



節目全長約90分鐘，無中場休息，演出當中請勿離席。Approx. 90 minutes without intermission. Please do not leave the auditorium during the performance. 中文及部分希臘文發音，無字幕。Performed in Mandarin and partial Greek without subtitles. 演出內容涉及成人議題，建議12歲以上觀眾觀賞。The performance deals with adult subject. Age Guidance 12+

1 | 狄奧多羅斯·特爾左布勒斯《酒神的女信徒》

劇情大綱

《酒神的女信徒》結合歷史與神話，敘說酒神戴厄奈瑟斯海湧降臨希臘的故事。在希臘神話中，戴厄奈瑟斯是宙斯之子、底比斯建立者柯德莫斯之孫，與奧林帕斯山上其他眾神相比，是相對年輕的神祇，因此並沒有馬上被世人所接受。他的祭典儀式起源於色雷斯及亞細亞，帶有狂野的音樂與舞蹈、飲酒縱慾及鮮血獻祭文化。

戴厄奈瑟斯與底比斯王潘德斯－伊齊昂與愛格薇之子間的衝突，是象徵直覺的狂喜之神與邏輯、傳統道德觀及舊秩序的衝突，酒神的入侵不僅挑戰了既有的道德規範，更破壞了他們尋常的生活。

直覺與邏輯的衝突艱難且令人痛苦。戴厄奈瑟斯化身為凡人，回到他的出生地底比斯，建立他的新教。柯德莫斯的女兒們拒絕承認他的神性與血統，因此酒神令他們狂亂瘋癲成為女信徒，在凱戴隆納山林間遊蕩發狂。僅有柯德莫斯與泰瑞西亞斯願意擁戴對酒神的崇拜，潘德斯反對新信仰並企圖追捕女信徒們，他抓住了戴厄奈瑟斯並將其囚禁，然而戴厄奈瑟斯卻以法力逃脫監獄，促發地震摧毀了宮殿。

儘管潘德斯的姿態高傲不馴，戴厄奈瑟斯仍堅持潘德斯必須接受新教。戴厄奈瑟斯一步步誘使他假扮為女信徒，混入凱戴隆納山，他的母親愛格薇與其他女信徒無視他的身分，將他誤認為一頭年輕的獅子，將他獵捕並五馬分屍。愛格薇獵殺自己的兒子後，將他的頭顱插在酒神杖上，如同展示獵捕的獅首，凱旋歸城，而柯德莫斯則讓她逐漸意識到自己犯下的罪。

最終，戴厄奈瑟斯展現神威，流放柯德莫斯作為懲罰，並在底比斯城建立了他的宗教。

導演的話

對我而言，《酒神的女信徒》的排練過程一直是相當獨特的經驗：充滿了對話、相互理解與愛。與這群出色的台灣藝術家合作，成果豐碩且有新意，再覆以酒神固有的能量元素，我們希望當代觀眾能透過這場演出了解到《酒神的女信徒》這齣悲劇的主旨：在未受酒神文化滋養前的世界，衝突、對話與變革是多麼的必須。

在此，我想對國家兩廳院李惠美總監與其無與倫比的團隊致上感謝，他們帶給我獨一無二的合作經驗。

狄奧多羅斯·特爾左布勒斯

導演及演出團隊介紹

導演／狄奧多羅斯·特爾左布勒斯（Theodoros Terzopoulos）
狄奧多羅斯·特爾左布勒斯出生於希臘北方皮埃里亞州的馬克里加羅斯市。1965至1967年間，他於雅典的米查里迪斯戲劇學校追隨包含喬治·賽瓦斯提克奧格勞、萊昂尼達斯·特里維薩斯以及柯斯提斯·米契雷提斯等人求學，之後1972至1976年間，他曾在戲劇大師布萊希特創立、當時由德國著名導演海納·穆勒等人主持的柏林人劇院繼續深造。他的老師包含海納·穆勒、曼菲德·韋克韋爾特、盧絲·柏格豪以及埃克哈特·薩爾等人。

特爾左布勒斯曾於1981至1983年間擔任位於塞薩洛尼基之北希臘國立劇院戲劇學校校長，並於1985至1988年間擔任德爾菲國際古典戲劇節之藝術總監。他曾邀請包含海納·穆勒、瑪莉安·麥唐娜、鈴木忠志、羅伯·威爾森、安德烈·瑟本、雷霍·索因卡、田中敏、尤里·留比莫夫、安那托里·凡西里夫、安德烈·華依達等重量級人物至德爾菲演出。

1985年，他於德爾菲創立了阿提斯劇院。

狄奧多羅斯·特爾左布勒斯為1990年成立的希臘國際地中海戲劇協會重要創始者之一，該協會之成員橫跨22個地中海地區國家。他並於1991年起擔任協會會長，並舉辦一系列相關活動（如1991年於帕特雷舉辦以「地中海劇場暴力與和平」為題的國際藝術節、米蒂利尼的「劇場教育之日」座談會等）。

特爾左布勒斯自1993年起擔任國際戲劇奧林匹克委員會之主席一職至今。1995年，他於故鄉德爾菲舉辦了第1屆戲劇奧林匹克，主題為「跨越千禧」。許多舉足輕重之國際劇團團體皆受邀參加。1999年，第2屆戲劇奧林匹克於日本靜岡縣舉行，主題為「創造希望」。2001年的第3屆於莫斯科舉行，主題為「給人民的劇場」。名為「超越藩籬」的第4屆2006年於伊斯坦堡舉辦，第5屆則在2010年辦於韓國首爾，主題為「愛與人性」。

2 | 狄奧多羅斯·特爾左布勒斯《酒神的女信徒》

2005年，特爾左布勒斯於希臘科林斯的西基昂舉辦了第1屆國際古戲劇會議。2006年他於同址舉辦了第2屆會議，主題名為「沈淪」。2011年的第3屆會議主題為「復仇」。

成立至今30年，狄奧多羅斯·特爾左布勒斯與阿提斯劇院曾於希臘國內外多次巡迴，累計演出逾1900場次。今日，全球各地的戲劇學校及超過30所大學之古典研究相關系所皆教授阿提斯劇院詮釋古希臘悲劇之表現方法。阿提斯劇院亦透過許多工作坊演出呈現其詮釋方式。

狄奧多羅斯·特爾左布勒斯曾獲頒希臘國內外的多項劇場獎項。關於其工作方法與劇場理念之相關書籍已被翻譯成包含希臘文、英文、德文、土耳其文、俄文、波蘭文與中文等多國語言並出版。

鼓樂創作／謝十

現任十鼓擊樂團團長、十鼓文創負責人、台灣鼓術協會理事長、國家文化總會會員。2000年創辦十鼓擊樂團、十鼓教學中心及第1屆全台鼓藝新傳大賽至今。2007年，專輯《十鼓》（風潮音樂）入圍第18屆金曲獎「最佳民族樂曲專輯獎」；同年創辦十鼓文化村，於園區內設有鼓博館、三座鼓樂劇場，以及製鼓廠等設施。2010年，作品《鼓之島》（風潮音樂）獲美國第9屆獨立音樂獎及第52屆葛萊美獎「最佳世界傳統音樂」提名。2012年，作品《神秘東方》（風潮音樂）獲第23屆金曲獎提名。並多次與世界打擊樂家做交流與學習，並積極推動鼓術教育及音樂創作，致力將民族傳統擊樂藝術傳承播種於台灣這片土地。

副導演／薩瓦斯·史特羅帕斯（Savvas Stroupos）

薩瓦斯·史特羅帕斯於1979年在雅典出生。2002年畢業於希臘國立劇院戲劇學校，隨後至英國深造，於2003年取得英國艾賽特大學舞台實踐藝術碩士。

自2003年起，他便跟隨狄奧多羅斯·特爾左布勒斯及阿提斯劇院，擔任演員及副導演。

此外，他也創立零點劇團，並且執導作品：卡夫卡《在流刑地》（2009）、莎士比亞《皆大歡喜》（2009）、卡謬《正義》（2011）、卡夫卡《變形記》（2012、2014重製版）、格奧爾格·畢希納《沃伊采克》（2013）、葉夫根尼·薩米爾《我們》（2015）、海納·穆勒《任務》（2016）。

主要演員／林子恆 飾 戴厄奈瑟斯

英國艾賽特大學舞台實踐藝術碩士及國立臺灣大學戲劇學系首屆畢業生，現為自由演員。

2008至2010年赴英國攻讀碩士期間，向菲利普·薩睿立教授（Phillip B. Zarrilli）學習身心合一表演暨訓練方法，並於畢業時以優異成績獲頒發院長表彰獎。返台後以演員身份陸續與各劇團合作演出，代表作品有：屏風表演班《莎姆雷特－吉慶版》；台南人劇團《K24十週年紀念版》、《哈姆雷》、《行車記錄》、《金龍》、《海鷗》；故事工廠《白日夢騎士》；四把椅子劇團《全國最多賓士車的小鎮住著三姐妹（和她們的Brother）》；動見体《離家不遠》；讀演劇人《愛的兩國論》；狂想劇場《寄居》；仁信合作社《黑色童話－枕頭人》以及超能劇團《孤兒》等。

主要演員／蔡伶玲 飾 愛格薇

畢業於國立臺灣藝術大學戲劇系，後於倫敦大學金匠學院取得表演碩士學位。留學期間前往波蘭葛羅托夫斯基中心，接受西格蒙特·莫里克的聲音與身體訓練。2008年獲得國家文藝基金會表演藝術新人新視野專案獎助編創《Untitled# 沒有抬頭》，2009年為北京上苑藝術館09國際創作計畫駐館藝術家，2013年前往日本鈴木忠志劇場，接受鈴木方法訓練。2016年獲得國家文藝基金會海外藝遊專家獎助，至希臘雅典的阿提斯劇院接受導演特爾左布勒斯表演體系訓練。現任：國立臺灣藝術大學戲劇系、文化大學戲劇系兼任講師，楊景翔演劇團核心成員，劇場演員、獨立表演編創。

近期劇場演出：楊景翔演劇團《明年，或者明天見》、《雨季》（臺北藝術節）、《費德拉之愛》、《在日出之前說早安》；創作社《四情旅店》、《Holy Crab!異鄉記》、《我為你押韻－情歌》、《拉提琴》、《檔案K》；栢優座《據說有戰爭在遠方》、《變奏巴哈－末日再生》、《底比斯人》；莎妹劇團《百年孤寂》、《踏青去》、《四物》、《迷離劫》；亞洲青年導演戲劇節《椅子》（日本演劇人協會）；沙丁龐克劇團《帽似真愛》（臺北藝術節）；加拿大旋轉木馬劇團《睡不著的夜晚》（臺北兒童藝術節）等。Live Art作品：飛人集社《多心》（2014超親密小戲節）；《偽裝成對話的獨白 Monologue》，城市膽

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帶 [貳]：{趨近中介狀態的模擬單元試作}系列展覽（2011 Beside Café）；《Untitled#0.1》，「一次式波型計劃」（2008 北風藝廊）。

鼓樂演出／十鼓擊樂團

十鼓擊樂團是台灣唯一獲葛萊美獎、美國獨立音樂獎、台灣金曲獎三項大獎提名的表演藝術團體，同時獲邀法國外亞維儂及英國愛丁堡藝穗節演出，並獲五顆星等最高榮譽之評價。樂團成立於2000年春天，以「傳創台灣本土文化，發揚鼓樂藝術新傳」為最大發展目標。而「十」字代表著鼓棒交疊，匯集十方的能量，共同凝聚團結的力量，建立屬於台灣文化的鼓術風格，更期望成為世界著名的鼓樂之島。十鼓擊樂團之演出足跡遍行世界五大洲（歐、亞、美、非、大洋洲）、21個國家、52個國外城市。自創團至今展演場次已達1萬5千場以上，並突破400萬人次的觀賞人潮，更是台灣首創文化觀光定目劇之成功奇蹟。

近期重要演出紀錄：國內－亞太城市高峰會、國際元首來台晚會、國慶晚會、國慶煙火、台灣燈會、2013亞洲職棒大賽，並於2013年獲亞洲文化推展聯盟頒贈「亞洲藝術瑰寶」殊榮。國外－英國愛丁堡藝穗節、法國外亞維儂藝術節、法國巴黎敘雷納城市舞蹈節、法國新東向亞洲藝術節、法國土魯斯劇院藝術節、南非藝術節、法國參議院藝術節、美國PAS世界打擊樂年會、加拿大溫哥華冬季奧運藝術節、世界盃足球賽、澳洲雪梨奧運聖火傳遞等巡演。

Synopsis

The plot of *Bacchae* combines history with myth to recount the tumultuous arrival of god Dionysus in Greece. Dionysus appears in Greek mythology to be the son of Zeus and grandson of Cadmus, founder of Thebes. As a relatively new god to the pantheon of Olympian deities, Dionysus was not immediately accepted. His early rites, originating in Thrace and Asia, included wild music and dancing, drunken orgies, and bloody sacrifices.

Dionysus, the ecstatic god of instincts, confronts Pentheus, the king of Thebes, son of Echiona and Agave, the daughter of Cadmus, who represents logic, a world relying on traditional morality and order. The invasion of the Dionysian element breaks this moral order and attacks their ordinary way of life.

The conflict between instinct and logic is crucial and painful. Dionysus comes to his birthplace, Thebes, in a human form, to impose his worship. The daughters of Cadmus deny his divine nature and origin, and therefore crazy and blurred by the god, transform into Maenads, wandering and raging in Cithaeron. Only Cadmus and Tiresias embrace and adopt the new religion and worship of Dionysus. Pentheus rejects the new worship and prepares to collide with the Maenads. He captures and imprisons Dionysus, who gets magically released and destroys the palace with an earthquake.

Dionysus insists that Pentheus should accept the new religion, although he remains unbowed on his positions. Eventually Dionysus persuades him to masquerade as a Maenad and go to Cithaeron to join the group and the rites of Maenads. Indeed, Pentheus disguises as a Maenad and goes to Cithaeron, where his mother Agave, together with the other Maenads, ignoring his identity and mistaking him for a young lion, catches and dismembers him. After murdering her son, Agave returns triumphantly to the city with the head of her son nailed on a thyrsus, like the head of a lion, while Cadmus makes her realizing her crime.

At the end, Dionysus appears in his divine nature and exiles Cadmus as a punishment for his city's disloyalty. Dionysian worship and religion are eventually established in Thebes.

Director's Notes

The rehearsals of *Bacchae* have been an exceptional experience for me, full of dialogue, understanding and love. Through the creative and fruitful collaboration with the excellent Taiwanese artists and with common factor the Dionysian energy, we tried with this performance to promote to contemporary audience the basic message of *Bacchae* tragedy: the conflict, dialogue and fermentation in a world and era that needs as never before the coming of fertilising Dionysus.

I would like to express my gratitude to the Director of the National Theatre and Concert Hall, Mrs. LEE Huey-mei and her wonderful collaborators for this unique experience.

Theodoros Terzopoulos

Theodoros Terzopoulos, Director

Theodoros Terzopoulos was born in the village of Makrygialos, in the Pieria area of Northern Greece. He attended K. Michailidis’ Drama School (Athens, 1965-1967) studying under George Sevastikoglou, Leonidas Trivizas and Kostas Michailidis. He studied at Berliner Ensemble (Berlin, 1972-1976) instructed by Heiner Müller, Manfred Wekwerth, Ruth Berghaus and Ekkehart Schall.

He had been Director of the Drama School of the State Theatre of Northern Greece (Thessaloniki, 1981-1983) and artistic director of the International Meeting of Ancient Drama in Delphi (1985-1988). He invited in Delphi prestigious international theatre personalities, among them Heiner Müller, Marianne McDonald, Tadashi Suzuki, Robert Wilson, Andrei Serban, Wole Soyinka, Min Tanaka, Yuri Liubimov, Anatoli Vasiliev, Andrzej Wajda.

He created the ATTIS theatre group in 1985 in Delphi.

Since 1990 he has been a founding member of the International Institute of Mediterranean Theatre comprising 22 Mediterranean countries.

Since 1991 he has been the President of the International Institute of Mediterranean Theatre in Greece holding a series of events (International Festival “Violence and Peace in Mediterranean Theatre” —Patra, 1991, “Days of Theatre Education”— Mytilini, conferences, etc).

Since 1993 he has been the Chairman of the International Committee of Theatre Olympics. On 1995 as the artistic director of the 1st Theatre Olympics in Delphi, titled “Crossing Millennia”, he invited significant international performances and artists.

He was the Chairman of the 2nd Theatre Olympics that were held in Shizuoka, Japan, in 1999, titled “Creating Hope”, of the 3rd Theatre Olympics that were held in Moscow in 2001, titled “Theatre for the people”, as also of the 4th Theatre Olympics that were held in Istanbul in 2006, titled “Beyond Borders” and of the 5th Theatre Olympics that were held in Seoul, Korea in 2010, titled “Sarang (Love and Humanity)”.

In 2005 he founded the International Meeting of Ancient Drama in Municipality of Sykion, in Korinthos, Greece. The first edition was titled “Skotos emon faos”. The 2nd International Meeting of Ancient Drama in Municipality of Sikion, was held in 2006 under the title “Descent”, while the 3rd edition was held in 2011 under the title “Revenge”.

Terzopoulos and the ATTIS group have been on numerous tours in Greece and abroad. Within 30 years, ATTIS group produced over 1900 performances all over the world. The work method of ATTIS group in performing Greek tragedy is taught at Drama Schools and the Departments of Classical Studies of 30 Universities around the world. Theodoros Terzopoulos is leading many workshops, teaching his work method.

He has been awarded many Theatre Prizes in Greece and abroad and he is Emeritus Professor in drama departments in universities and drama academies. Many books have been published and translated in Greek, English, German, Turkish, Russian, Polish and Chinese about his work method and his theatre approach.

HSEIH Shi, Composer

Director of Ten Drum Art Percussion Group, president of Ten Drum Cultural Creativity Co. Ltd, head of the Taiwan Association of Drum, and the member of National Cultural Association. In 2000, he founded Ten Drum Art Percussion Group, Ten Drum D.S.E, and the first Taiwan Drum Heritage contest so far. In 2007, his album *Ten Drum* CD&DVD was nominated for “Best Ethnic Music Album” at the 18th Golden Melody Awards and he founded the Ten Drum Culture Village, which equipped with drum museum, three drum theatres, and the drum factory. In 2010, his album *Drum Music Land* nominated by 52nd Grammy Awards –“Best Traditional World Music Album” and also nominated for “Best World Traditional Music Album” at the 9th Independent Music Awards in the US. In 2012, his album *Enchanting East* nominated for 23rd Golden Melody Awards in Taiwan. He has collaborated with many worldly-celebrated percussionists, devoted to percussion education and composition, as well as the promotion of traditional percussion arts in Taiwan.

Savvas Stroumpos, Assistant Director

Savvas Stroumpos was born in 1979 in Athens. He graduated from the drama school of the National Theatre of Greece (2002). He has an MA from the department of Theater Practice, University of Exeter, UK (2003).

Since 2003 he collaborates with Theodoros Terzopoulos and ATTIS Theatre as an actor and assistant director.

With Zero Point Theater Group he has directed: Franz Kafka *In the Penal Colony* (2009), William Shakespeare

As You like It (2010), Albert Camus *The Justs* (2011), Franz Kafka *Metamorphosis* (2012), Georg Buchner *Woyzeck* (2013), Franz Kafka *In the Penal Colony* (2nd version - 2014), Yevgeni Zamiatin *We* (2015), Heiner Muller *The Mission* (2016).

LIN Zi-heng, Dionysus

LIN Zi-heng was trained at the National Taiwan University and the University of Exeter, UK. His work in theatre includes *Shamlet* by Ping-fong Acting Troupe; *K24(Chaos)*, *Hamlet*, *How I Learned to Drive*, *Der Goldene Drache* and *The Seagull* by Tainaner Ensemble; *Nowhere Near* by M.O.V.E Theatre; *The Pillowman* by Ren-Shin Co-op Theatre; *Homeless* by Fantasy Theatre; and *Orphans* by TransAction Troupe.

TSAI Yi-ling, Agave

TSAI Yi-ling graduated from National Taiwan University of Arts, Drama Department and received MA degree in Performance Making, Goldsmiths College, University of London. She is adjunct lecturer in Drama Department of National Taiwan University of Arts and Private Chinese Culture University, core member of Yang’s Ensemble, theatre actress, and performance maker. Recent theatre works include: *See You Around*, *Monsun* (Taipei Arts Festival), *Paedra’s Love*, *Morning Morning* by Yang’s Ensemble; *Holy Crab!*, *Love Song: Rhyme for you* by Creative Society; *The abandoner*, *The Thebans* by Po You Troupe; *One Hundred Years of Solitude*, *Touching* by Shakespeare’s Wild Sisters Group; *The Chairs* (Asian Theatre Director’s Festival, Toga); Recent Live-art works include: *A Sensitive Soul* by Flying Group Theatre (2014 International Puppet Festival Taipei).

Ten Drum Art Percussion Group

Ten Drum Art Percussion Group is Taiwan’s only Grammy Award, American Independent Music Award, Taiwan’s Golden Melody Award nominated art group and at the same time was invited to perform at Avignon Festival OFF, France and the Edinburgh Festival Fringe, UK and won five-star highest evaluation honours. Ten Drum Art Percussion Group was established in spring of 2000 and “To share Taiwanese local culture and carry forward the drumming art heritage” is the group’s main development goals. The word “ten” represents a pair of crossed drumsticks that bring together energy and gather together the strength of unity in order to establish the culture of unique drumming style in Taiwan so that one day Taiwan will become “Drumming Island”. Ten Drum Art Percussion Group performed extensively on five continents all over the world (Europe, Asia, America, Africa, Oceania), to include 21 countries and 52 foreign cities. The Ten Drum Art Percussion Group done more than 15,000 performances for over 4 million people and so is Taiwan’s first cultural tourism industry miracle. Recent important performances — Domestic: Pacific City Summit, International Heads of State in Taiwan Music Party, Double Ten Day National Day Fireworks Event, Taiwan Lantern Festival, 2013 Asian Baseball Competition, and in 2013 won the Federation for Asian Cultural Promotion “Asia Art Treasure” Award; Abroad: The Edinburgh Festival Fringe, The Avignon Festival OFF in France, Paris Syria Reina City Dance Festival, France’s new East Asian Art Festival, France Toulouse Theatre Festival, South Africa Arts Festival, The French Senate Festival, The American World Percussion PAS Annual Meeting, The Vancouver Winter Olympics Arts Festival, The World Cup, and The Olympic Torch Relays in Sydney, Australia.



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演職人員總表 CREDITS

創作及製作群 Creation and Production Team

製作人 Producer

李惠美

導演暨動作、舞台、燈光、服裝及道具設計

Theodoros Terzopoulos

Direction, Choreography,

Stage/Lighting/Costume/Props Design

劇本原著 Original Text

尤里皮底斯 Euripides

劇本翻譯 Text Translation

謝瑤玲

鼓樂作曲 Composer

謝 十

副導演 Assistant Director

薩瓦斯·史特羅帕斯 Savvas Stroumpos

製作經理 Production Manager

林家文

燈光統籌 Lighting Coordinator

車克謙

音響統籌 Backline Audio PA Reinforcement

尹 皓

服裝設計助理 Costume Assistant

林俞伶

服裝管理 Wardrobe

莊佩雯、黃盈昇

彩妝暨造型執行 Make-up

莊佩雯

舞台監督 Stage Manager

汪慶璋

後台管理 Backstage Coordinator

宋傳銘

執行製作 Executive Producer

夏曼青、許靜怡、連佳芑、莊雅雯

導演助理 Director’s Assistant

蔡志擎

助理舞台監督 Assistant Stage Manager

陳巧瑜

宣傳行銷 Marketing

毛安琪

平面設計 Graphic Design

郭保伸

製作單位 Production

國家兩廳院

合辦單位 In Association with

國家兩廳院

國立中正紀念堂管理處

角色表 Cast

戴厄奈忒斯 Dionysus

林子恆

愛格薇 Agave

蔡侑玲

潘德斯 Pentheus

李仲希

柯德莫斯 Cadmus

徐嘉宏

泰瑞西亞斯 Teiresias

楊 彬

信差 Messengers

林方方、潘韋勳

合唱歌隊 Chorus

林方方、邱宇婕、胡書綿、張 稜、陳思齊、

陳祈伶、陳韻旨、陸語函、賈黛兒、丹希羅倫、

黃千容、黃雅雯、詹靄瑄、劉柔希、劉嘉慧、

劉穎蓉、蘇 敬

宮廷女人 Women of Palace

尹宣方、李南燦、高廷芯、梁湘華、黃啟甯、

蔡侑玲

十鼓擊樂團：宋天鈞、宋晟綱、黃友廷、

黃笙耘、謝家茗、謝懷珏、蘇育賢

古希臘人名 / 地名 / 台詞對照表								
Ancient Greek-Mandarin-English Translation								
Ancient Greek (Spelling)	中 文	English	Ancient Greek (Spelling)	中 文	English	Ancient Greek (Spelling)	中 文	English
Thionisos	戴厄奈忒斯	Dionysus	Kipros	賽普勒斯	Cyprus	IO, IO, Kliet emas. Kliet avthas. IO, IO, Vakhai. Vakhai.	你知道我的聲音嗎？你聽見我的呼喚了嗎？信徒們。	Do you know my voice? Do you hear? Worshippers of Bacchus.
Horos	合唱歌隊	Chorus	Pieria	披瑞亞	Pieria			
Kathmos	柯德莫斯	Cadmus	Pafos	帕縛斯	Paphos			
Tiresias	泰瑞西亞斯	Teiresias	Kitheronas	凱戴隆納山	Kythairona, Cithaeron			
Pentheas	潘德斯	Pentheus	Ilektra	埃勒特倫	Electra	IO, IO, Semelas, Semelas. O Thios Pais.	我是賽蜜莉的兒子，宙斯與賽蜜莉之子。	I'm son of Semelas, son of Zeus and Semelas.
Agavi	愛格薇	Agave	Erevos	厄瑞波斯	Erebus			
Angelioforos	信差	Messenger	Olimbos	奧林匹克	Olympus			
Armonia	荷蒙妮雅	Harmonia	Ata e Ata e e Ata i Ata a i Themon eon, Themon a i	復仇 復仇 數百年的惡魔、永遠的惡魔	Revenge Revenge Demon for century, demon forever	IO, IO, Thespoti, Thespoti. Seis Pethon Hthonos, Enosi Potnia.	地震女神啊，撼動這塊土地吧！	Goddess of earth, shake the land.
Palati	雅典娜	Pallas	Akteon	艾克提恩	Actaeon			
Ira	希拉	Hera	Ite Vakhe	信徒們，來	Come, Bacchae	Pir Ou Lefsis. Ou Th’ Avgazi	宮殿搖搖欲墜，坍塌成碎片。	The palace is crumbling into pieces
Thias	宙斯	Zeus	Gas	土地	Earth	Simflege	燃燒	Burn
Semeli	賽蜜莉	Semele	Asias apo gas	從亞細亞的土地來	From the land of Asia	Penthehe lego exithi Parithi Thomaton Ofthiti Mi	潘德斯，出來 出來到宮殿前 現身讓我看	Pentheus, come out Come out before the palace Show yourself to me
Ino	伊娜	Ino	Kamatont' efkamatont	疲累，甜蜜的疲累	Tiredness, sweet tiredness	Ite thoe lisan kines	瘋狂的獵犬	Hounds of madness
Aftonoi	歐托娜依	Autonoe	Viotan! Psichan!	生命與靈魂	Life and soul	Is oros	去山裡	To the mountain
Aris	阿樂斯	Ares	Thia Athi	宙斯與黑帝斯	Zeus and Hades	Ito thika faneros	完成懲罰	Accomplish the punishment
Afrothidi	愛神	Aphrodite	Makar	歡愉	Happiness	Anahorefsomen Vakhion Kalos Agon	讓我們為戴厄奈忒斯舞蹈 美好的競爭	Let us dance in praise of the Bacchic god Nice battle
Muses	繆斯	Muses	Eki	那裡	There	Ithi Iku	（信徒的呼喊聲，表達一種訴求）	(Bacchic cry or appeal)
Ehlon	伊齊昂	Echlon	Eki sayeme	帶我到那裡	Bring me there	Ototi	（信徒的呼喊聲，表達一種訴求）	(Bacchic cry or appeal)
Lavthakov	拉達可斯	Labdakon	Eki Pothos	那裡有慾望之神	There Is the Desire	Tis Othe	那是誰？他在哪裡？	Who is that? Where is he?
Thirki	黛爾希	Dirce	Eki Harites	那裡有歡愉之神	There Is the Happiness			
Isminos	伊斯彌努斯	Ismenus	Thiambax	直到最後	Till the end			
Lithia	利底亞	Lydia	Anomos	無法律	Lawless			
Frigia	非利基亞	Phrygia	Athikos	無正義	Without justice			
Persia	波斯	Persia	Atheos	無神	Godless			
Vaktria	巴克崔亞	Bactria						
Aravia	阿拉比亞	Arabia						
Asia	亞細亞	Asia						
Thiva	底比斯	Thebes						
Tmolos	摩樂斯	Tmolus						
Ellas	希臘	Hellas						

（演出中人名、地名、部分台詞為古希臘語發音）