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研究課題名(和文) 抑制できない欲望をめぐる古代ギリシア・ローマの価値観

研究課題名(英文) Uncontrollable Passions in Greek and Roman Literature

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研究成果の概要(和文)：抑制できない欲望をめぐる古代ギリシア・ローマの価値観を文学作品を熟読を通して研究してきました。節制に努めた古典期のギリシャ人が人間を超える欲望をどう見做したが、弁論家、悲劇詩人や喜劇作者の作品において特によく見られます。誘惑に負けるのが男らしくないという理想的な概念と、もっとプラグマチックな概念が常に衝突していました。プライベートとパブリックを区別しなかった市民は政治や文化活動を個人の性格や道徳という規準で評価していたため、欲望がパブリックディスコースに強い影響をおぼしていたことが明らかになりました。

研究成果の概要(英文)：I have clarified the - at times nervous - relationship between passions and civic discourse in Ancient Greek literature. The main points that have become clear and discussed in detail in my articles: an unease at the public display of passions, a preference for using passions as a weapon against political or cultural opponents by denigrating their 'masculinity', an awareness of a pragmatic approach to passions which can be seen in public efforts to channel unavoidable passions into harmless pursuits. There is a unique combination of acceptance of passions, laughing at them, and using them as a weapon in public discourse. The changing discourse also reflects a larger change in Greek language of psychological motivation - motivations for passions are at first found with gods, but in classical Athens this view begins to clash with the emerging view of personal responsibility. Accusations directed at passions never lost their political charge.

研究分野：人文学

キーワード：西洋古典学

### 1 . 研究開始当初の背景

It was only recently that scholars of Greek culture began to appreciate the irrational and emotional aspects of Greek life. The Greeks themselves presented their culture as based on rationality and moderation (sophrosyne). With more and more comic fragments coming to light and research into the family life of ordinary citizens, we have to focus more on the problem of strong emotions and how Greeks dealt with them.

### 2 . 研究の目的

This research tried to show some of the possible venues in this direction. Especially: to show how Greeks and Romans approached this duality – reason and emotions, how they talked about emotions and passions and how this duality shaped their public discourse.

### 3 . 研究の方法

I read the whole of ancient and Classical literature, my colleague Prof. Takahashi read all of Classical Latin literature and we also pored over modern commentaries on the ancient works. We were in discussions with other colleagues both in Japan and abroad and discussed our findings at conferences and in academic journals.

### 4 . 研究成果

I have clarified the - at times nervous - relationship between passions and civic discourse in Ancient Greek literature. I presented the results by focusing on two particular authors: Aristophanes and Menander, at the Annual Conference of the Classical Association of Japan (published in 西洋古典学研究 LXIII). I also presented the results from a larger perspective at the International Conference 'The Processes of Dying in the Ancient Greek World' on 1. Sept. in Kyoto (to be published abroad later).

The results have also started me on the path to writing a philological commentary on the comic poet Philemon (to be published in Germany in a few years). I therefore believe the results will reach a large audience of scholars of

Ancient Greek literature.

The main points that have become clear and discussed in detail in my articles: an unease at the public display of passions, a preference for using passions as a weapon against political or cultural opponents by denigrating their 'masculinity', an awareness of a pragmatic approach to passions which can be seen in public efforts to channel unavoidable passions into harmless pursuits (e.g. the institution of public houses for state-sponsored prostitution, credited to Solon). There is a unique combination of acceptance of passions, laughing at them, and using them as a weapon in public discourse. The changing discourse also reflects a larger change in Greek discourse of psychological motivation - motivations for passions are at first ascribed to gods, but in classical Athens this view begins to clash with the emerging view of personal responsibility.

Public displays of passions for food or sex become problematic in particular in the case of the powerful, wealthy and/or aristocratic members of the society where such displays can lead to accusations of venality and lack of moral rectitude. We must keep in mind that the private and public were not as separate in Greek city states as they are in modern democracies. Wealthy members of the society had to tread a fine line between the desired virtue of moderation and a natural competitive drive for public attention. Display of wealth in contexts of public service (leitourgia) was allowed but spending large sums on food or sex was seen as unmanly, debilitating, leading to servitude and openness to simple bribery. Accusations directed at passions never lost their political charge.

I will now give a few concrete results of my research:

I have shown that we can compare two groups that seemingly have nothing in common: politicians ridiculed in the Greek Old Comedy and women ridiculed in the so-called New Comedy. Gods of Greek myth allowed for a possibility to

explore the depths of human emotions without getting bogged down in the details of responsibility (which in comedy would be seriously out of place). Mythological stories of Zeus' misbehaviour help comedy explore the extremes of human behaviour and still be able to go back to the world of social norms: if Zeus could not help himself and went about raping innocent virgins, how can we, mortals, resist our impulses? Such precedents give comedy a *carte blanche* in the portrayal of socially criticized behaviour and allow it to pursue a highly psychologized reaction to social transgressions. In Aristophanes' comedy 'Clouds' this sentiment is expressed explicitly: if you did something bad, like having had forbidden sex and got caught – just blame Zeus by quoting a mythological precedent! Stories of Zeus' exploits also question the very nature of passion – how can men be stronger than gods, who too succumbed? Of course, by the time comic poets explore the potential of myth as an excuse for human behaviour, no one seriously believed in gods as a driving force and the concept of personal responsibility took hold. Classical Athens was at an important place in history – religion was losing its ground and personal responsibility was examined in the newly instituted legal courts. That weakening of religion and the institution of legal courts also brought about cultural changes and allowed the rise and growth of Athenian theatre, where these two forces (religion and the law, free will and divine will) clashed to great effect.

The two seemingly unrelated groups I compared – politicians attacked by Aristophanes, esp. demagogues like Cleon, and courtesans (*hetairai*) and their pimps in New Comedy – have more in common than was previously thought. The opposition between men (among whom everybody could be a politician) and women (who could not wield a sacrificial knife even during their own festival of Thesmophoria) and were

excluded from any non-religious activities in the city, permeates all categories of social behaviour. This marginalization of women goes hand in hand with a general belief that women must be controlled because they are more passionate, more given to dangerously subversive pleasures like sex, food and drink. And here begins an interesting reconciliation between these two separate categories that is interesting for comedy: greedy demagogues are portrayed as feminized, as not really in control of their voraciousness. It could even be said that an exaggerated use of their mouth in the assembly for personal gain makes them seem feminine. Let us first look at how criticism of large appetite is levelled at both groups. Lack of control is a typical feature of non-Greeks, of 'barbarians'.

The habit of putting small coins in the mouth instead of a wallet, and wasting exorbitant sums of money on expensive food (esp. fish) probably helped the audience visualize the metaphors often evoked: of swallowing wealth by greedy, passionate and dishonest politicians like Cleon. Such appetites are shameful because they make men do demeaning things: a typical prostitute at a feast may offer sexual favours for food and the comic attacks on Cleon directly accuse him of such shameless sexual acts and connect it with the Prytaneum – a public place resembling a symposium but meant for austere public feasts reserved for politicians. The metonymy of eating here reaches its culmination. Cleon is exactly like mercenary prostitutes doing favours at symposia. There is something communal about both professions and Prof. Takahashi shows the same sentiment has been taken over into Roman comedy, e.g. in Plautus (*Cist.* 80f.).

I would like to suggest that uncertainty about human motivation, about sincerity and the proper evaluation of human behaviour was one of the principal concepts of Greek drama. That can explain the constant search for symbols/

semeia in the theatre – a visible proof of what lies in the human heart. By some implausible mechanisms drama (both tragedy and comedy) succeed in making such signs visible in order to decipher human mind and read in it like in a liver of a sacrificial animal. Both tragedy and comedy use passions – visible outside signs – as visual symbols, no matter how contrived, in order to find a solution to the problem of the impenetrability of human mind. By yielding to their passions, the politicians and courtesans reveal through their behaviour their true selves.

A certain Agyrrhius, now a capable politician is attacked as only pretending to be a man with a borrowed beard. With men like that, Athens is dangerously close to being ruled by sneaky (and very probably incontinent) women. It perhaps helped this connection between politics and hetaerae that Aspasia (from Miletus) lived with Pericles as his unmarried wife. Gossip has it that she even trained prostitutes. Politics itself is like a love pursuit, which had serious materialistic/mercantile connotations. Passions displayed by politicians are the cause of political evil and any dishonest politician can be revealed through his sneaky search for pleasure.

So what is the solution offered by Greeks themselves? From the texts I get the impression that they would advocate that good birth can offer a solution to the city problems and that low birth is a useful way to attack unworthy, vulgar politicians. They believed, or wanted to believe, that a good pedigree/birth was a guarantee of virtue, chastity, and self-control.

## 5 . 主な発表論文等

〔雑誌論文〕(計 1 件)

①マルティンチエシュコ「危険な女たちとギリシア喜劇の一貫性」西洋古典学研究 LXIII (2015), 50 - 62 頁

〔学会発表〕(計 2 件)

マルティンチエシュコ 西洋古典学研究(京都2014年、4月27日)「比喩の海へ 新喜劇の危ない女たち」

Martin Ciesko 'Comic Ways of Dying' The Processes of Dying in the Ancient Greek World, International Conference, Kyoto, 2014, September 1.

〔図書〕(計 2 件)

マルティンチエシュコ著(中務哲郎・平山晃司訳)『古代ギリシア語文典』白水社(2015年、500頁)

翻訳:マルティンチエシュコ訳, 作者不詳断片『ギリシア喜劇全集9』(岩波書店. 2012) 461-566.

## 6 . 研究組織

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