From "Discipline and Punish" to the Necessity for the Establishment of Greek Theatre: A Political Study of the Formation of Theatre Spaces in Ancient Greece Based on Michel Foucault's Ideas

Payam Foroutan Yekta

Abstract—The formation of theatre in ancient Greece and the different reasons and arguments about it are still left as an interesting case of discussion, and the origin of the Greek drama is usually sought in the Dionysus Festival. One fundamental element for the transformation of ritual into theatre was the establishment of theatre or places specifically used for performing Greek drama. Despite the theories of social Darwinists in the field of theatre historiography, the present study takes as its point of departure the hypothesis that the procedure of the transformation of Dionysus rituals to theatre has not been an evolutionary one. Our arguments will be based on Michel Foucault's theory in his seminal book Discipline and Punish, where he holds "power" to be always aiming at the regulation of formless and unpredictable masses in order to predict their movements and behaviours. Thus, it could be argued that by founding theatra, in less than two centuries, Athens's political system has transformed the primitive, violent and chaotic Dionysus rituals, turning them into theatre in order to control the society as much as possible.

Keywords—Dionysus Rituals, Greek Drama, Theatron, Michel Foucault, Discipline and Punish, Political System.

I. INTRODUCTION

THEORIES on the development and evolution of performance spaces and theatres in ancient Greece are divergent and varying. These theories are usually dependent on the formation and development of Greek drama, hence considered in light of it and with it. Thus, Greek drama is often referred to as a way to understand the formation and development of theatron in ancient Greece. Accordingly, various theories have been developed, each having its own proponent. The very first group of theories in this vein might be the one belonging to the so-called "Cambridge Anthropologists" such as Gilbert Murray (1866-1957), Francis Cornford (1874-1943), and Jane Ellen Harrison (1850-1928). These thinkers follow a kind of social Darwinism, claiming theatre to have emerged from rituals. However, the approach of such anthropologists has been questioned recently, hence undermined: "The assumption that it is possible to find a single origin of "theatre" is in itself a problematic proposition. Theatre is not one "thing," but rather a complex set of human communicative activities" [23]. On the other hand, performers and theorists such as Richard Schechner (1934-) and Euginio Barba (1936-) have supported Shamanism and its ritualistic or theatrical traditions in searching for the origins of theatre. In opposition to the latter group, Eli Rozic emphasizes that, "theatre and ritual are different types of human activity" [23]. Finally, Oscar G. Brockett (1923-2010) points out the fact that most historians and critics consider rituals as *one* origin among other origins of theatre, and not the one and only origin: "They assumed that societies that had evolved such autonomous arts as theatre were superior to those in which the arts had not been separated from ritual" [2]. Hence, one could assume the middle ground like Brackett and consider rituals as one element among others in the formation of Greek drama. Nevertheless, when considering the development of rituals into drama – specifically in case of the performance space – one should take into account various aspects and elements. Ancient Greece rituals were deeply intertwined with different Greek festivals. Greek festivals were considered as manifestations of mysterious rituals and worshiping of Gods, Goddesses and heroes, consisting of stages such as: "processions, sacrifices, and athletic and musical performances, often organized as contests (agōnes)" [12]. Among the above-mentioned rituals, sacrificial rituals are one the key parts of the festivals, described for the first time be Homer as a ritual in which, "On the morning when Odysseus decided to fight and kill the suitors, the city was preparing a festival of Apollo: heralds led the sacred hecatomb through town, and the citizens assembled in the grove of far-shooting Apollo" [12]. Most theories and analyses about these rituals mention one single place/space. In other words, processions of sacrificial rituals always led to one definite, single end point; this end point being the place where citizens were led to at the end of the rituals. "It began with a Pompe, a procession, even a small one, which escorted the animal to the altar" [14]. The altar was the end point of processions of sacrifice rituals. This was a specific place/space around which citizens would gather at the end of the rituals in order to watch the height of the festival. The altar could be considered as the only common element between the time when rituals would take place during festivals and the formation of theatre. It should be noted that in tragic performances and pieces a scapegoat was usually sacrificed in the theatron's altar (this very commonality could be seen as a reason to consider the theatron as emerging from the heart of sacrificial rituals). The

Payam Foroutan Yekta is Assistant Professor, Department of Performing Arts, University of Tehran, Iran (e-mail: payamforoutan@ut.ac.ir).

World Academy of Science, Engineering and Technology
International Journal of Humanities and Social Sciences
Vol:16, No:10, 2022

current research focuses on this development and evolution of "the performance space: from ritual to theatre". To achieve this aim and in agreement with those scholars who do not support an evolutionary theory regarding the formation of theatre, we have referred to Michel Foucault's theories on the concepts of discipline and punish in order to come to the conclusion that the origins and reasons for the development and expansion of Greek theatre is only partially to be found in rituals, and more specifically, it could be found in the necessity to establish order, implement power, and apply political and social control in the performance of these rituals. The present text views the formation and development of theatre as a political, strategic necessity, planned and designed for a specific purpose in the short run. This article has a view opposed to evolutionary theories.
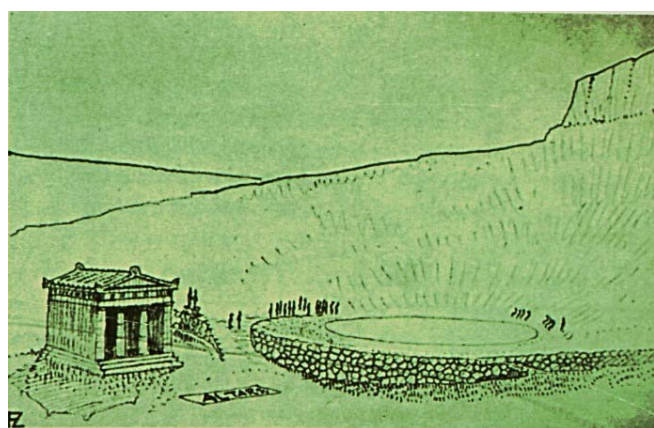

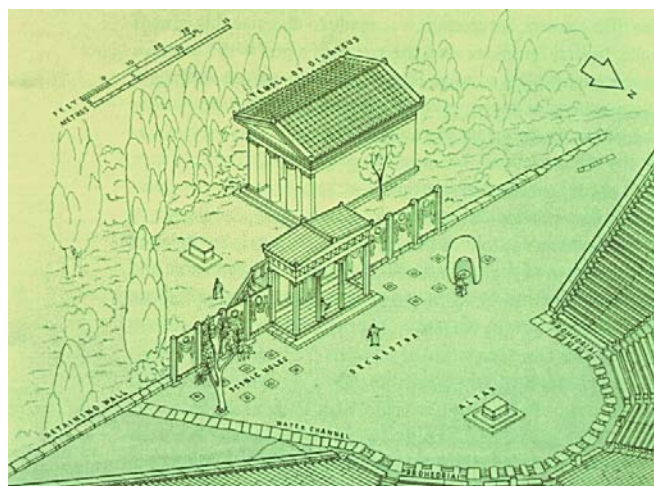Fig. 1 A depiction and reconstruction of the oldest temple and orchestra in Dionysus area, Eleutherus, Athens [2]

Fig. 2 A reconstruction of Dionysus theatre in Athens, second phase, [2] (Note the altar located between the audience and the orchestra)

II. Ritualistic Festivals: A Social Chaos

All ancient cultures have had various rituals and festivals composed of different parts and elements. These rituals and festivals were usually held as homages and tributes to or worshiping of Gods, Goddesses, heroes, seasons and natural elements. In many of these rituals, the established order would temporarily be disturbed and social norms were replaced with anomalies. The height of these rituals was usually the sacrifice of a human or an animal: "The Kamilaroi of New South Wales ate the liver as well as the heart of a brave man to get his courage. In Tonquin also there is a popular superstition that the liver of a brave man makes brave any who partake of it. With a like intent the Chinese swallow the bile of notorious bandits who have been executed. The Dyaks of Sarawak used to eat the palms of the hands and the flesh of the knees of the slain in order to Steady their own hands and strengthen their own knees. The Tolalaki, notorious head-hunters of Central Celebes, drink the blood and eat the brains of their victims that they may become brave. The Italones of the Philippine Islands drink the blood of their slain enemies, and eat part of the back of their heads and of their entrails raw to acquire their courage." [7] However, "There is no comprehensive history of festivals in Greece and Rome [and] Historians of Greek religion, from Mommsen to Parker, have concentrated almost exclusively on Athenian festivals" [7]. The central element of all these festivals was the sacrifice ritual. Other elements and parts such as dance, music, religious ceremonies, worshiping, athletic competitions and oblations were affected by and formed around the sacrifice ritual: "The central act in the worship of the ancient Greek heroes was sacrifice. Many other actions were also performed… but they were all, to some extent, connected with sacrifice" [4]. The sacrifice would begin with a procession in which many citizens would participate, while the flamens would lead the animal to the altar. With the arrival of the public and when the oblation animal was put in the right place in the altar, "the women raise a high piercing cry, (Ololyge), during which the victim was quickly stunned with a blow of axe before the officiant opened the artery in the neck with the sacrificial knife. Ogden supports Burkert's deduction that the women's scream marked the emotional climax" [14]. This exemplary sacrifice ceremony was performed in all Greek festivals. Yet, many Greek and Roman rituals would not end at this point; during these rituals various kinds of disorder, debaucheries, social chaos and the like would happen to their extreme possible extent.

An instance of this could be the Saturnalia: "feasting and revelry and all the mad pursuit of pleasure are the features that seem to have especially marked this carnival of antiquity, as it went on for seven days in the streets and public squares and houses of ancient Rome from the seventeenth to the twenty-third of December" [7]. The chaos caused by these carnivals and festivals would normally disturb the social order, bringing with it problems for the polis. During the Dionysus festival, the citizens of Athens considered revelry, debauchery and crazy pleasures as their natural right. They saw this as a common lifestyle in these days. "Many peoples have been used to observe an annual period of license, when the customary restraints of law and morality are thrown aside, when the whole population give themselves up to extravagant mirth and jollity, and when the darker passions find a vent which would never be allowed them in the more staid and sober course of ordinary life. Such outbursts of the pent-up forces of human nature, too

World Academy of Science, Engineering and Technology
International Journal of Humanities and Social Sciences
Vol:16, No:10, 2022

often degenerating into wild orgies of lust and crime, occur most commonly at the end of the year" [7]. In order to render these violent rituals of ancients normal or ordinary, René Girard has argued for the sacrificial crisis, claiming that, "pre-modern societies were afflicted by "sacrificial crises', in which an escalating violent act could be eliminated only if it transformed into unanimous violence, the sacrifice of one victim whose death will not produce reprisals. This matter was common in Festivals" [16]. Hence, in these ancient societies, violence, debauchery, and social chaos in the days of carnivals and religious rituals had become a social and public norm acceptable to everyone. This was a kind of anomaly and crisis only becoming a norm through collective acceptance.

In ancient Greece various carnivals and festivals were held with similar characteristics and elements. One of the most important rites was Eleusinian Mysteries, specifically the Greater Mysteries, a rite held once a year in September and October. In these eight-day long ceremonies all citizens, including women and slaves were allowed participation. On the fifth day of the Greater Mysteries, the rites reached their apex, hence the rise of chaos, disorder and displacement of social ranks in its most extreme and violent form: "Toward the end of the afternoon the procession crossed a bridge over the Cephissus, where masked men hurled insults at the most important citizens" [5]. One remarkable feature of these rites and rituals was the displacement of social ranks to the extent that Frazer asserts that in Saturnalia the slave would replace the master, the latter being at the former's service, the slaves enjoying not only freedom but also power and control [7].

Among ancient Greek ceremonies and rites, one of the most common and significant ones which have an indispensable connexion with the formation and development of theatre, was the festival of Dionysus, called The Dionysia. This festival was established in sixth century B.C by Pisistratus tyrant of Athens and "By the fifth century BCE, it had become a major Greek festival, second only to the Olympics. The city of Athens came to a standstill: Shops were closed, business and government took a holiday, even wars ceased" [2]. However, the Dionysia was not solely composed of performances or theatre pieces, and had different parts such as sacrifice rituals, drinking celebrations and a festival deeply connected with experiences such as drunkenness, ecstasy, madness and debauchery. "What Dionysus offered his worshippers was intoxication and/or ecstasy, two elements contrary to self-control. However, the Greeks believed that they were blessings from the god, if they did not get out of hand" [3]. The Greek were intimately acquainted with the concept of "madness" or "mania". For instance, if we refer to the tragedy of Heracles by Euripides, then we have the protagonist or the hero maddened by Hera; or in Sophocles' Ajax, the Goddess Athena maddens the hero of this Trojan War. The interesting point is, yet, that by way of Corybants and their dance, this extreme madness was compared by the Greek to Dionysus, the only cure for it being a kind of initiation ritual [5]. On this ritual, deeply intertwined with the world of performance and theatre, comments Eliade: "During the ceremony (telete), possessed by the god, he played "the bacchant and the madman." In all probability this refers to a procession in which the initiates, "under the empire of the god," let themselves be carried away by a frenzy which the onlookers, as well as those who were possessed, considered to be "madness" (mania)" [5]. The festival of Dionysus was composed of elements and aspects which were in substantial connexion with ecstasy and madness (mania), offering the worshipers a world of extraordinary and unbelievable miracles. "Springs of wine gush from the ground, thursoi drip with honey, vines spring up in minutes and bear fruit" [17].

One rich resource for the details of Dionysus festivals is *The Bacchae* tragedy by Euripides; despite the fact that recent studies have proven this tragedy to have provided a picture of these festivals not entirely compatible with their reality [3]. Nevertheless, Eliade argues that, "this masterpiece of Greek tragedy is … the most important document concerning the Dionysius cult. The theme "resistance, persecution, and triumph" here finds its most brilliant illustration" [5]. Euripides has with clarity and distinctness depicted the madness and actions of Dionysus worshipers. This was a kind of servility and submissiveness which began with ecstasy and went on to Sparagmos (ripping and dismemberment of a victim), Omophagia (the eating of raw flesh), and finally copulating with Dionysus or his worshipers [5]. In *The Bacchae,* Euripides literally depicts a "battle field" [22]. This is a battle between Dionysus and the citizens of Thebes, a battle between men and women, between various social classes, between the moral and the amoral, madness and sanity: "The description of the Dionysian madness when it comes in touch with the women of Thebes by a simple observer is not a simple description of the maenadism of the Dionysian religion, which was organized and controlled as it was presented in the parodos of the play, but the «black maenadism», sent as punishment to those who were most respectable in the city" [3]. The killing and ripping of Pentheus by women worshipers of Dionysus in order to satisfy their God and master is one the most shocking pieces in the history of dramatic arts. All this, while Euripides uncovers the essence of Dionysus rituals and rites in a concise form in the following piece:

> Pentheus: Just when I happen to be outside this land,
> What do I hear? New evils! Women leave
> Our houses for bogus revels ("Bakkhic" indeed!),
> Dashing through the dark shade of mountain forests
> To honor with their dancing this new god,
> Dionysos—whoever he maybe—
> And right in their midst they set full bowls of wine
> And slink into the thickets to meet men there,
> Saying they are maenads sacrificing) [6]

Hence, the Athenian social system, as a metropolis growing rapidly – at least in a certain period – was faced with a ritual fundamentally based on chaos and social disorder. As a result, theatre turned into a means for controlling the society, putting it back into order and at the service of democracy and politics. "Athens is unique in human history in having moved within not much more than two or three centuries from a primitive tribal existence to the highest state of civilization. In the history of the theatre this meant that Aeschylus was able to write the Oresteia, consciously celebrating this very emergence of his people from

World Academy of Science, Engineering and Technology
International Journal of Humanities and Social Sciences
Vol:16, No:10, 2022

primitive anarchy" [10].

III. Greek Theatre, Foucault and Social Order

A study of Athens's political history reveals to us that in a certain period of time, the politicians and influential figures of the city began making substantial reforms in the social and political system of the city. One major reform consisted in the revision of *Draco laws*; the set of laws remarked explicitly by Plutarch. These laws, according to Demades, "Draco's laws were written not with ink, but with blood" [20]. It does indeed seem that Draco's laws were written for a ritualistic society which had, since long, been passionate about violence and had internalized it. Kitts emphasizes such passion and interest, asserting: "The theme of violence and its impact has preoccupied audiences at least since our ancient Near Eastern epics, hymns, treaties, and cursing texts, some traceable to at least the third millennium BCE or even earlier" [19]. Athens's political system, from fourth century B.C to sixth century B.C went through fundamental transformations on the basis of personal and individual freedom and the expansion of civil rights. These rights consisted of: "equality at birth (isogonia) and equality of political rights (isonomia), of speech in political assemblies (isegoria) and of power (isokratia)" [18]. The reforms of the political and social system of Greece began with the Athenian statesman and lawmaker, Solon (558-638 B.C), who, "began enacting important social reforms, e.g., abolishing slavery for debt, eliminating birth rights and government by divination and forming a Council of 400 citizens" [18]. It seems that Solon has paid attention to the rites, ritualistic system and its ceremonies. These were ceremonies which interrupted the social order and displaced the civil classes. Some of the laws in Solon's constitutional reforms were regulations such as: prohibition of dishonouring sacred issues or temples, the prohibition of the presence of women in farms, funeral ceremonies, sacrificial rituals and the like, prevention of the immoral actions normally taking place in these ceremonies, preventing women from scratching their faces or hitting themselves during such ceremonies [20].

In order to develop itself, the civil and political system of Athens was in need of giving some order to all social aspects of life, especially rituals and ceremonies. This was needed, since these rituals were the manifestation of absolute chaos, violence and displacement of social classes and roles. In order to do so, the first step to take was establishing some order by controlling "groupings of individuals". "[discipline] arrests or regulates movements; it clears up confusion; it dissipates groupings of individuals wandering about the country in unpredictable ways" [8]. Hence, "agitations, revolts, spontaneous organizations, coalitions – anything that may establish horizontal conjunctions" [8] could be controlled. As a result, power makes use of architecture in order to render horizontal conjunctions of groupings, vertical and in so doing control it. Accordingly, Foucault has shown that space and architecture are never neutral or objective; indeed, they play a major role in the identification and recognition of people, and in the organization of movements in the context of the city. Foucault places architecture within the power system [9].

Foucault believes that in order to establish order, bodies must be distributed and put into circulation in a network of relations [8]. These are bodies which participated in the rituals and ceremonies and the horizontal conjunctions of which disturbed the social order. Foucault distinguishes four techniques in the distribution of bodies:

1. Enclosure, which means "the specification of a place heterogeneous to all others"
2. Quadrillage, or the principle of elementary location
3. The rule of functional sites
4. Interchangeability of elements, as the result of the presence of order [8].

Fig. 3 Dionysus theatre, Athens, Greece [25]

Fig. 4 VIP seats, Dionysus's theatre, Acropolis southern slope, Athens, Greece (photo by: Carole Raddato) [24]

Thus, it could be argued that Greek statesmen and politicians, in pursue of political transformations and in a planned fashion, transformed the worshipers into drama audience. In the process of this transformation, the polis was in need of a space to implement these changes. A specific space, enclosed and hence, a "protected place of disciplinary monotony" would emerge. It should be remarked that "The earliest theatre in Athens was the Theatre of Dionysus. Its earliest phase refers to the late 6th century B.C" [13] (see Fig. 3). In architecture, it is theatron in

World Academy of Science, Engineering and Technology
International Journal of Humanities and Social Sciences
Vol:16, No:10, 2022

the space of which, "each individual has his own place; and each place its individual. Avoid distributions in groups; break up collective dispositions; analyse confused, massive or transient pluralities" [13]. It was hence according to these new collective formations and the principle of quadrillage that the location and placement of audience based on their social class was developed in Greek theatra, forming its own regulations: "In most Greek theatres, seating was carved into the side of a hill with the stage located at the bottom, which meant the audience. Seating arrangements were a reflection of Athenian hierarchy, with the first few rows reserved for officials, foreign dignitaries, and public benefactors and for cultural heroes, such as Victorians generals or athletes" [2] (Fig. 4). Greek theatra turned rapidly into functional places. On the one hand, they led into the necessity of discipline which prevented harmful or dangerous relations among the audience, and on the other, they formed an ideal place for gatherings, rituals and ceremonies and participation in a ritual under full control. We should also remark that the documents of the history of drama and theatre have not mentioned any violent act in the performances [2]. Finally, Foucault's fourth technique mentions "series", an element which contributes to the art of disciplining [8]. Hence, according to Foucault's point of view, the formation of spaces based on discipline leads to favourable results which conforms to the formation and development of Greek theatre (Table I).

TABLE I
APPLICATION OF FOUCAULDIAN ELEMENTS AND CONCEPTS, OUTCOMES OF THE ESTABLISHMENT OF ORDERED SPACES WITH THE FORMATION OF GREEK THEATRE [8]

Result for Theatron Space	Foucauldian Concepts
placement and positioning of performers and audience (worshipers) in the theatron	Fixed Positions Providing
Determination and control of circulation paths to the ceremonies (theatre)	Circulation Permit
Determination of performers' location and different social ranks of the audience by defining certain rows of audience (verticalization)	Individual Segments Carving
Theatron's architecture: various pathways and entrances, their interrelationships, their divisions	Operational Links Establishment
Distancing performers from audience, no intervention from audience in performance (transformation of worshiper to audience)	Places marking and Values indicating
normalization of placements, expectation of obedience from audience as a result of regulations in the long run	Obedience of Individuals Guaranteed
Better economy of expenses of rituals by transforming them into theatre (support from sponsors along with governmental support)	A Better Economy of Time and Gesture Making

One of the most noteworthy achievements of the establishment of theatron was the fundamental transformation in the form and level of participation of rituals' worshipers in the course of ceremonies. While previously worshipers participated directly in the ceremonies, playing an active role in them, in Greek theatre this participation turned into mere presence, observation and watching the performance. The audience is on one side, the ritualistic drama on the other. The audience has no role in or influence on the performance and the course of actions, while all political-religious interpretations are transmitted to them by the chorus. Hence, the political order and control was applied to the audience in two levels or in two ways:

1. In the first order, everything is formed according to Foucauldian conception of prison and its forces: "Time-tables, compulsory movements, regular activities, solitary meditation, work in common, silence application, respect, and good habits" [8]. These obligations would become the theatrical festivals of Dionysus ritual, creating new social relations. On the other hand, as Foucault has explained in *Space, Knowledge and Power:* "architecture 'as an element of support, to ensure a certain allocation of people in space, a canalization of their circulation, as well as the coding of their reciprocal relations'. He thus maintained that spatial effects determine social relations" [9]. In *Discipline and Punish,* Foucault explains this as real spaces "because they govern the disposition of buildings, rooms, furniture", but also they are ideal, "because they are projected over this arrangement of characterizations, assessments, hierarchies" [8].

2. With the formation and development of the architecture of theatron and the establishment of Greek drama, "power" was able to express the expectations of its citizens in an abstract and subtle way, hence, guiding and orienting the society with the drama. Thus, it is no surprise that Sophocles, as the most prestigious and honoured dramatist of ancient Greek, was himself a statesman. In his article titled "Sophocles' Political Career", Avery introduces Sophocles more as a statesman and politician rather than as artist [1]. Moreover, Konstan argues that even among Athenian statesmen, Sophocles played a key role and he was a member of the group of ten statesmen in charge of reforming the constitution after Sicily's disaster [15]. Finally, Euripides himself is a figure in this regard, while in his biography written by Aristotle we can read that, "He took over the financial administration at the court of Archelaos [also] it is possible that he served on an embassy to Syracuse" [22]. We should also remark the role Euripides played in changing the public's idea of Gods: "Euripides was especially interested in dramatizing the gap between the reality of gods as they were traditionally portrayed (anthropomorphic superhumans with all the failings of mortals) and the ideal as imagined by human beings. Almost always his gods fail the standards imposed upon them by men" [22]. Therefore, if we are to consider Euripides as the author who challenged Gods in his dramatic pieces, we are also to think of his as a political reformist who contributed to the establishment of the political power of his time and its social ordering efforts. Leinieks goes so far as to call Euripides' description of Dionysus rituals in *The Bacchae* as a political statement written immediately after the *Peloponnesian* war [12]. One could even agree with Storey and other commentators in calling Euripides a dramatist and a statesman who stands against Dionysus rituals, and challenges it: "Or do we with one school of critics see the play from start to finish as a condemnation of a dangerous deity, who is essentially hostile to human culture?" [22].

Now that theatra have emerged one after the other, their activities should be controlled by the dominant "power", and

World Academy of Science, Engineering and Technology
International Journal of Humanities and Social Sciences
Vol:16, No:10, 2022

put under its surveillance. Otherwise put, the "Discipline Machine" of theatron should be able to replace the ritualistic anarchy with a new political order. To do so, Foucault suggests five instructions:

TABLE II
CONTROL METHODS FOR THE STABILIZATION OF ORDER [8]

Activity Control Methods according to Foucault
the time table
the temporal elaboration of the act
disciplinary control
the body-object articulation
exhaustive use

Although Greek drama is not to be seen merely as a ritual, it has emerged from religious and ritualistic ceremonies and benefits from their elements. Accordingly, the necessary order, still, obtains its "power" from the rituals masters and assures the endurance of this power. "For centuries, the religious orders had been masters of discipline: They were the specialists of time, the great technicians of rhythm and regular activities" [8]. With the formation of theatre and the establishment of performance rules, "a sort of anatomo-chronological schema of behaviour is defined. The act is broken down into its elements; the position of the body, limbs, and articulations is defined; to each movement are assigned a direction, an aptitude, duration; their order of succession is prescribed" [8]. Thus, the process of theatre performances in theatron was divided into specific temporal stages. The time of the presence of the audience in theatre, the timing of performances, the time of applauses – and how to do it, the timing of different parts of each dramatic piece, the timing of the intervals between performances, the timing of the audience's exit and etc., were achievements of "temporal elaboration". It is under Disciplinary Control that a maximal and correct use of time becomes possible and everything is prepared in order to establish the fundaments of the desired act, i.e. performing the drama in theatron. On the other hand, with the performance of rituals in theatre and the transformation of such rituals and ceremonies into drama a kind of Body-Object Articulation emerges. It is thanks to this precise articulation that theatrical performance merges with Proscenium and the structure of Scene, becoming united with it; or the audience finds its correct locus in the Auditorium. Accordingly, stage design has developed from the relations among ordered articulation and is in harmony with the structure and the building of the theatron. The Foucauldian "exhaustive use" is directly derived from the concept of theatron. It is the theatron's architecture which has led into the ordered and systematic composition of forces, creating an effective and functional whole.

Finally, theatron develops as an objective aspect of Athenian political system. Garland asserts that Michel Foucault, "Power refers instead to the various forms of domination and subordination that operate whenever and wherever social relations exist" [11]. As a result, and in this specific case, "power" manifests itself through a transformation in the system of rituals and subjugating the Athenian citizens by founding a "prison" called theatron. A theatre-prison which according to

Foucault, has always been "an active field in which projects, improvements, experiments, theoretical statements, personal evidence and investigations have proliferated" [8]. All this, while according to Foucault, "expanding our scientific knowledge of human beings is only the ideologically fore grounded side of a process of disciplining (dressage) the body, the creation of a normalizing "bio-power" by means of a relentless subdivision and subjugation of human beings" [21].

IV. CONCLUSION

Between sixth century B.C and fourth century B.C the Athenian political system executed fundamental transformations in the social and political foundations and system. Solon changed the violent Draconian laws, composing numerous instructions and regulations for ceremonies and rituals. Accordingly, rituals such as Dionysus rites – which inherently consisted of socially anomalies – changed substantially and were transformed into drama. Drama necessitates an enclosed space and a specific place for performance, and an enclosed space is controllable and watchable. Hence, theatra were established in order to socially discipline and control the rituals which had turned into drama.

In his work, Discipline and Punishment, Michel Foucault divides the consequences of discipline into three parts (Table III).

TABLE III
DISCIPLINE OUTCOMES ACCORDING TO FOUCAULT [8]

The individual body becomes an element that may be placed, moved, articulated on others. Hence, bodies become elements capable of being placed in a space.	1
The various chronological series that discipline must combine to form a composite time are also pieces of machinery. The time of each must be adjusted to the time of others in such a way that the maximum quantity of forces may be extracted from each and combined with the optimum result.	2
A precise system of command. All the activity of the disciplined individual must be punctuated and sustained by injunctions whose efficacy rests on brevity and clarity.	3

It is through theatron architecture discipline that individual, unpredictable, and disorderly bodies of worshipers join one another and are placed in the theatron. Following this, bodies were harmonized and attuned with one another leading into the development and betterment of the outcome which is Greek drama. The ultimate outcome of this discipline was precise and time-based surveillance, control and dominance on and over the powers of worshipers, i.e. both performer and audience. The phenomenon called Greek theatron has further influences: the theatron itself becomes a source of "power". In his well-known book, *Space and Power: Politics, War and Architecture,* Hirst too, considers space as an arrangement or articulation of power, in such a way that in these spaces turn themselves into sources of power. Hirst claims that space is a source of power [9]. By establishing theatron on the one hand, and presenting its citizens with dramatic pieces of their expectation on the other, turned the ritual into a source of disciplined and controllable power. This power would guarantee the fulfilment of benefits and demands of Athenian political changes. Thus, it could be arguing that controlled, disciplined and enclosed ritual or ceremony in form of architecture, transformed the ritual into

World Academy of Science, Engineering and Technology
International Journal of Humanities and Social Sciences
Vol:16, No:10, 2022

Greek drama. Finally, we should also remark that although the theory developed in the current research is in need of further development based on other resources, we could still go back to Foucault and call this research a motivation to enter this historical debate: "One fictions history starting from a political reality that renders it true, one 'fictions' a politics that does not yet exist starting from a historical truth" [21].

Dionysus-Images.jpg

REFERENCES

[1] Avery, Harry C. (1973) *Sophocles' Political Career*, Historia: Zeitschrift für Alte Geschichte, Bd. 22, H. 4 (4th Qtr. 1973), pp. 509-514

[2] Brocket, Oscar G. and Mitchell, Margaret and Hardberger, Linda (2012), *Making the Scene, A History of Stage Design and Technology in Europe and the United States*, Tobin Theatre Arts Fund, Second Printing, Texas.

[3] Christodoulou, Niovi-Naomi (2014) *Dionysian religion: A study of the Worship of Dionysus in Ancient Greece and Rome*, Thesis for M.A. degree, Supervisor: Michael Lipka, University of Patras, Faculty of Humanities & Social Sciences, Department of Philology.

[4] Ekroth, Gunnel (2002) *The sacrificial rituals of Greek hero-cults in the Archaic to the early Hellenistic periods*, Centre International d'Étude de la Religion Grecque Antique, Liège.

[5] Eliade, Mircea (1978) *A History of Religious Ideas, From the Stone Age to the Eleusinian mysteries*, translated: Willard R. Trask, the University of Chicago Press, Chicago.

[6] Euripides (2001) *Bakkhai*, Translated by: Reginald Gibbons, Oxford University Press, UK.

[7] Frazer, James George (2017) *The Golden Bough*, Global Grey books.

[8] Foucault, Michel (1995), *Discipline and Punish: The Birth of the Prison*, Alan Sheridan, Edition 2, Vintage Books.

[9] Giusti, Gordana Fontana (2013) *Foucault for Architects, Thinkers for Architects*, Routledge.

[10] Gascoigne, Bamber (1968) *World Theatre, An Illustrated History*, Little, Brown and Company, Boston. Toronto.

[11] Garland, David (1986) *Foucault's "Discipline and Punish"--An Exposition and Critique, Reviewed Work(s): Discipline and Punish: The Birth of the Prison by Michel Foucault and Alan Sheridan*, American Bar Foundation Research Journal,Vol. 11, No. 4 (Autumn), pp. 847-880, Wiley on behalf of the American Bar Foundation.

[12] Graf, Fritz (2016) *Festivals in Ancient Greece and Rome*, Oxford Research Encyclopedia of religion, online publication date: May 2012, (oxfordre.com/religion), Oxford University Press.

[13] Haddad, Naif and Jamhawi, Monder and Akasheh Talal (2003) *Relations between Ancient Theatres, Landscape and Society*, Second International Conference on Science & Technology in Archaeology & Conservation, 7-12 December, Jordan, actas, Fundación El Legado Andalusì, pp.243-256.

[14] Katsouri, Antigoni (2014) *Performing Rituals in Ancient Greek Tragedy Today*, A thesis for the degree of doctor of philosophy in drama, University of Exeter.

[15] Konstan, David (2008), *Sophocles' Electraas Political Allegory: A Suggestion*, Classical Philology, Vol. 103, No. 1 (January 2008), pp. 77-80.

[16] Kraemer, R. S. (1979) *Ecstasy and Possession: The Attraction of Women to the Cult of Dionysus*, The Harvard Theological Review, 72, : 55-80.

[17] Larson, Jennifer (2007) *Ancient Greek Cults, A Guide*, First Publish, Routledge, UK.

[18] Laurian, Lucie (2012) *This is what direct democracy looks like: how Athens in the 5th century BC resolved the question of power*, The Town Planning Review, Vol. 83, No. 4, pp. v-xi, Liverpool University Press.

[19] Lewis, James R. and Kitts, Margo (2018) *Elements of Ritual and Violence*, Cambridge University Press, UK.

[20] Plutarch (1914) *Plutarch's Lives*, translated by Bernadotte Perrin, Vol. 1, New Haven, USA.

[21] Resch, Paul Robert (1989) *Modernism, Postmodernism, and Social Theory: A Comparison of Althusser and Foucault*, Poetics Today, Vol. 10, No. 3 (Autumn), pp. 511-549, Duke University Press.

[22] Storey, Ian C. and Allan, Arlene (2005) *A Guide to Ancient Greek Drama*, Blackwell Publishing.

[23] Zarrilli, Mc Conachie, Williams and sorgenfrei (2010), *Theatre Histories: An Introduction*, Second edition, Routledge.

[24] http://etc.ancient.eu/culture/acting-greek-theatre-honoring-dionysus/

[25] https://www.thehistoryhub.com/wp-content/uploads/2016/06/Theatre-of-