

## Review

of the dissertation  
of  
Mrs. Boriana B. Chomakovska

### **"*Modi of Madness in the Ancient Greek Literature of the 8th-5th centuries BC: genre and artistic functions*"**

for the acquisition of the educational and scholarly degree "Doctor (PhD)"

The dissertation of Mrs. Chomakovska is 227 pages long.

19 pages (about 8% of the whole text, up to page 20) are devoted to the Introduction. The main part (161 pages, approximately 71%, up to p. 181) quotes and discusses ancient (mainly Greek)<sup>1</sup> texts that talk about madness (or insanity, the abnormality of human behavior). Then there is a section on *Madness and Creative Activity* which is brief (5 pages, equal to 2%, to p. 186) and concerns the modern understanding of the issue.<sup>2</sup> This is followed by a Conclusion (14 p., ca. 6%, to p. 200), which states the results and offers a table of the types (*modi*) of madness identified on the basis of the texts.

On the remaining 27 pages (approx. 12%) are located:

Bibliography (comprising 159 titles), Appendix 1 (a brief glossary of words relating to madness) and Appendix 2 (where the current understanding of the 'mental disorder madness' is discussed - pp. 218-220), and an index of the literature discussed (pp. 221-226).

Finally, the scholarly contributions are listed (p. 227).

Let's move on to a more detailed presentation of the study in its separate parts.

The Introduction offers definitions of the concepts on which the study is based and states its main objectives.

There is a list of the meanings of the word *madness* in the Bulgarian language.<sup>3</sup> The working concept of *madness* is formulated (p. 3) and also the concept of *illness* (pp. 6-7). The need to consider the extent to which madness was considered a disease, both in Greek antiquity and in modern times, is mentioned. And also an attention is paid to the attitude of the society to the so-called 'mad persons'. Respectively, a reference is made to Foucault's famous studies.<sup>4</sup>

The need to grasp the ancient Greek understanding of madness is stressed<sup>5</sup> (this implies the causes of the disease in the way they have been imagined in the classical epoch).

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<sup>1</sup> Twelve Greek-writing authors and one Latin-writing (Ovid). In addition, passages from another seven Greek and two Latin (Hyginus and Seneca) are used as evidence.

<sup>2</sup> It is called "a departure from the consideration of ancient literary evidence" (p. 182).

<sup>3</sup> On p. 2 in note 1. It is omitted to specify according to which of the existing dictionaries (presumably the one listed in Bibliography No. 69).

<sup>4</sup> *Mental Illness and Psychology and History of Madness in the Classical Age* (n. 122-123 in Bibliography). See pp. 5-11.

<sup>5</sup> The opinion of D. Bartholome, according to whom in the ancient Greek literature "heroes are often overwhelmed by madness and grief, and the gods are the culprits" is aptly mentioned (p. 4).

It is stated that the literature reviewed (which is not medical) is virtually nowhere concerned with the types of mental illness,<sup>6</sup> but rather with what some studies call "indeterminate madness" (p. 6). This is a prerequisite for the examination of the so-called "modalities/modi of madness"<sup>7</sup> (fixed in the title) and at the same time it attempts to "identify" the insane states - a kind of diagnosis made on the basis of written testimony.<sup>8</sup>

It is added that a "small dictionary of vocabulary describing delusional behaviour" will be compiled (p. 3).

A preliminary review of the sources used is made, and it is noted that the work cannot be assigned to a single discipline in the humanities, nor to the humanities alone (given that medicine and even psychiatry are normally not included in the field of humanities), and should therefore be considered interdisciplinary.<sup>9</sup>

The secondary literature, that was of most help in the course of the research, is listed.

In the main part, excerpts from the following authors and writings are discussed (in order of exposition):

Homer (*Iliad and Odyssey*); Hesiod (*Works and Days*); some fragments of Sappho, Solon, Theognides and Archilochus; Aeschylus (*Eumenides*), Sophocles (*Ajax*); Euripides (*Bacchae, Orestes, Madness of Heracles, Medea*); Aristophanes (*Clouds, Wasps, Lysistrata*), Herodotus (*Histories*), Plato (*Harmides, Phaedrus, Ion, Laws*).

Passages from other classical or later works are also used as an addition and for explanatory purposes:

the *Bibliothèque* of Ps.-Apolodorus (pp. 33, 82, 90, 98), the *Fabulae* of Hyginus (p. 33), Ps.-Longinus' *On the Sublime* (p. 45), Plutarch's *Solon* (p. 49), Diogenes Laertius's *Lives of the Philosophers* (pp. 50, 148), Aristotle's *Poetics* (pp. 58, 111), Gorgias's *Encomium of Helen* (p. 83), Seneca's *Hercules furens* (p. 89), Ovid's *Metamorphoses* (pp. 103-106), Theophrastus's *Characters* (p. 180).

The proposed study is essentially a commentary on parts of these works and conclusions, drawn from them, therefore I shall deal primarily with this part, my main task being to point out what could be improved or contested.

Let me begin with two preliminary remarks concerning the exhaustiveness of the material studied and the handling of the original text and translation.

The study, as mentioned, includes parts from 17 works, as well as some fragments, belonging to 12 ancient Greek authors of the classical period (in the broad sense of the word). It is evident from the title that it seeks to restrict itself to texts composed up to and including the fifth century BC (so up to 400 BC). However, it also includes Plato's dialogues, which are very likely to have been written or elaborated later.<sup>10</sup>

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<sup>6</sup> With the exception of the well-known passages in *Phaedrus* 244a-245a и 265a-b, which are mentioned on p. 166 и 171-173 of the dissertation.

<sup>7</sup> This term clarified on pp. 3-4

<sup>8</sup> The result of this study is presented for illustrative purposes in the table on pp. 194-200 and is included among the scholarly contributions (p. 227).

<sup>9</sup> "Методологията на работата е интердисциплинарна" (p. 16).

<sup>10</sup> Since he was about 28 years old at the end of the century, and worked on the dialogues probably until the end of his life, this means by the middle of the fourth century BC.

It is necessary to say that the chosen texts are only a part of those (created in the same epoch and surviving to the present time) in which madness is spoken of; and it is not easy to ascertain the magnitude of this part.

Here is an argument: only the word *μανία*, and only in singular, occurs in the following places in that literature:

*Oedipus Tyrannus* (v. 1300), *Trachiniae* (v. 999) and *Antigone* (v. 959) by Sophocles; *Hippolytus* (v. 214), *Andromache* (v. 52) and *Iphigeneia in Tauris* (v. 83) by Euripides; *The Thesmophoriazuses* (v. 793), *Frogs* (v. 816) and *Plutus* (v. 501) by Aristophanes; *Meno* (91c), *Protagoras* (351a), *Symposium* (218b), *Cratylus* (404a), *Euthydemus* (306d), *Republic* (400b), *Theaetetus* (157e), *Philebus* (45f) and *Timaeus* (86b) of Plato; and the *Definitions* attributed to him. These are 19 works,<sup>11</sup> different from those discussed in the dissertation.

And that's just for the singular of the word; and besides it there are 33 others listed in the glossary on pages 214-217.

It turns out that it is impossible to cover in one dissertation everything said about mental illness and various "deviations from normal behavior" in Greek literature up to the end of the 5th century BC (adding Plato).

I mean, that my colleague Chomakovska made a selection of works and places that, in her judgment, were representative. A few words about this are said on pages 14-15.

Secondly, we must keep in mind (and we shall see later in the review) that the translation from Greek, even if very well done, is not always entirely accurate. Frequently the reason is that the translator endeavours to make his text as readable as possible; and, when poetical, as artistic as possible (in this case difficulties with versification are added). Moreover, mistakes are possible. So it sometimes happens that the translation speaks of "madness" (or something similar), but the Greek text has no such word; or has it, but it means something different.

My colleague Chomakowska knows this (see pp. 24, 36, 99), but again, as with the question of the choice of works, it would be good to clarify why a certain example is included in the study.<sup>12</sup>

Let's take a look at some examples.

## The Epic

Page 23 discusses v. 130-131 of the *Iliad* VI:

οὐδὲ γὰρ οὐδὲ Δρύαντος υἱὸς κρατερὸς Λυκόοργος

δὴν ἦν, ὅς ῥα θεοῖσιν ἐπουρανίοισιν ἔριζεν:

and quotes the translation of Al. Milev and Bl. Dimitrova:

„Дълъг не беше животът на царя Ликурга Дриантов,  
който безумно се впусна във спор с боговете небесни.“

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<sup>11</sup> The *Definitions* are not a single composition, but a collection, and besides they are usually classified as texts of "doubtful authorship". It is interesting, however, that here we find a definition of "madness": *Μανία ἕξις φθαρτικῆ ἀληθοῦς ὑπολήψεως*.

<sup>12</sup> It says: "... коментираниите извори не са подбрани във основа на този принцип – да съдържа определена лексика, а първичният им подбор е съдържателен" (p. 15). Presumably, therefore, it is obvious that the texts under consideration are about madness. However, if one leaves aside the use of words from the "semantic field" of madness in translation, the inclusion of some places in the study could be challenged, as we will see later.

It is said that the adverb "безумно" has no correspondence in the original. Later in the commentary we read: "Не е ли лудост и безумие да се спори с боговете?" But in reality this is not a case of intentional interference of the translator adding something for metrical or semantic reasons, but of an error (due to an oversight). For in the following verses it says:

ὅς ποτε μαινομένοιο Διωνύσοιο τιθήνας  
σεῦε...

This has been correctly translated by D. Dushanov (1899) and N. Vranchev (1938) in the sense that Lycurgus drove away from Mount Nyssa the nurses of the "mad Dionysus".<sup>13</sup> So there is a word for madness in the text, but this state is attributed to the deity, not to the man.

Therefore here we see a case where the researcher is misled by the translation he uses.

On p. 27 it is quoted:

ὡς ἔρις ἔκ τε θεῶν ἔκ τ' ἀνθρώπων ἀπόλοιτο  
καὶ χόλος, ὅς τ' ἐφέηκε πολύφρονά περ χαλεπῆναι (XVIII, 107-108)

and the translation by Milev and Dimitrova:

„Нека изчезне раздорът между богове и човеци,  
нека пропадне гневът, който в лудост и мъдрия хвърля;“

The phrase „в лудост“ translates the infinitive of the verb χαλεπαίνω, which, however, means "to be angry" rather than "буйствам, вилнея" (*Greek-Bulgarian Dictionary*)<sup>14</sup> in the sense of "mad." That is why Dushanov and then Vranchev write "свирепее", which is not the same as "I have gone mad".<sup>15</sup>

In XXII, 460 we read:

ὥς φαμένη μεγάροιο διέσσυτο μαινάδι ἴση

translated by Milev and Dimitrova as:

„Каза така, от двореца излезе подобно на луда  
със разтуптяно сърце“

which is not very accurate.

Dushanov translates thus:

„Като каза тъй, спустна се, като менада през дворец с разиграно сърдце“.

Like him and Vranchev:

„Тъй рече и през дворците се спусна със сърдце разтуптяно  
като вакханка“.

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<sup>13</sup> "побеснел Диониса" in Dushanov and "Дионисия бесний" in Vranchev. Even G. Попов (1928), about whose translation Milev wrote (in an appendix to his translation of the *Iliad* of 1969, p. 630) that it was "weak, unpoetic and inaccurate", did not make this mistake. On the other hand, his translation is indeed unpoetic: "Някога Ликург изгони от свещената планина Низа на буйний бог Вакха на онова място възпитателките"; and in addition it does not conform to the number and order of the verses in the editions, which is why the place mentioned is only on pp. 182-183 (instead of being on pp. 130-131). The translation of Milev and Dimitrova continues with: "Някога той бе разгонил кърмачките на Диониса /в Ниса свещена...". The word μαινομένοιο isn't translated, being connected (probably because of inattentiveness) to Δρύαντος υἱός κρατερὸς Λυκόβοργος.

<sup>14</sup> Compiled by M. Voynov, D. Dechev, Vl. Georgiev, Al. Milev, B. Gerov, M. Tonev. Sofia, 1938 (phototype edition - Sofia, 1996).

<sup>15</sup> The fact that the verb is not included in the "Lexicon of Madness" attached at the end, shows that Boryana Chomakowska also does not think that this word conveys such a meaning.

Indeed, in the *Greek-Bulgarian Dictionary*, "беснуваща, буйстваща" is also suggested for μαινάς. But yet by this word in the Greek is signified not any randomly "raging individual," but precisely the participant in the Dionysian mysteries. There is no name for her in the Bulgarian language; that is why the words from Greek origin "менада" and "вакханка" have been adopted.<sup>16</sup>

This concerns some passages in Homer's poems. Later on I will offer a few more similar notes on selections from other authors.

The texts in question are not always referring to what we would consider to be madness. Sometimes they suggest an absence of prudence, discernment, absence of a sense of what is practical and useful; that is, something that would be labeled "unreasonableness." But we do not think that the unreasonable is necessarily "mad."<sup>17</sup>

From Hesiod's *Works and Days* is quoted:

ἄφρων δ', ὅς κ' ἐθέλη πρὸς κρείσσονας ἀντιφερίζειν·  
νίκης τε στέρεται πρὸς τ' αἴσχεσιν ἄλγεα πάσχει" (vv. 210-211)

In the translation of St. Nedyalkova:

„Само безумец би взел да се мери с по-мощни от него -  
няма за него победа, а срам само, с болка примесен.“

The meaning of ἄφρων, however, is closer to "unreasonable" than to "insane." Hence in the *Greek-Bulgarian Dictionary* besides „безумен“ are given „безразсъден, неразумен, глупав, глупец“ ("reckless, unreasonable, stupid, fool").

In Veresaev's Russian translation and Evelyn-White's English we read "Разума тот не имеет" and "He is a fool" respectively, though both languages have words that more accurately mean "mad" or "foolish".

In verse 282 of the same poem the expression νήκεστον ἀασθῆ is translated (by St. Nedyalkova): „с лудост без цяр е наказан“.

This is an exaggeration. In fact, the expression means "is incurably deluded"; and therefore it is not talking about insanity as a disease, but rather about "irreversibly progressing along the wrong path."<sup>18</sup>

In the Russian translation it says: "самого себя ранит жестоко", and in the English: "sins beyond repair".

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<sup>16</sup> That is why in the "Dictionary", compiled by the colleague Chomakovska, the meanings from the *Greek-Bulgarian Dictionary* are given, but not the word "mad", which Milev and Dimitrova preferred.

<sup>17</sup> That is why it is customary to reproach him for his actions, and in so doing to admonish him, since he is supposed to be able to "reason"; and this cannot be done in relation to the madman. So it is debatable whether "unreasonableness" should be considered a "modus of madness" (see p. 35).

<sup>18</sup> Б. Chomakovska comments, "here we are talking about damage to the mind, even in the future deprivation of offspring" (p. 36). The text, however, says: τοῦ δὲ τ' ἀμαυροτέρῃ γενεῇ μετόπισθε λέλειπται ("darker offspring remain after him") ἀνδρὸς δ' εὐόρκου γενεῇ μετόπισθεν ἀμείνων. The translation is good: „в бъдеще нему остава незнайно, незнатно потомство; / става по-знатен родът на човек, който в клетва е честен“ ("in the future an unknown, insignificant posterity remains to him; / the offspring of one who is honest in oath becomes more known")

The situation is similar with ἀφραδία (v. 330) and ἀεσίφρων (v. 335). Both are translated by St. Nedyalkova with words from the root of "безумен" („в своето безумство“ и „сърце си безумно“).

Veresaev, however, prefers other meanings: „легкомысленно“ for ἀφραδίης and „безрассудной душою“ for ἀεσίφρονα θυμόν. In Evelyn-White we have respectively: 'infatuately'<sup>19</sup> and 'foolish heart'.

In the *Greek-Bulgarian Dictionary* for ἀφραδία besides "безумие" is suggested „безразсъдност, глупост“ (in LS<sup>20</sup> - "folly", "thoughtlessness"), and for ἀεσίφρων - „неразумен, заслепен“<sup>21</sup> (LS - "damaged in mind", "witless", "silly").

## The Lyrics

On p. 45 Sappho's famous poem φαίνεται μοι κήνος ἴσος θεοῖσιν is quoted in full. In v. 6 it is said:

καρδίαν ἐν στήθεσιν ἐπτόησεν [or ἐπτόαισεν],

The translation of Yana Bukova (2009):

„сърцето ми в гърдите подлудява“

In the *Greek-Bulgarian Dictionary* no such meaning is suggested for πτοέω, and in the LS for this very place it is given "to flutter,<sup>22</sup> excite by any passion"

Cyril Christov (in 1896, in a transl. from Italian) rendered like that: „Без покой сърцето трепти“.

And Al. Balabanov (1906): „В уплаха изведнъжка трепне сърцето ми в гърдите“.

In the translation of B. Georgiev (1970) we read: „Сърцето трепва във гърдите“.

In *On the Sublime* (1985), translated by Ivan Genov: „В гърдите ми сърцето забива лудо“ (but in the Greek text there is not such adverb).

## The Tragedy

The section on Aeschylus (pp. 62-64) cites v. 36-37 of the *Eumenides*:

θνατῶν τοῖσιν αὐτουργίαι

ξυμπέσωσιν μάταιοι,

τοῖς ὀμαρτεῖν...

The translation of Al. Nichev:

„който, от безумство обладан,

близък човек убие,

него гоня аз“.

There is no word in the text close to "безумство"; and αὐτουργίαι μάταιοι could be translated simply as "vain (unnecessary) murders."

Al. Balabanov translates „който убие своя рода със своя ръка, него да гоня“.<sup>23</sup>

<sup>19</sup> "Замаяно, заслепено, глупаво" (see *English-Bulgarian Dictionary*. Compiled by T. Atanasova et al. Sofia, 1985).

<sup>20</sup> A *Greek-English Lexicon* compiled by H.G. Liddel and R. Scott. 8th edition, 1897

<sup>21</sup> Б. Chomakovska lists these meanings (p. 36), adding "буквално без ум" (it is not given in the dictionary).

<sup>22</sup> "Пърхам" (for bird); "туптя" (for heart); "вълнувам се" (T. Atanasova comp., 1985).

<sup>23</sup> "своя рода" has no correspondence in the text; and at the same time there is no translation of μάταιοι.

Even this example alone is enough to convince us how cautious the researcher must be when using translations. They are made primarily for readers who are not familiar with the language of the original; but the scholar in this field must first of all adhere to editions of the original text (bearing in mind their imperfections as well), regardless of the name and authority of the translators.

In v. 46 of Sophocles' *Ajax* (Odysseus' question to Athena):

Ποίαισι τόλμαις ταῖσδε καὶ φρενῶν θράσει;

Al. Nichev translates:

„Какъв безумен план е бил в главата му?“ (стр. 65)

The literal translation would sound something like this:

"With what courage and with what boldness of mind?"

The Russian translation of Sherwinski (1988) does not attribute "madness" to Ajax: „Как он решился на такую дерзость?“ In R. Jebb's translation (1893) we read: "And what reckless<sup>24</sup> boldness was in his mind that he dared this?"<sup>25</sup>

Later v. 51 (words of Athena) is quoted: „Възпрях го аз от радостта на луд човек“.

The text is:

Ἐγὼ σφ' ἀπείργω, δυσφόρους ἐπ' ὄμμασι  
γνώμας βαλοῦσα τῆς ἀνηκέστου χαρᾶς (65-66)

It is not said that Ajax is mad; the text has ἀνήκεστος χαρά, which can be translated as "incurable joy." Sherwinsky writes „тъму слепого ликованья“ and Jebb "notions of his fatal joy"

V. 8 of Euripides' *Medea* states:

ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος

The translation of D. Tabakova: „обезумяла от любов към Язон“ (стр. 99).

So also Al. Balabanov: „Луда от любов към Язон“.

It would be more accurate: "struck (smitten) in the soul by love". D. Simidov (1937) writes: „съ сърдце ранено от любов по Язона“. G. Gochev and P. Heinrich (2019) have remained closer to the text: „сразена от любов по Язон, с пламнал дух“.

V. 333:

ἔρπ', ὃ ματαία, καὶ μ' ἀπάλλαξον πόνων.

In D. Tabakova: „Безумна, махай се! От мъка отърви ме!“ (стр. 100)

The *Greek-Bulgarian Dictionary* proposes 17 meanings of μάταιος, but "fool" is not among them.

Balabanov omits to translate the adjective at all: „Махни се, грижете ми с теб вземи.“ Simidov: „Върви си, безразсъдна“. Gochev and Heinrich: „Ох, махай се, глупачке“.<sup>26</sup>

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<sup>24</sup> "безразсъден, неразумен, дързък" (T. Atanasova comp., 1985).

<sup>25</sup> B. Chomakovska notes that here (as in the place below, p. 65) we may not be talking about a disorder of the mind exactly (since the words themselves do not imply this), but about a visual delusion arranged by the goddess herself.

<sup>26</sup> The last translation is taken into consideration (see p. 100).

## The Comedy

In v. 858 of Aristophanes' *Clouds*:

τὰς δ' ἐμβάδας ποῖ τέτροφας ὄνόητε σύ;

In the translation of Al. Nychnev: „Къде са ти обущата, безумецо?“<sup>27</sup> (p. 116)

The word used is ἄνόητος, which means rather "devoid of sense, unreasonable, foolish."<sup>28</sup>

Balabanov translates more accurately, „Обущата си къде остави, глупако?“

G. Bakalov (probably from another language): „Е, ами обущата си къде дяна, диване недно?“

V. 716 in the *Lysistrata*:

Βινητιῶμεν, ἢ βράχιστον τοῦ λόγου.

Al. Nichev translates: „Лудеем за мъже – най-кратко казано“ (стр. 122)

Actually, there is neither "we are mad" nor "men" in the original. The rare word βινητιάω is used, which occurs a dozen times in all Greek literature, and in this form only here. LS explains it with the Latin expression *coire cupio* ('I feel sexual desire'). But this is not the same as "being mad."

These are my remarks concerning some passages for the selection of which the researcher may have been more influenced by the translation than by the original. Compared with all the others (pp. 21-181), they are not many. The number is 15, while the quotations from authors of the classical age with a parallel Greek text are 154 (106 in poetry and 48 in prose).

I'm moving on to prose.

I have no objection to the selected passages from Herodotus' *Histories*. I would suggest two improvements related to citation.

On p. 128 and onward, to the end of the discussion of Herodotus (p. 147), T.E. Page, E. Capps, and W.H.D. Rouse<sup>29</sup> are listed as publishers of the Greek text. But in fact they were the compilers and editors (in the first half of the twentieth century) of the entire series of *The Loeb Classical Library*, and not publishers of the Herodotus' text. The text used, as stated in the translator's preface to Goodly (1920; p. xvii), follows H. Stein's edition (Berlin, 1869-1871).

Secondly, Herodotus is cited not only according to book and paragraph (for example, I.87 - see p. 128), but also according to the section in the *Perseus electronic library*. This is unnecessary. *Perseus*, like many other accessible electronic resources, was created only for the convenience of users. There is no such division in the scholarly editions (where we have line or section numbers denoted by letters) and so it is better not to add them to such works.

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<sup>27</sup> Page 185 of the translation of "Comedies". Unfortunately, the 1985 translation of Aristophanes was published without verse numbering, making it difficult to use for reference.

<sup>28</sup> The *Greek-Bulgarian Dictionary* gives "безумен", but also "безразсъден, безсмислен", etc.

<sup>29</sup> Not "Rose" as written.



A few words on the dating of the texts. Pages 151, 158, 169 and 176 deal with the time when some of Plato's dialogues were composed - namely, *Charmides*,<sup>30</sup> *Phaedrus*,<sup>31</sup> *Ion*<sup>32</sup> and the *Laws*.<sup>33</sup>

The reader gets the impression, that it is generally known when (approximately) the mentioned dialogues were written, or at least which ones are earlier and which are later. However, this is not the case. The reason is that Plato composed his works as a private individual, mainly for himself and his attendants in the Academy. If he had published them at all, the year of publication was hardly marked on them; and even if it was, we know nothing about it.

On the contrary, the dramatists' works were created to be performed at major public and state events, such as the Dionysian festivals: a competition was held, the result recorded and the document deposited in the state archives. Thanks to this, we know almost exactly the time of the performance of several of the surviving dramas and also of some of the lost ones.

For an author like Plato, however, it is disputed even which of the extant works (dialogues, letters, epigrams, sentences) belong to him and which do not, but have been attributed to him, whereas they have been composed by others.

And since the lack of good evidence<sup>34</sup> makes the dating even of the most uncontroversial ones almost impossible, this question should either be avoided or studies should be pointed – in which similar attempts are made and which suggest a possible chronology.

These are the main points, on which I have to offer comments and recommendations.

If the colleague Chomakovska intends to continue the work on this topic in the future, I would recommend to limit her examination only to places of the literature where it is most likely that madness as mental illness in the medical sense is at issue. Where the choice is also justified lexically, words such as *μανία*, *μαίνομαι*, *ἐμμανής*, *παραφρονέω*, *ἀλύω*,<sup>35</sup> *μάργος* would be most helpful.

Even the topos of the *Bacchic* madness is something peculiar. Because the Greeks - both before and after the tragedy and Plato - did not regard the rampaging female worshippers of Dionysus as "mentally ill," but rather as "overwhelmed," fallen into "enthusiasm" and "ecstasy" (in the most ancient senses of those words). But in this case the obsessed person does not move away from the god, as happens with the temporarily insane Ajax and Heracles in the tragedies with the same title, but approaches closer to him.

Plato's thought (in the *Phaedrus* 265a) could serve as a guide for us in these studies:

Μανίας δέ γε εἶδη δύο, τὴν μὲν ὑπὸ νοσημάτων ἀνθρωπίνων, τὴν δὲ ὑπὸ θείας ἐξαλλαγῆς τῶν εἰωθότων νομίμων γιγνομένην ("Madness is of two kinds: one is among the human diseases, and the other is engendered from a divine abrogation of the usual and common").

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<sup>30</sup> " Диалогът „Хармид“ се отнася към ранното творчество на Платон " (p. 151).

<sup>31</sup> " Диалогът „Федър“ принадлежи към по-късното творчество на Платон" (p. 158). It is noted here in a footnote that dating is difficult.

<sup>32</sup> " В този ранен диалог" (p. 169).

<sup>33</sup> " „Закони“ , последният диалог на Платон " (p. 176).

<sup>34</sup> According to the *Prolegomena to Platonic Philosophy*, attributed to Olympiodorus, the *Laws* were thought to have been written last (par. 24-25). Again, according to him, *Phaedrus* was written first (*Commentary on the First Alcibiades*; Hermann VI, p. 262).

<sup>35</sup> This verb is not included in the dictionary, but it is in one of the texts cited (*Odyssey* IX, 398), and also in Aristophanes' *Wasps*. It is not mentioned in the text of the dissertation because of an oversight. "Това е лудостта му" (cited on page 120) is a translation of *τοιαῦτ' ἀλύει* (*Wasps*, v. 111) and not of *ὁ γὰρ υἱὸς αὐτοῦ τὴν νόσον βαρέως φέρει* (v. 114).

## Conclusion

The work is very thoroughly written. Technical flaws (typos, etc.) are rare. Reviewing and making sense of so many, voluminous and difficult texts in the light of the set objectives is a difficult task, which the researcher has done well.

I recommend the esteemed scholarly jury to evaluate positively the doctoral thesis of Mrs. Boryana B. Chomakovska and to award her the educational and scholarly degree "Doctor".

October 6, 2024

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