

Organism Survived and Recognized: Aristotle's *Poetics* and its Adaptation

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This paper claims recognition of organism in adaptations as well as so-called original works. In appreciation, we regard artistic work not as mechanical accumulation of parts but as organic body of essential elements. In acceptance of adapted works, however, our recognition of their organic whole fails to function properly, although they have been formed into new whole so as to suit and survive each new historical condition. Just as Greek tragedy acquired new form of old stories concerning about a small number of families, adaptations have and show us new transient features of past organism, transformed and survived historically. Merely our smelling out and comparison with their originals results in underestimate of the adapted ones. But under deep-rooted influence of New Criticism movement that insists 'original' organism of artistic work and refuses participation of audience, reader and interpreters, adaptations or newly acquired organic bodies are regarded at most as modifications attached to 'essential' original body. Aristotle's *Poetics* can be a treatise on adaptation in that he argues procedure of (re) organization and managing the audience of Greek tragedies. As emergency measure, Aristotle suggests that illogical events which may disjoint the causal connections in a play should be concealed from the audience through narration (*apangelia*). Nevertheless Aristotle's *Poetics* itself and its argument has undergone the adaptive process. G. F. Else went so far as to banish the audience's participation from tragedies. His interpretation of *Poetics* is still influential, but his policy must be considered as a result of his introduction of the 'autonomous structure' to *Poetics*, just as the New Criticism desired.