



SOFIA UNIVERSITY ST. KLIMENT OHRIDSKI

FACULTY OF CLASSICAL AND MODERN PHILOLOGY

Department of Classical Philology

**Modes of Madness in Ancient Greek Literature
(VIII – V century BC): Genre and Artistic Functions**

Thesis abstract

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Doctoral candidate:

Boryana Borislavova Chomakovska

Academic supervisor:

Assoc. Prof. Nevena Panova, PhD

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The thesis consists of: an introduction, seven chapters, a conclusion, two appendices, bibliography, index of the commented excerpts, a list of scientific contributions. Its total volume is 226 pages, of which 199 are the main part of the thesis, and 13 are the bibliography. One table is included in the main part. The bibliography comprises 159 titles. The list of publications on the topic of the thesis includes 3 titles.

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1.Introduction

Motive

The motive for the creation of this thesis is the intention to explore the Ancient Greek understanding of the state of madness, which, by being at the heart of various plots, is oftentimes significant also from the narrow literary perspective and represents an early medical reflection on the diseases of the spirit. My interest in the history of medicine led me to the investigation of this topic in Ancient Greek literature, which is also connected with psychiatric disorders. As we can expect, there are numerous universal modes of madness in Ancient Greek literature which have not disappeared until today.

Purpose

The purpose of this research paper is to seek, find and summarise the main pieces of evidence of various manifestations of madness in Ancient Greek literature from the period between the 8th and the 5th century BC. An analytical purpose follows as a result of the fulfillment of this descriptive task, namely to distinguish between the states of madness so described (modes of madness), and to determine their literary role in the different genres and literary works.

Task

The task of the thesis is to identify the states of madness through examples included in the paper both in their original version and in their translated version, and to comment on them; to present the lexical units referring to the manifestations of madness and to arrange such words and phrases in a small dictionary of 34 lexical units; whenever possible (and especially whenever this has been discussed in the literary source itself), to pay close attention to the reasons that lead to the state of madness. As a result of the analysis, the types of madness have been classified in categories and included in a table where a (hypothetical) differential contemporary psychiatric diagnosis of each case is also provided.

The specific and difficult to define state of madness comprises a number of cases of unusual behaviour that may result from a mental disorder, a momentary or more permanent insanity or from some other state of extreme exaltation, including in the festive-religious context, has attracted people's attention since ancient times. The question of madness has always been presented in literature, as the various manifestations of madness the consequences of which may be negative (that is more often the case), but also positive, are suitable to be included in the different plots of literary works from many genres.

In the course of the analysis, the Ancient Greek and the contemporary (both specialised and broader) concept of madness have been compared. One of the hypotheses explored in this paper directs us toward the specific origin of madness in the ancient context, namely that the state of madness is usually of divine origin, even if it is provoked by a human action and assessed as a state of disorder in certain cases.

The literary examples discussed here are organised both according to their genre and chronologically. In the summary, we have included more direct comparisons between the characteristics of madness according to the different sources. These comparisons, accompanied by an attempt to classify the forms of madness, are once again linked not only to the genre characteristics of the discussed evidence, but also to the causes and effects of a given manifestation of madness, mostly in view of its damaging or beneficial effects and in view of the direction in which it works.

Our definition of “mode” is exactly a variety, a specific form of some phenomenon, action or state, in this case, of mental illness; the modes of madness present the various ways in which madness manifests itself and develops, as well as the size/dimensions that it reaches in a certain situation, and even the manner in which the state of madness begins.

The principle of selection of the excerpts reviewed is aimed, on the one hand, at presenting examples from different genres, and, on the other hand, at presenting various modes of madness. As it can be expected, most sources belong to the genre of poetry, which is indisputably the more artistic part of Ancient Greek literature. From the genre of prose, we only review two authors – Herodotus and Plato, whose works also have a considerable artistic aspect. Plato is an author who does not belong to the period under review, but has been included in the research, as he describes events from before the death of Socrates (399 BC) and also suggests a reflection on the nature of specific states of madness through his characters. The reason we refer to other authors from later periods of antiquity, such as Apollodorus and Plutarch, is similar. They discuss plots related to madness developed in the literature of the periods of Archaic and Classical Greece. Due to the focus on the presence of madness in literature we only mention Hippocrates, as a more detailed analysis of his works would substantially divert us from our purpose.

Ancient evidence of madness

In connection with the topic of madness, the following works of different genres have been discussed in this paper (Here we mention not only works that have been referred to or

quoted only once; most often it is to support the analysis of another excerpt that has been discussed in more detail.):

2. Madness in epics

2.1. "The Iliad"

In epics we encounter states of madness, mostly of divine origin, but sometimes also influenced by something else. We review several episodes of the Iliad, in which the characters are overwhelmed by madness and we touch upon the topic of the wrath which leads Achilles to a state of insanity. Other examples of madness are found in the excerpts where Laomedon is called mad because of his use of offensive words; Lycurgus, son of Dryan, argues with the gods and his behaviour is referred to as insane; other examples presented in the paper are: the love madness of Antea who was rejected by the heroic Bellerophon; Hector who was seized by madness and wrath in the severe battle – madness as a "secret weapon" in war; Andromache who went insane as a Baccha, awaiting Hector's return full of hope. Most of the cases of madness in Homer are related to scenes on the battlefield, i.e. connected with the plot framework of the poem. Nevertheless, they do not belong to the military mode of extreme bravery or fury against the foe only, but also concern some turns in interpersonal relationships or excessive verbal audacity. This once again corresponds to the structure and characteristics of the epic narrative which is based on a number of parallel storylines. In general, a typical characteristic of the episodes under review is that it is exactly the state of the character which drives him to act in a certain way that is defined as insane, without, however, particular acts or transgressions being described as (a result of) madness.

2.2. "The Odyssey"

The reviewed excerpts of the Odyssey present modes of alcoholic madness in which the character is affected by the wine and we observe a mode of madness – a transformation resulting from alcohol intoxication: the cyclops Polyphemus is transformed as a result of the divine beverage, and Penelope's insane suitors go beyond the limits of normal behaviour not only due to the divine intervention, but also as a result of the influence of alcohol. Moreover, a number of characters are presented as reckless and unreasonable. Such are (in certain episodes) Odysseus' companions, but also the cyclopes who live in an abnormal way without any laws. We also discuss an episode of "madness" that is not mentioned by Homer, but is

referred to by Apollodorus, in which Odysseus pretends to be mad despite the fact that he is most often presented as reasonable. He is not willing to participate in the Trojan war and thinks that simulation will help him avoid it; however, his attempt fails to bring him the desired result.

2.3. "Works and Days"

In Hesiod's poem "Works And Days" we also encounter some interesting states of madness. The fable about the overproud and conceited presents us the insanity of the nightingale who, despite being stabbed by the nails of the hawk, continues to contend with him, strong as he is; we also observe the moral lesson given by Hesiod to his brother Perses which leads to the conclusion that he who bears false witness displays madness.

3. Madness in lyric poetry

All the three categories of lyric poetry (the poetry from the Archaic period 7 – 6 century BC) contain poetic representations of various modes of madness depending on specific features of their genres. The Ancient Greek poet was both a composer and a singer, and his poetry is characterised by rich artistic contents. He very often speaks at moments of divine inspiration, but sometimes this can also happen at moments of mental derangement. Therefore, we explore the modes of madness that we find in lyric poetry. This genre presents various states of insanity which hardly ever repeat themselves in the three categories of poetry and each of which presents a different problem: melic poetry presents the madness associated with love, the elegy – the simulated political madness, and the iambus presents cases where the others are called mad because of an unrequited love.

3.1. Love madness in Sappho

We also refer to some poems by Sappho, we go deep into her thoughts and feelings and her various poetic works through which she expresses her heartache and which reveal the moments of love madness of the lyrical subject. A prayer to Aphrodite shows an unrequited love which leads the lyrical subject to a state of insanity that has taken over both her soul and her heart. In another example that we find in Sappho's most famous fragment we encounter the dramatic nature of love described as physical suffering of the body, as a kind of disease

with its accompanying symptoms. In Sappho's poems, where love is inevitably present, we establish the following modes: madness caused by unrequited love; love madness resulting in physical pain the lyrical subject's body; love madness leading to unreasonable actions.

3.2. The simulated madness of Solon

The next representative of lyric poetry that we explore is Solon – a statesman with an astute mind and strong will, gifted with poetic imagination. In his book "Lives" he tells us the story of Solon, the politician who pretended to be mad and who intervened in solving the problem with the island of Salamis – a problem that people were not even allowed to discuss. We analyse his simulated madness through which he incited his fellow citizens not to obey the prohibition. Thanks to having "lost" his mind, he manages to help his city and return the island in the hands of his father's land. Obviously, the presumption of innocence of the mentally deranged also existed in Antiquity – Solon was "not quite in his right mind", but Plutarch does not offer any definition of the exact manifestations of this state. In the sources about Solon, madness is presented more in metaphorical terms – as misjudgment and lack or temporary loss of the capacity to make the right decisions, leading to failure to comply with imposed restrictions or public morals, but not as an actual disease.

3.3. Madness in Archilochus' fragments

The third representative of lyric poetry in whose works we encounter states of madness is Archilochus. His iambic poetry present two types of madness: one is associated with his nagging at and playing tricks on the family which he did not manage to get accepted to through marriage, which, in his eyes, led the characters to temporary madness, and the other is a state of madness of divine origin – the military madness of his friend that inspired others to ferociousness on the battlefield. We define madness in the iambic poetry of Archilochus as verbal, as no character that fell into a state of madness is directly present, but is rather determined as mad in the words of the lyrical subject.

4. Madness in Attic tragedy

In Ancient Greek tragedy which is characterised by its seriousness, there are also numerous instances of madness. The incidents of madness contribute to the completeness of

the literary work and are also probably among those moments of the play which provoke compassion and fear in the audience.

The transition of some elevated character from happiness to unhappiness, which is often caused by a wrong act or misjudgment, is at the heart of the tragic plots. In the course of this unexpected turn, the character may also act as if possessed by madness. Moreover, most tragic plots are mythological, and it is inherent to myths to present unexpected outcomes where madness could also play a part.

Our analysis of madness in Greek theatre is also based on the scientific contribution of Singer on several occasions. The author compares the cases of (mockery of) madness in tragedy and comedy with in order to describe the peculiarities of the state of insanity in view of the differences between the two genres by also discussing the form of the theatrical performance itself. Singer analyses the tragedies from the following starting points: "*Mania* in tragedy is typically presented as: 1. temporary and episodic; 2. sent by a god as punishment for a perceived transgression; 3. manifesting specific symptoms of: a) delusion (mistaking one thing or person for another) or hallucination; b) heightened, violent activity; c) wild eyes; shaking; frothing at mouth; d) intermittent loss of consciousness." (Singer 2018: 301). The reviewed examples from plays by the three major Attic tragedians to a high extent confirm Singer's statements.

The state of madness in tragedy has various modes which we will present in more detail; however, its separate manifestations also exhibit many common features.

Firstly, madness is often indeed presented as an extraordinary and temporary loss of reason; in such case, the person acting under its influence is released from moral responsibility for their actions. Each such action that caused the wrath of the gods or each mental state that has led to unreasonable actions, is often described as a lack of σωφροσύνη. While discussing this concept, Singer states in connection exactly with the topic of tragic madness, that it "in a complex way combines the conceptions of temperance or chastity, of soundness of mind, and of knowing one's place in relation to the gods". (see Singer 2018: 302). Therefore, the lack of this virtue, reasonableness, suggests in itself that there is something in the mind and spirit of the person that is not sound.

We present various examples of states of madness from the Ancient Greek tragedy that speak of the psychological, emotional or physical state of the character. Madness in tragedy is a temporary state which is in most cases sent by the gods as a punishment for some misdeed performed by the character, or the misdeed carried out under the influence of madness has provoked the wrath of the god. The symptoms of tragic madness are not only

delusion and hallucination, but also an extremely violent action accompanied by a wild stare, shaking and leading to loss of consciousness.

We could say that tragic madness has different faces and characters. What they have in common is that most of them commit murder in a moment of madness – they have fallen into a state of temporary loss of reason and are in some cases freed from moral responsibility. These committed wrongdoings are almost always accompanied by the intervention of the gods. Tragic madness is, in most cases, divinely induced.

4.1. The madness of Orestes in "Eumenides" and "Orestes"

We discuss the topic of the madness of Orestes who takes revenge for the murder of Agamemnon on the basis of the tragedies "Eumenides" by Aeschylus and "Orestes" by Euripides. Orestes commits a sin by killing his own mother in a state of insanity. He kills upon the order of the gods and in doing so, he is innocent; the guilt in this case is much more serious than the physical suffering. When he returns to his senses, he realises that what he did was a transgression committed in a moment of insanity.

4.2. "Ajax"

In Sophocles' tragedy "Ajax", the main character also has his mind blurred by the gods. Athena sends him imaginary pictures – she sends him madness in vision, while at the same time his mind remains intact. Ajax slays a herd of oxen, thinking that he was attacking two Atrides. A brave hero has caused pain and suffering to his close ones and this has happened because of the madness sent to him by the gods.

4.3. "Bacchae"

"Bacchae" by Euripides shows us a number of characters that have gone mad: the Thebans, fallen into orgiastic insanity, celebrate the cult of Dionysos; out of his right mind, Pentheus is willing to dress in women's clothes in order to reach the Bacchae; in a state of mental derangement, Agave and her sisters rush upon Pentheus; Agave tears her son apart, imagining that she is killing an extraordinary lion while hunting. Here, too, the gods are to be blamed for these actions, as it is they who put the characters into these states within a religious celebration.

4.4. "Heracles"

The state of insanity exhibited by Heracles in Euripides' tragedy of the same name is also to be attributed to the gods. The goddess of fury, Lyssa, drives the character mad and he doesn't even realise that he has committed murder until he returns to his senses. Deluded, Heracles kills his own children, thinking that they are Eurystheus'. The madness here is externally induced, it comes from the gods and is a part of those circumstances that man cannot control, but is also internally driven and represents serious suffering.

4.5. "Medea"

In Euripides' tragedy "Medea" the character, mad with love for Jason, having already betrayed her father and killed her brother, goes so far as to murder her own children; she sends an insidious gift to the princess and her father – a poisonous peplos; Medea admits her own madness and with the murders she committed, she breaks her relationship with Jason and becomes totally devoid of human qualities. We also follow crucial moments of Medea's state of madness represented in Ovid's "Metamorphoses".

After the example of the emotional and prone to going to extremes Medea, we also suggest the following general conclusions on the higher genre of drama. The images of madness have played an important part in the influence of Greek tragedy on Western imagination. Nevertheless, the Greek assumptions of madness are very different from today's notions of madness in the Western world. They refer to picturing the connection between emotion and the self, to the experience of an emotion which is extrinsic to us. Emotion is something that comes from outside. In physiological terms, emotion is air and liquid that babbles from the inside and expands the guts (see Padel 1995: 8). Emotions do not belong to individuals. They are roaming, autonomous, demonic, external forces.

5. Madness in Old Attic comedy

In Old Attic comedy – a genre where many states, values and human reactions are turned around, madness is presented in a specific way: it is not associated with big misfortunes or perceived as a serious disease. It often happens that some extreme acts and plans that would be incomprehensible or reprehensible in a different context, provoke mainly laughter and may even turn out beneficial in the context of comedy. We present some states of

madness observed in three comedy plays by Aristophanes. The comparison between the madness described here with that in tragedy, we come to the conclusion that in comedy, there are no big misfortunes or serious or fatal diseases resulting from madness. In most cases, the madness in the comedies of Aristophanes can rather be interpreted metaphorically than literally.

According to Singer's interpretation, madness in comedy is most often experienced as a source of laughter. Unlike tragedy, comedy presents mental aberration not so much through the fate of the individual, but rather as a social problem in its essence or sometimes as a blessing that may have social consequences in certain cases (see Singer 2018: 298). Moreover, considering the specific language of Aristophanes' comedy which includes many colloquial and idiomatic expressions, conundrums and puns, in the context of which anything could easily be referred to as madness, the poet still places an emphasis on the community aspect of the problem, regardless of the specific character that has been possessed by madness. What has been said shows that madness in comedy is presented not so much as a disease with fatal consequences, but rather as a type of behaviour that is damaging to the community, to which, however, it can be responded with solutions that are seemingly weird, confused or even insane. On the other hand, the person proclaimed mad, often turns out to be the most reasonable in certain situations. Thus, Singer presents a "twofold" initial interpretation of the topic:

“On the one hand, I suggest that it shows madness as a social ill capable of transformation and adaptation; on the other, that it depicts individual madness (sometimes explicitly so called, more often indicated as a kind of “quasi-madness”) as a form of transgressive and subversive behavior with potentially positive results – which may, perhaps, be the same as saying that it shows the importance of bending, of accepting the Dionysiac [in comedy], as a result of which characters are shown who do so embracing beneficial forms of madness. This beneficial or subversive madness may also be seen as a sane – or perhaps as the only possible – reaction to a mad society. To put the two together: madness in its negative connotation (litigiousness, warmongering) is conceived not as an individual, god-sent curse, but as social problem; and this problem may, in some cases, be solved by people enacting the mad, or quasi-mad, behavior which embraces those Dionysiac values” (Singer 2018: 314).

The scenes of insane behaviour or the announcement that a certain character is mad are among the methods the author uses to make the audience laugh. Unlike tragic madness, the madness in comedy represents a mode of mental aberration, not through the fate of the individual, but rather as a social problem that sometimes leads to social consequences.

Quite often, some form of madness is included among the features of the comic character, at least in the eyes of his opponents in the particular plot. Here we could also draw a parallel with the attributed madness in iambic lyric.

5.1. "The Clouds"

From "The Clouds", we also discuss the mania for horses of the son Pheidippides, which is a destructive vice, and the acknowledgement by the father Strepsiades of his own temporary madness due to the problems he has in connection with his son's mania. This mania for horses is not just a disease – in this case, it is also a social phenomenon with disastrous consequences not only for the family finances.

5.2. "The Wasps"

In discussing "The Wasps", we present the conflict between generations and the jury-mania of an old man not just as a social, but also as a mental disease. Philoclean suffers from this disease which is also common among other people in Classical Athens. Hence, we consider this work as the most indicative example of comic madness which falls into the context of socio-political arguments and debates. The character is obsessed not only by the court, but also by wine, victims and guests. We observe a different form of madness which has typical symptoms of mental disease and has even been referred to by the author with terms that contemporary psychiatry regards as serious mental illnesses.

5.3. "Lysistrata"

In the third work by Aristophanes discussed here, "Lysistrata", the main character and some other women from several poleis try to put an end to the Peloponnesian war which is associated with madness by refraining from sexual intercourse with their husbands – an aspect which is also associated with a state of madness. Here, the comic (female) characters are benevolent and even virtuous and proclaimed mad in a plot that is not at all funny.

6. Madness in historiography

6.1. "Histories"

The topic of Herodotus, namely the feud between the Greeks and the barbarians, which reaches its peak in the Greco-Persian wars (493-497 BC) points to the mode of military madness. This type of madness is most frequently observed in this work. Such insanity is in most cases a forced one, but at times, the physical violence is not present, and sometimes it is even defined as a punishment sent by the gods. The presence of insane behaviour in the separate histories enriches their colourfulness and enhances their effect.

Herodotus writes in Ionic dialect and many of the words he uses are borrowed from Homer's works. It is not by chance that Pseudo-Longinus refers to his as "a great imitator of Homer" (Longinus 1985: 46). One of the main characteristics of Herodotus' texts is their stylistic diversity. One of the explanations provided for it is the following: "He believes in myths, although sometimes he tries to provide a rational explanation for them; he also believes that the gods intervene in human dealings, therefore he inserts prophetic dreams, prophecies and miracles in the cause-and-effect relationship" (see Bogdanov, Nikolova 1988: 184). These "beliefs" of his also contribute to the presence of descriptions of insane types of behaviour which are of divine nature. The mere topic of his story, namely the Greco-Persian wars and the reasons that led to them, points to the mode of military madness. And as we already pointed out, this is the type of madness that we most frequently encounter in Herodotus' works.

In connection with the first mode of madness in Herodotus, was is defined as madness sent by the gods. Both in ancient times and today, it is insane to prefer war to peace. War is madness, a wrong decision or lack of reasonable judgement. We observe the disastrous military madness out of selflessness of the Athenians who rush into a battle against the barbarians. In their thirst for perdition, the Athenians approach their enemies and start fighting together with dignity. The military madness of the Greeks is similar – madness caused by selflessness. With their few ships, they rush against the numerous ships of Xerxes.

We discover the same type of madness in the words of Mardonius who says that madness blurs the mind, which leads to the desire to fight against the king, as Xerxes' army is numerous and capable of great feats. Military madness aimed at achieving victory is also observed in Amompharetus who takes a big stone with his hands, puts it in the feet of

Pausanias and states that through this stone, he votes for the Greeks not to run from the barbarians.

We also analysed a second mode of madness, once again sent by the gods and representing a mental disorder at the same time. In a moment of insanity and despair and mad with fear, Astyages orders the murder of his own grandson to keep the throne.

We also discuss the mode of madness as an extreme manifestation of rage and other feelings in Cambyses who, as if half-mad, takes out a dagger and tries to stab the Egyptian god Apis in the abdomen, but meets his thigh; he then marries his sister – on account of his madness he commits incest and thus transcends the limits of the human condition; afterwards, he murders his brother, his sister and many others. To sum up, we can say that his madness is a progressive mental disease accompanied by the "sacred disease", resulting in a series of sacrileges and murders.

In the story of Scyles, the Greeks give in to bacchic madness, whereas the Scythians are of the opinion that it is not reasonable to imagine there is a god who impels men to madness. And although we define this type of madness as a mental behavioural disorder due to alcohol abuse leading to the state of the bacchic raving mentioned above, the key here is the fact of the Barbarians doubting the Greek perception of the divine nature of madness.

In the category of the modes of recklessness, general unreasonableness and foolishness we also include the madness of the Ionians who refer to themselves as mad and brainless after having put their trust in a commander, the Phocaeen braggart Dionysius, and decide to revolt against him.

The madness of Cleomenes is a mental disease, a mental disorder caused by alcohol. He was smitten by a quite peculiar "mad disease" – he used to strike every Spartan he saw upon the face with his sceptre, which is nowadays defined as psychotically driven behaviour.

We agree with Dawson who, in her research of the states of madness described in Herodotus, comes to the following conclusion: "Herodotus' uses of madness have something in common with all these genres at various points, and this is a reflection of the literary culture of the time. Because Herodotus' work is influenced by his background, his use of madness as not only a state of mind but also a literary device is not as unusual a combination as we might think it to be when it occurs in a historical document" (Dawson 2006: 308).

In conclusion, we can say that considering the main plot of this historiographical work, it provides the most examples of the modes of madness resulting from extreme manifestations

of rage and other feelings, the military madness and the madness caused by fear, but we also observe modes of mental disease, cult madness and madness under the influence of alcohol.

7. Madness in philosophy

The state of madness that is difficult to define seems very appropriate for a topic of one of Plato's works. Plato's dialogue is a specific philosophical genre of literary prose. The philosophical discussions themselves guided by Socrates are placed in a literary frame describing the environment of the discussion and the participants in it. Each topic discussed in a dialogue may be present both in the literary and in the philosophical parts of the work. This also applies to the topic of madness. The dialogues are always in search of a definition of something, very often of some virtue, through the exploration of various working versions, and sometimes this search does not even lead to a successful final definition.

In Plato's works we observe different modes of madness, the most famous of which is maybe that of the "positive divine madness" presented in "Phaedrus" and to a certain extent in "Ion".

7.1. "Charmides"

Plato's observations start in "Charmides", although in this dialogue, madness is touched upon in a more indirect manner in the context of the main topic of the health of the soul, which is, however, supposed to be the lack of mental illness. In this dialogue, an important statement is made about the connection between the health of the body and the health of the mind, although it is presented as "non-Greek". Moreover, the discussion revolves around the search for a definition of the virtue of σωφροσύνη – "reasonableness", which is often directly related to (the lack of) madness.

7.2. "Phaedrus"

In "Phaedrus" Plato focuses on madness as god-sent. The manifestations of such madness are by themselves neither good nor bad, but more often than not, they develop in a positive way, while the manifestations of mental disorder reveal themselves as negative.

The first and the second types of divine madness are inherent to prophets, augurs and priests, who "are put of their minds when they perform that fine work of theirs for all of

Greece [...] but they accomplish little or nothing when they are in control of themselves" (244b), as well as to the participants in mystic rites and purifications with whose help "the right sort of madness finds relief from present hardships for a man it has possessed". Plato even discovers the etymology of "manic" in "mania". The third kind of possession by madness comes from the Muses, and the fourth type of madness is love.

The temporary state of madness is also discussed in the framework of the dialogue according to the typical approach of Plato to link the sections of the literary work.

7.3. "Laws"

In "Laws" we discover that he who has committed a crime in a moment of madness, shall be freed from judicial responsibility, unless he has committed murder. He who is possessed by madness receives a lighter punishment, as madness is a kind of exception from the rules. Madness is perceived as a type of disease in the state of which the perpetrator is devoid of reason as a result of some mental disease.

In the context of "Laws", madness is interpreted in a more "traditional" way. The topic of its divine origin is not discussed. Madness is a disease or a state of individual or social nature.

8. Madness and creative activity

In this last and shorter chapter of the thesis, the topic of the inspiration from the gods as a specific form of madness with a positive sign is discussed in detail. Therefore we allow ourselves to deviate from the analysis of the evidence from Ancient Greek literature in order to briefly present the contemporary idea of "creative madness". Our observations are mainly based on Plato's contribution to the subject, although he deals mainly with poetic inspiration, while other creative personalities, such as artists, are rather associated with the mastery of a certain art or craft (τέχνη).

9. Conclusion

We are not at state to provide a precise definition of madness, as it encompasses different cases of unusual behaviour. According to the evidence under review, this state can result from a mental disease or from a momentary or more permanent loss of mind. Madness

is a temporary condition, defined in most cases as abnormal, foolish or self-destructive behaviour. It can be the cause of actions with terrible consequences or it might itself be a consequence of the wrath of gods. In some cases, however, madness is seen as positive: when it comes to creative inspiration by the gods or when a social problem is solved through a manifestation of madness. On the other hand, madness can also affect characters of divine origin. Besides, sometimes literary characters, actions or even words can be defined as mad/insane in the absence of symptoms of actual madness. This metaphorical use of madness-related vocabulary marks the deviation from someone else's opinion or from a certain social norm.

In the essential chapters we review and discuss parts of different literary works that describe a certain state of madness and contain original lexicological units. The discussed evidence presents the following modes of madness, organised by genre and in chronological order:

Alcohol-induced madness

Alleged/ascribed madness

Cult madness

Extreme manifestations of wrath and other feelings and qualities

Falling into a god-inspired state or ecstasy

Frenzied wandering

Love madness

Madness caused by fear

Madness caused by great suffering

Mental disease

Military madness

Recklessness, unreasonableness, foolishness

Simulated madness

Unintentional murder

On the basis of this classification we have included the main evidence under review, the examples of the relevant modes of madness contained in each excerpt in a briefly described context and the symptoms and/or results of the respective manifestations of madness in a table at the end of the appendix.

In the course of the analysis, the Ancient Greek and the contemporary (both specialised and broader) concepts of madness have been compared. In the ancient context, madness has a specific origin: in most cases, it is of divine origin, even if it is provoked by a human action or assessed as a state of disorder.

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SCIENTIFIC CONTRIBUTIONS

- This thesis is the first Bulgarian academic research paper which includes a main corpus of sources: poetic and prosaic excerpts from Ancient Greek literature from the period between the 8th and the 5th century BC, through which various modes of madness are presented and their genre and artistic function has been discussed.
- This is the first research paper on the topic of madness in Ancient Greek literature from the period between the 8th and the 5th century BC that includes works of all genres. The concept of madness is discussed not in itself, but in the framework and context of each genre.
- An analysis of the main lexical units describing the mode of madness has been made and the most frequently used vocabulary is included in a dictionary with examples.
- All discussed modes of madness have been classified and arranged in a table.
- The Ancient Greek and the contemporary concepts of madness have been compared in the course of the analysis. For the first time, a contemporary psychiatric diagnosis for the modes of madness in Ancient Greek literature has been provided (whenever possible). Certain notes offer the opportunity for further research.

Some publications and participation in events related to the topic of the thesis

Articles in proceedings

1. Chomakovska 2022: Chomakovska, B. Ludost ot lyubov pri Safo. – V: Natsionalna nauchna konferentsia „Ezik i nauka“ – 24–25 septemvri 2022 g. Meditsinski universitet – Plovdiv; ISBN 978-619-237-129-6; 197 – 202.

2. Chomakovska 2022: Chomakovska, B. Edin interesen sluchay na prestorena ludost v starogratskata literatura – Solon. – V: Dvadeseta yubileyna natsionalna nauchna sesia za studenti i prepodavateli – 27–28 oktombri 2022 g. Meditsinski universitet – Pleven: Izdatelski tsentar na MU – Pleven; izdanie v elektronen vid na CD.

3. Chomakovska 2023: Chomakovska, B. Ezikat na ludostta v komediite na Aristofan. Nablyudenia varhu „Osite“. V – Studia Philologica Universitatis Velikotarnovensis // Filologicheski izsledvania na Velikotarnovskia universitet – 2022, periodichno izdanie na Filologicheski fakultet, onlayn variant: <http://journals.uni-vt.bg/studiaphilologica/bul/>; 87 – 96; ISSN 2534-918X; <https://journals.uni-vt.bg/studiaphilologica/bul/vol42/iss1/>; DOI: <https://doi.org/10.54664/DYNE2106>.

Participation in conferences

Reports at Bulgarian scientific conferences:

1. Report at the 19th National Scientific Session for Students and Professors – 28 – 29 October 2021. Medical University – Pleven.
2. Report at the National Scientific Conference "Language and Science" – 24 – 25 September 2022. Medical University – Plovdiv.
3. Report at the 20th Anniversary National Scientific Session for Students and Professors – 27–28 October 2022. Medical University – Pleven.

Reports at international science conferences:

1. Report at the Annual International Scientific Conference of G.S. Rakovski Military Academy, Dolna Mitropolia, 8 October 2021.
2. Report at the Annual International Conference "Languages, Cultures, Communication", Veliko Tarnovo University St. Cyril and St. Methodius; 10 and 11 June 2022.
3. Report at the International Scientific Conference "Cultures and Religions of the Balkans, Mediterranean and the East", 25–26 November 2022, Veliko Tarnovo University St. Cyril and St. Methodius, Faculty of Philology, Department of Classical and Eastern Languages and Cultures.
4. Report "Madness-related vocabulary in Ancient Greek Literature" at the 10th International Scientific Conference "Language, Science, Communication and Sport – 60 years of academic education", 16 – 17 June 2023.