in pro-socratic philosophy. For the term see ancient Greek grammatology Aesch. Ag. 912; Soph. Oed. T. 67; Eur. Hip. 436.

11 Perhaps Aristophanes borrows and transforms a term from pythaghorean philosophy : '*αἰθροβάτης*' (the one who walks onto the air), which is the surname of Avaris, a student of his (Iambl. Pyth. Vita 135-6).

9 Flavii Philostrati Opera (1870), Vol 1. Philostratus the Athenian. Carl Ludwig Kayser. in aedibus B. G. Teubneri. Lipsiae.

Empedocles' poetry and other verbal shapes that were familiar but unsaid in the society of Athens [see MEAUTIS (1938:92-7); Dover[12] (1968:130-33), Adkins (1970:13-24)]. He sits at 'sacred couch' (*ἱερόν σκίμποδα*) and wears 'chaplet' (*στέφανον*', *Nub.254-6*), which is what happens exactly to all the new students of this aristophanic 'School' etc.

12 Meautis G. (1938), **La Scene de l'initiation dans les 'Nubes' d' Aristophane**, RHR 118.

4) Teaching techniques

In **Clouds** it is crucial that Socrates teaches and Strepsiades cannot learn, contrary to Phidippides who is keener on learning. From the very first moment of Socrates' appearance (*Nub.223*), he starts incessantly to teach, to ask, to question, to doubt, to develop the thinking of Strepsiades. The terms '*διδάσκω*' (teach) and '*μανθάνω*' (learn) can be found widely throughout the play but as certain terms can be found more than *forty times*, while Socrates is on stage until the appearance of Just and Unjust Cause (*Nub.889*). The teacher applies a variety of methods, although this student is described by Socrates as 'uneducated', 'barbarian' (*Nub.492*), '*άπορος*' (=someone who cannot find the path), 'forgetful' (*Nub.629*), raw and difficult to learn (*Nub.646*), rough (*Nub.655*) etc.

Both the basic mental procedures (observation, comparison, generalization, hypothesis, induction, conclusion etc.) and the superior ones (resolving ability, critical – creative thinking etc.) that Strepsiades is capable of are substandard and completely elementary. The lack of general and wide education of the student is more than obvious. However, when he leads his son, Phidippides, to the Thinkery ('learn instead of me'=*ὑπὲρ ἐμοῦ μάνθανε*', *Nub.839*), he says to him that 'you will know yourself, how ignorant and stupid you are' (=*γνώσει δὲ σαυτὸν ὡς ἀμαθὴς*', *Nub. 842*). When he talks to Socrates, he admits that his son is inherently fond of learning ('*θυμόσοφος*'), while he recalls his son's inventiveness at a younger age, due to his imaginary–creative ability and inclination to knowledge (*Nub.877-84*). The educational techniques, though, that sophist — Socrates applies are visible only in his relationship with student — Strepsiades and can be summarized as follows:

- In order to check the level of his student, he tells him that he will examine him in the modus that he (Strepsiades) already has, so that Socrates can be able to know what kind of '*καινὰς μηχανὰς*' will offer to him ('*Come now, tell me your own turn of mind; in order that, when I know of what sort it is, I may now, after this, apply to you new engines.*', *Nub.478-9*).
- He examines him to testify whether he is *mnemonic* or not. Strepsiades, though, responds to him that his memory is selective, and as a result, when they owe him money he can remember it, while when he owes money he forgets it.

- The teacher asks him if *he is inherently learning* (*Nub.485*), but very soon he gets disappointed.
- As an antidote to his student's ignorance, he threatens to punish him (*'μὴ πληγῶν δέει'*, *Nub. 493*), but when Strepsiades answers correctly, he rewards him (*Nub. 773*).
- Socrates suggests that Strepsiades should find a model of student, so that he can be *diligent and studious* too (*Nub.501-2*).
- When Socrates realizes that his student is not capable of understanding some learning methods (i.e. prosody/versification), he asks him directly to which cognitive / educational discipline Strepsiades would like to be examined (*Nub.656-658*) (learning objective change).
- The Chorus encourages Strepsiades *to concentrate* fully on the problem and when he comes to a dead-end (*'ἄπορον πέσῃς'*) to change to another 'meaning' (*Nub.705*), while Socrates advises that he should rest for a little and examine it again, in case of a dead-end thought (*Nub.743-745*).
- To distribute the parts of the problem (*'σχάσας..κατὰ μικρὸν'*), by dividing (*'ὀρθῶς καὶ σκοπῶν'*, *Nub. 740-2*).
- Not to think innerly on his own, but to express his thoughts loudly (*Nub.763-764*).

It is obvious from a careful listing of the lines and verses in **Clouds**, that Aristophanes uses the terms 'learning' and 'teaching' nearly throughout the whole play. However, there are some general educational principles applied by Aristophanes' Socrates, some of which are:

i. *Dialectic.* Of course it is a bad imitation of the paradigms we have from the platonic dialogues, teacher — Socrates, though, instructs student — Strepsiades via questions and answers, advising that he should think carefully before responding.
ii. Indifference for comforts and sophistication. Socrates is shoeless and almost blowzy, while the bugs at Strepsiades' blanket intensify the comedy issue.
iii. Obstetric method and practice. Some primary obstetric techniques are being used and some related forms can be found, i.e. the distraction of thought of a student (*Nub.137 'φροντίδ' ἐξήμβλωκας ἐξηυρημένην'*), who was interrupted while thinking due to the noise, that Strepsiades made by kicking the door. Socrates, like a midwife, helps in the birth of new Ideas, and if this procedure discontinues, then the encapsulated thoughts become aborted.
iv. Resolving procedure. Socrates advises his student that he should stop and start again, following another path, if a searching method or a thought leads to a dead-end.

v. Rhetoric tricks. Especially by examining the original meaning of each word and the complexity of language.

vi. Arguing about the traditional deities. Socrates refuses to accept that Zeus runs the world and believes that this happens because of other impersonalized powers of nature, which sometimes are taken from the previous poetic – scientific achievements (i.e. Empedocles).

vii. Almost all the so called scientific beliefs of his time (astronomy, meteorology, language, geography, etc.) are being argued and examined again. Besides the comedy element / issue / thing, it is useful to keep on insisting on the searching procedure which reveals the truth.

viii. Criticism on both the despotic and the non-despotic education of his time. The former leads the elderly to violence against the younger and the latter vice versa.

5) Conclusion

The Agon between Just and Unjust Cause that occurs in a central scene of the play (*Nub.950 ff.*), represents the struggle between two worlds and two educational methods: On the one side lays the old, traditional, the classic past one along with the severeness and the latter morality of the Just Cause. On the other side, there is the innovative / new perspective of the Unjust Cause which features the learning of the sophistic art, the downgrading of severeness, the focusing on physical exercise and the enjoyment of pleasures. The poet, despite being conservative (in his beliefs), he will refer to that issue sometime during the play, criticizing both of them. He is interested, though, in Education (*Nub.961*), even in this corrupted form, as it is this intentional practice of sophistic tricks taught by the principal — Socrates in Thinkery" — School. So the scene when Socrates delivers the son (Phidippides) to his father (Strepsiades) could have happened in any place around the world, anytime, since the establishment of the teacher's role:

STREPSIADES

'..And tell me about my son, if he has learned that cause, which you just now brought forward...' [1148]

SOCRATES

'He has learned it. [1150]

STREPSIADES

'O child! O son! Come forth from the house! Hear your father!' [1165]
O my dear, my dear!

SOCRATES
Take your son and depart..

STREPSIADES
Oh, oh, my child! Huzza! Huzza! How I am delighted at the first sight of your complexion! [1170]

Is there any Athenian who would not like to have a teacher – sophist like Socrates, who can teach him the art of rhetoric, how to speak properly, how to convince other people with real arguments (or even quibbles), how to come through creditors, prosecutors, etc? Strepsiades after his brief attendance at Socrates' "Thinkery" School, he does not manage to learn anything, apart from some sophistic tricks. Nevertheless, when he wants to persuade his son to join these lessons at this School, he gives him some piece of advice: '*ὁρᾷς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;*' (*Seest thou, then, how good a thing is learning? Nub.826*). Phidippides, Strepsiades' son, even though (he) seems to have graduated as a capable of sophist, the only thing that he manages to do by using this knowledge, is to show extreme disobedience and mistreatment against his father even to the point of exercising violence. Father — Strepsiades reacts in definite way: He burns the "Thinkery" – School of Socrates, because – to his view — what is being taught there does not consort with the morality of the average Athenian citizen.
As for the general purposes of knowledge, the teaching at the sophists' "Thinkery" School *failed completely*. The regularity of the drama that has been distorted, because (in Hermes words) sophist — Socrates and his students ('*τοὺς θεοὺς ἠδίκουν*', Nub.1509) were unfair to Gods, is now restorted innerly. This is a sufficient reason for Aristophanes to abolish a school of blasphemous sophists. Perhaps this idea was so well–spread amongst the ancient Athenians that (co-) led to the sentence of historical Socrates. The poet who mocked everything in the 423 B.C. in Athens, the poet of **Frogs**, who at the most crucial moments decides to bring back to life Aeschylus and the values he represents instead of modernist Euripides, chooses to burn the sophist Thinkery–School in **Clouds**. He visualizes of a city which needs the traditional, moral values instead of the sophistic art at its basis. This educational choice of Aristophanes seems to represent specific idealistic and political choices, which were well–spread in Athens of the 5th century B.C.

Bibliography

Adkins A.W.H. (1970), **Clouds, Mysteries, Socrates and Plato**, Antichthon 4.
Astius Fridericus D. (1838). **Vocum Platonicarum**, Lipsiae, Libraria Weidmanniana.

Baxter, Timothy M. S. (1992). **The Cratylus: Plato's Critique of Naming** (Philosophia Antiqua, 58). Leiden, New York, and Cologne.

Burnet J. (1903) (ed.) Plato. **Platonis Opera**, Oxford University Press.

Burnet, J. (1924). **Plato's Euthyphro**, Apology of Socrates and Crito (ed. with notes). Oxford.

Colvin, Stephen (1999). **Dialect in Aristophanes and the Politics of Language in Ancient Greek Literature**. Oxford.

Dover, Kenneth J. (1968). Aristophanes: **Clouds** (ed. with introd. and comm.). Oxford.

Dover, Kenneth J. (1972). **Aristophanic Comedy**. Berkeley and Los Angeles

Dover, Kenneth J. (1993). Aristophanes: **Frogs** (ed. with introd. and comm.). Oxford.

Duranti, Alessandro (1997). **Linguistic Anthropology**. Cambridge.

Ehrenberg, Victor (1962). **The People of Aristophanes: A Sociology of Old Attic Comedy** (3rd edn.). New York.

Flavii Philostrati Opera (1870), Vol 1. **Philostratus the Athenian**. Carl Ludwig Kayser. in aedibus B. G. Teubneri. Lipsiae.

Funghi, Maria Serena (1997). **The Derveni Papyrus**, in Andre Laks and Glenn W. Most (eds.), **Studies on the Derveni Papyrus**. Oxford, 25-37.

Goldberg, Sander M. (1976). **A Note on Aristophanes** '*φροντιστήριον*' CPh, 71:254-6.

Hicks R.D. (1972). **Lives of Eminent Philosophers**. Diogenes Laertius. Cambridge. Harvard University Press. (First published 1925). X

Hudson, R. A. (1996). **Sociolinguistics** (2nd edn.). Cambridge.

Janko, Richard (1997). **The Physicist as Hierophant: Aristophanes**,

Kechagias, C. (2006). **Operational principles and Social structure of the Greek culture**. Athens: Atrapos

Kechagias, C. (2009). **On the nature of position**. Athens: Herodotos

Κεχαγιάς Χ. (2016). Αμοιβαιότητα και ανταπόδοση, μορφές και οι απαρχές της Φιλοσοφίας της Παιδείας, *ΗΩΣ*, *τόμος* 4, *τεύχος* 2.

Koster, W. J. W. (1975). **Prolegomena de comoedia**. Fasc. IA, Prolegomena de comoedia. Groningen.

Lucas, D. W. (1968). Aristotle: **Poetics** (ed. with introd., comm., and appendixes). Oxford.

Mota, M. (2015). **Comic Dramaturgy in Plato: Observations from the Ion**. In Gabriele Cornelli (ed.), Plato's Styles and Characters: Between Literature and Philosophy. De Gruyter. pp. 157-172 (2015)

Mpampalis, Th. (2014). Από την αγωγή στην εκπαίδευση: Επισημάνσεις στην εξέλιξη της παιδαγωγικής επιστήμης. Αθήνα: Διάδραση

Mparalis G. (2001), **Η ικανότητα μαθηματικοποίησης και επίλυσης προβλήματος από τους μαθητές Β' και Γ' Γυμνασίου**, Ευκλείδης Γ', εκδ. Ε.Μ.Ε, Αθήνα, τεύχος 56, σελ. 20-36

Nakas, A.; Magoula, E. & Kapothanasi, A. (2010). **Η ομοηχία στη νέα ελληνική: ορολογία και τυπολογία**. Μελέτες για την Ελληνική γλώσσα. Πρακτικά της 30ης ετήσιας συνάντησης του τομέα Γλωσσολογίας του Τμήματος Φιλολογίας του Α.Π.Θ. Θεσσαλονίκη, 436-449

O'Hara, James J. (1996). **True Names:** Vergil and the Alexandrian Tradition of Etymological Wordplay. Ann Arbor.

Peppler, Charles W. (1918) **Comic Terminations in Aristophanes: Part V**. AJPh 39:173-83.

Poetae Scenici Graecorum (1830), Bothe, Lipsiae, Sumtibus librariae Hahnianae.

Saville-Troike, Muriel (1989). **The Ethnography of Communication: An Introduction** (2nd edn.). Oxford and Maiden, Mass.

Seaford R. (2003), **Reciprocity and Ritual**, MIET, Athens.

Smyth H.W. (1926). **Aeschylus.** Aeschylus, with an English translation by Herbert Weir Smyth, Ph. D. in two volumes. 1. Prometheus. Cambridge. Cambridge, Mass., Harvard University Press; London, William Heinemann, Ltd.

Socrates and the Authorship of the Derveni Papyrus'. ZPE 118: 61-94.

Tzani, M., and Kechagias, C. (2009). **The Guide and the Mentor**. In: Meri M. "Promoting Teacher Education-From Intake system to teaching practice", (pp. 35-46), Faculty of Education in Jagodina

Van der Eijk, Philip J. (1997). **Towards a Rhetoric of Ancient Scientific Discourse: Some Formal Characteristics of Greek Medical and Philosophical Texts** (Hippocratic Corpus, Aristotle), in Egbert J. Bakker (ed.), **Grammar as Interpretation: Greek Literature in its Linguistic Contexts** (Mnemosyne Suppl. 171). Leiden, New York, and Cologne, 77-129.

Vitarum Scriptores Graeci minors, (1845) Βίοι Κωμικών, Αριστοφ. Βίος, βιβλ. Δ', 54-57, edidit Westermann, Brunsvigae.

Vrettos, I. (2005). **Theories Agogis**. Vol. 1. Plato, Comenius, Rousseau. Athens.

Willi, A. (2001). **The Languages of Aristophanes: Aspects of Linguistic Variation in Classical Attic Greek**. D.Phil, thesis, Oxford.

Willi, A. (2002). **The Language of Greek Comedy: Introduction and Bibliographical Sketch**, in Andreas Willi (ed.), The Language of Greek Comedy. Oxford, 1-32.

Wright, M. R. (1995). **Empedocles: The Extant Fragments** (ed. With introd., comm., concordance, and new bibliography). London and Indianapolis.

DRAMATURGIAS

No. 7, 2018

ISSN: 2525-9105

LADI Laboratório de Dramaturgia e Imaginação Dramática

20 ANOS (1998 - 2018)

Sumário

Dossiê Dramaturgia e Tradução

Documenta

Huguianas

Textos e Versões

Ideias e Críticas

Orchesis

Musicografias