古希臘戲劇結構論

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三、古希臘戲劇世界的根源

古希臘戲劇世界的根源最遠可以追溯至古埃及的阿比多斯受難劇，此即記載於伊・凱爾・涅費特碑（Stele I-Kher-nefert）演出古埃及主神歐息瑞斯（Osis）死而復活的祝典劇，其間陣頭迎神、互攻、揮屍骨、抬船的演出內容在埃及世界裏是一個流傳頗廣的儀式活動，無疑的，其間具有某些與後世悲劇演出內容相近似的儀式劇因素，複演賀魯斯（Horus，奧息瑞斯之子）揮骨篤並使之復活的情形，神神的遭遇與受難與之相形之下正有相通之處。

西元前四五〇年，古希臘城邦米里塔斯（Milttus）出身的《史記》（Histories）作者希羅多德在記載下他親自目睹的儀式活動，如巴普瑞米斯一地所舉行的戰神祭式：

「在巴普瑞米斯如同其他地方，他們舉行牲牲祭式，但當太陽開始下沉，一些僧侶正忙著神像事宜；所有其他僧侶則手持木槌站在廟門口。相對的另一方則為一群千人以上的男子，也手持木槌、肩掛弓弦。那一小群的僧侶把神像和木篩抬上一輛四輪車，把它送到神廟，另一些守在廟口的僧侶則阻止他們進入。但信徒們守護神像並進行戰鬥，猛烈擊擊阻止者，於是發生一場凶猛的格鬥。許多人打破頭顱，我相信有不少人會受傷致死。但埃及人否認有任何人死亡。」(LXIII，法譯本PP.90－91) [希羅多德《史
ON THE COMPOSITION OF ANCIENT GREEK DRAMA

Lin Kuo-Yuan

Taking "representation of an action" as its central point, this text discusses the aesthetic traits of the plot, character, and thought in the structure of ancient Greek drama, especially on the plot composition from complication to resolution.

First, this essay re-examine the reading of Katharsis as a concept of structure in the definition of tragedy by Aristotle, such as the saying of Papanouzous 1953, and that of Else 1957: and this is the main point of the study here.

Next, the author indicates the origins of the world of ancient Greek drama according to the survived text, discusses its tradition of myth, event-structure of ancient Greek epics and the original genre of poetry such as dithyramb and satyr-play. The main lines study in this section is to resume the action of Greek drama in the family of Orestes, that of Oedipus, and that of Thuestes etc.

Thirdly, this text examine the logic of the developments of ancient Greek drama on three levels of the structure: its generality (to katholon), its probability and necessity, and its reality that can be compared to the real world in ancient Greece.

To conclude, the author proposes four categories for analysing ancient Greek world of drama; and continually discusses the complementing feature between the representation of an action and the exciting of emotions that are of the problem in analysing the structure of drama.