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THE PHENOMENON OF PSYCHOLOGICAL DISORDER IN THE HOMERIC EPICS

Spiritual disorder as a phenomenon attracted interest in every civilization, and continues to do so. Although the cases of spiritual diseases are described already in ancient Oriental texts, it was in ancient Greece that the problem enjoyed the most diverse and thorough treatment, which later was reflected in ancient literature. However, the attitude towards the phenomenon was not the same at different stages of ancient Greek civilization, and there were important reasons that accounted for this.

In the course of the present research, the Homeric epics attracted my attention. Homer offers poetic modeling of the world through diverse references and sometimes presents the most unusual aspects of these interrelations in a surprisingly systemic way, so that the unparalleled emotional impact they used to exercise is remarkable in the modern world as well. The points of my interest were whether the *Iliad* and the *Odyssey* picture the cases of psychological disorder and, if so, how diverse they are. The importance of such an approach to the epics is partly determined by lack of relevant researches in the Homeric studies. In the present paper I will provide several examples to illustrate how the cases of spiritual morbidities are described in the *Iliad*:

Let us recall the story of Lycurgus, son of Dryas and king of the Edonians, as related in the *Iliad*:

ὄς ποτε μαινομένοι Διωνύσοιο τιθήνας
σεῦε κατ' ἠγάθειον Νυσηΐον· αἱ δ' ἅμα πᾶσαι
θύσθλα χαμαὶ κατεχευαν, ὑπ' ἀνδροφόνιο Λυκούργου

θεινόμειναι βουπλήγι· Διώνυσος δὲ φοβηθεὶς
 δύσεθ' ἄλως κατὰ κῦμα.¹

Gods were furious at this. Zeus blinded the king, and Lycurgus, disdained by everybody, died in terrible pains shortly afterwards.

There is another episode apparently connected with Dionysian ecstasy². It pictures the story of designing a dancing ground for Ariadne. As the mythological tradition has it, Theseus and Ariadne, on their way from Crete, stopped on the island of Dia, later called Naxos. According to a popular version, Dionysus appeared in the hero's dream and bade him to give up his (i.e. Dionysus') Ariadne. Dionysus carried her back to Crete. In the *Iliad*, there is an allusion to Ariadne's subsequent stay on Crete. According to Homer, one of the scenes on Achilles' shield, fashioned by Hephaestus, represented a chorus, a dancing ground:

τῶ ἴκελον οἶόν ποτ' ἐνὶ Κνωσῶ εὐρέϊη
 Δαίδαλος ἤσκησεν καλλιπλοκάμῳ Ἀριάδνῃ.³

Bearing in mind the immediate context of these lines that says that the mentioned scene pictured also an amazing, dizzy dance of young men and maidens, it is not difficult to find out the function of the dancing ground designed for Ariadne. Most obviously, Ariadne, Dionysus' favorite, danced in Dionysian ecstasy.⁴

Homer provides scanty material about the ecstatic state of a person. However, the information suggests that the ancient Greek *aoidos* was well aware of the phenomenon. According to Homer, the behavior of women engaged in wild dance in the state of ecstatic madness is one of the essential elements of the Dionysian cult. Besides, the account of Lycurgus' story implies what the confrontation with such madness may yield. Homer does not provide any motivation for Lycurgus' behavior. Presumably, the king was filled with fear in the face of the irrational which he deemed disastrous for his orderly kingdom and capable of bringing in an irrational element into the

¹ II.VI 132 ff; '...that time/ he chased the maenads, on the sacred ridge of manic Dionysos, on Mount Nysa. / Belabored by the ox-goad of Lykourgos, / killer that he was, they all flung down/ their ivy-staves, while terrified Dionysos/ plunged under a sea-surge' (transl. by R. Fitzgerald, The Millennium Library 60, Homer, *Iliad*, 1992, 145).

² Cf. DNP, 3, 950 ff.

³ II, XVIII, 591-2; '...like the one which in wide Cnosus Daedalus fashioned of old for fair-tressed Ariadne' (transl. by A.T. Murray, Loeb Classical Library, 171, Homer, *Iliad* II, Books 13-24, 331).

⁴ Gordeziani R., 2002, 283 ff. (in Georgian); Latacz J., *Einführung in die griechische Tragödie*, Göttingen, 1993, 30 ff. About the function and implication of dance in dramas and its importance in the Aegean epoch, see Stoessel F., *Die Vorgeschichte des griechischen Theaters*, Darmstadt 1987, 3 ff.

country based on a rational principle.⁵ Confrontation with madness drove Lycurgus mad and the collision resulted in universal destruction: Maenads were beaten up and terribly wounded, Dionysus hid away in the sea waves, and Lycurgus was blinded.

However, Dionysian trance is only one of the multiples states of distorted consciousness described by Homer. The ancient Greek poet tells how the divine spell affected human minds. The episodes that contain such descriptions include Odysseus' encounter with the Sirens and the adventure of the Greek sailors in the land of Lotus-eaters.

Odysseus was thoroughly well prepared to resist the Sirens. As the island appeared, the hero blocked his men's ears with bee wax and made them tie him to the foot of the mast. The Sirens felt the approach of the prey and started singing. They urged Odysseus to stay with them for a while to tell them the stories about Trojans and Argolics. The sweet tunes appealed to Odysseus and he begged his men to release him. However, the men had previously been ordered to tighten his bonds in such a case. They did so and rowed off rapidly.⁶

The land of the Lotus-eaters presented new dangers for Odysseus' crew. Under the effect of the lotus flower, the sailors forgot their fatherland and friends, and decided to stay with Lotus-eaters forever. When Odysseus learnt about this, he dragged them back to Argo, then tied them with a rope to the handles of oars and bade the other sailors to shove off at once thus preventing them from tasting the sweet lotus plant.⁷

According to the episodes with the Sirens and Lotus-eaters, the enchanting power that strongly appealed to men led them to destruction. In both cases, Odysseus and his men were driven by impulses. Their behavior was unreasonable and was inspired by their immediate and irregular desires that grasped them only in particular circumstances. What they did was not consistent with their will.⁸ Odysseus was driven by the Sirens' voice, and his men – by the taste of the lotus plant.⁹ They were deprived of their personalities, which would dictate them decisions and behavior coordinated with their reasoning.

⁵ Latacz J., 1993, 31.

⁶ Od., XII, 167-196

⁷ Od., IX, 83-104.

⁸ About the psychological motivation for any behavior see Uznadze D., *General Psychology*, Part Five, Tb., 1940; Natakze R., *the Psychological Nature of Will in General Psychology*, Tb., 1986, 537-573.

⁹ About the magic impact of singing, see Erkomaishvili M., 2002, 25 ff. Owing to its formal, rhythmical and ritual impact, singing can affect listener's soul and body; Otto W. F., *Die Musen und der göttliche Ursprung des Singes und Sagens*, Darmstadt 1971, 71-72. In the archaic epoch, the source of such an impact was an *aoidos*' singing and speech; see Segal Ch., *Eros and Oral Poetry*, Arethusa, 7, 1974, 143 ff. A sweet voice and talk could enchant a person the same way as Eros.

The Sirens exercised spell on men through their sweet voices, and the enchanted men were compelled to stay and listen to them forever – till flesh decayed on their bones. Consequently, the ground around the Sirens was white with the bleached bones of sailors.¹⁰ Their song destroyed not only personalities, but also the bodies of victims, and in return let them revel in listening to their song. The latter had such a strong power on a human spirit that even Odysseus, distinguished for his shrewdness, was rendered helpless.

The lotus plant had the same spell as the Sirens' sweet song; however, it was not fatal for a man. If a guest to the land of Lotus-eaters tasted it even once, his only aim and ambition in life would be to eat the plant. It deprived a person of his/her memory and made him forget his own history and past.

If we compare the two mentioned episodes, one very important parallel will certainly come up: both the Sirens and Lotus-eaters dominated over time.¹¹ They had power on the past as well as the future.

Homer suggests several ways to escape their spell:

To keep away from the spell, to avoid eyes (When they approached the island of the Sirens, Odysseus blocked his men's ears with wax. Odysseus had the boat rapidly rowed off into the open sea to prevent his sailors from tasting the plant).

If one is affected by the spell, there no way out unless somebody else helps through the use of force. (Odysseus dragged the sailors who were treated with the lotus plant back to the ship);

If one intends deliberately to enjoy the pleasure delivered by the enchanting power, one should get prepared in advanced in order to be able to resist the temptation and not be misled by the power. (Odysseus had himself tied to the mast so that he was unable to release himself).

Nowadays, the sweet song of the Sirens and the lotus flower can be equalled to psychoactive substances (drugs and alcohol overdose), or even to gambling which are the sources of great pleasure for a short period but in fact mislead a person, foster his illusions and eventually lead him to destruction.

The Homeric epic offers some more material related to spiritual disorder. Let us recall the story about Bellerophon and Odysseus' adventure with the nymph Calypso.

Bellerophon ἦ τοι ὁ κὰπ πεδίον τὸ Ἀλήϊον οἶος ἀλάτο, ὄν θυμὸν κατέδων, πάτον ἀνθρώπων ἀλεείνων.¹²

¹⁰ Od. XII, 39-54.

¹¹ Cf. Erkomaishvili M., 2002, 27, 77.

¹² Il. VI 201-2; '...- and alone he moped/ on Aëôn plain, eating his heart out, shunning the beaten track of men' (transl. by Fitzgerald R., 148).

And Odysseus shed tears when he stayed on the island of Ogygia. He spent days sitting by the sea in solitude, pining away with tears and mourning.¹³

ἀλλ' ὃ γ' ἐπ' ἀλτῆς κλαῖε καθήμενος, ἔνθα πάρος περ,
δάκρυσι καὶ στοναχῆσι καὶ ἄλγεσι θυμὸν ἐρέχθων,
πόντον ἐπ' ἀτρύγετον δερκέσκετο δάκρυα λείβων.¹⁴

He hated the nymph and forced himself to make love to her.

As shown above, both Bellerophon and Odysseus are gripped with the desire to stay in seclusion. They have lost interest in the outer world; both are sad and lugubrious. In fact, both cases describe the instances of depression, intensified sullenness and despondency. Such a state was called melancholia (anc. Gr: μελανχολία – black spleen) before the term ‘depression’ (Lat. depressio – press, depress) was introduced in the 19th century.¹⁵

Remarkably, the cases of melancholia with Bellerophon and Odysseus, despite their likeness, are different in quality. According to Homer, Bellerophon’s wandering in solitude in the Aleian plain was unexpected and even inappropriate. By that time he had already beaten the monstrous Chimaera, the Solymi, the Amazons and the Lycian soldiers, was married to the daughter of the Lycian king and had three children – he had everything to live a happy life. However, at that very point Bellerophon left the kingdom and gripped with sorrow, even tried to avoid people.

According to Homer, the only reason for Bellerophon’s melancholy was the divine hostility against him. His spiritual crisis was in fact unmotivated. It did not have any pre-condition – the melancholy was fostered within him on its own and all of a sudden. It is also remarkable that through several events and circumstances Bellerophon’s life resembles the story of Heracles.¹⁶

Closely considering the phenomenon of melancholia in his *Topics*, Aristotle puts the following question: why does it happen so that melancholia normally possesses those individuals who are distinguished for particular gift for philosophy, politics, the art of poetry and the like? According to Aristotle,

¹³ Cf Od., V, 151 ff

¹⁴ Od., V 82-5; ‘...for he sat weeping on the shore in his accustomed place, racking his heart with tears and groans and griefs. There he would look out over the unresting sea, shedding tears (transl. by A. T. Murray, Loeb Classical Library, 104, Homer, *Odyssey* I, Books 1-12, 189).

¹⁵ For detailed information about depression see Beck A. T., *Depression*, New York, Harper & Row 1967; Bibring E., *The Mechanism of Depression*, in: Gaylin W., (Ed.), *The Meaning of Despair*, New York, Science House 1968, 155-181; Freud S., *Mourning and Melancholia*, in: Gaylin W., (Ed.), *The Meaning of Despair*, New York, Science House 1968, 50-59.

¹⁶ Let us recall Heracles’ Twelve Labours and the madness that possessed him all of a sudden and made him slay his own wife and children.

some of those individuals, for instance Heracles among heroes, suffered from the effusion of black spleen. He was deemed to be melancholic by nature. Ancient people named the holy disease after him. Likewise, other heroes and later Empedocles, Socrates, Plato and other celebrities suffered from the same illness.¹⁷ The question put forward by Aristotle has no straightforward answer even nowadays. Anyway, one can refer to an existing idea that melancholia was the punishment for a genius that serves to ensure the balance in the world. Excessive energy output or overdevelopment of abilities is always followed by spiritual decline. This is exactly what happened to Bellerophon.¹⁸

Odysseus' melancholy is essentially different as concerns its background. The extreme sadness has objective grounds – he is far away from his fatherland and is aware that there is scarcely any chance for him to return to Ithaca. Sadness and spleen are natural in the like circumstances. Departure or loss of a precious friend is normally accompanied with grief and sullenness;¹⁹ however, Odysseus' feelings were excessive.

The sorrow gripped all of himself (Odysseus sheds tears non-stop); it filled his time and space. Neither did the intercourse with the charming nymph console the hero. On the contrary, Odysseus felt despise for Calypso.²⁰ The sorrow distorted the reality in his perception. He failed to notice the beautiful environment and was indifferent to the outer world.²¹

The above-considered cases of melancholy may remind of Meleager. The son of Oeneus was also gripped with the desire to stay aloof. However, his spiritual state cannot be called melancholic.

Here is a brief account of Meleager's story: As he was defending his native city from the Curetes, he was possessed by fury all of a sudden and locked himself and his wife up in the tower. All the riches of the land of Calydon were offered to him as an incentive to rejoin the war. His elderly father, his mother and sisters, his closest friends – all as one implored him but their efforts were vain; he either declined their appeals or gave no answer.²²

Meleager's state is in fact a typical case of autism development. Autism (anc. Gr, αὐτός self) is one of the forms of spiritual disorder. Introversion,

¹⁷ Arist. Prob. XXX, I.

¹⁸ Ломброзо Ч., Гениальность и помешательство (Гениальность и помешательство, Женщины-преступницы или проститутки. Любовь у помешанных), Минск 1998, 10-29.

¹⁹ Peretz D., Reaction and Loss, in: Schoenberg B., Carr A. C., Peretz D., Kutcher A. H., (Eds.), Loss and grief: Psychological Management in Medical Practice, New York, Columbia University Press 1970, 3-19.

²⁰ Od., V, 153.

²¹ About spleen and its relations with other emotions, cognitive processes and behavior see Керрол Э. Изард, Психология эмоций, Санкт-Петербург 1999, 207-10.

²² II. IX, 550-586.

loss of interest in the outer world and breaking up with the objective reality is the basic symptoms of the state. It is often accompanied with aggressiveness directed at either one's own self or the outer world.²³

Meleager's case starts with fury. The emotion grips the hero all of a sudden and he quits the battlefield. Later on, when locked up in the tower together with his wife, he is again possessed by fury²⁴ unlike the Bellerophon and Odysseus cases where the leading emotion is sorrow.

Through his behavior Meleager breaks up with the real world and is secluded in himself regardless of implorations, promises and admonitions. He apparently tries to build his private world inaccessible from the outside. Remarkably, it is Meleager's wife who helps him recover reason. She is the only member of his micro-world detached from the outer reality.

Despite the abundance of relevant researches, the etymology of autism is still ambiguous.²⁵ Naturally, the phenomenon could have been difficult to understand in ancient times. The behaviors and spiritual states that lacked palpable motivation were attributed to supernatural powers and divine punishment. Therefore, according to Homer, Meleager's senses were possessed by daemons.²⁶

²³ Asperger H., Die "autistischen Psychopathien" Kindesalter, Archives für Psychiatrie und Nervenkrankheiten 117, 1944, 76-136.

²⁴ Il. IX, 119.

²⁵ A lot of ideas have been suggested about this particular case of spiritual disorder. Some believe it is predetermined genetically; see Folstein S., Rutter M., Infantile Autism: A Genetic Study of 21 Twin Pairs, Journal of Child Psychology and Psychiatry, 18, 1971, 297-321. Others relate autism to an organic cerebral injury. There also exists a hypothesis that links autism to schizophrenia. However, recent researches present autism and schizophrenia as two independent spiritual morbidities. Cf. Гельдер М., Гэт Д., Мейо Р., Оксфордское руководство по психиатрии, общее расстройство развития т. 2, Сфера 1999, 289-90.

²⁶ Ἄλλα συ μη μοι ταυτα νόει φρεσί μηδέ σε δαίμων ἔταυθα τρέψειε, φίλος...~ (Il. IX. 600-601) – 'Oh, do not let your mind go so astray! / Let no malignant spirit turn you that way, dear son!' (transl. by R. Fitzgerald, 222).

For the Homeric understanding of soul see Зелинский Т., Гомеровская психология, Петербург 1922. According to T. Zelinski's research, Homer regards soul as a tripartite unity: 1) ψυχή – 'the source of life' – i.e. a certain energy that rests in the whole body and leaves a human being at the time of his/her death. It is also identified with 'a shadow' (Il. IX, 322, 401, 408; XVI, 453, 856; XXII, 362); 2) θυμός – 'strong feeling', 'passion', 'heart', which chiefly abides in the chest; 3) νοῦς – mind, which is normally found in diaphragm. Hence, T. Zelinski distinguishes between corporeal and non-corporeal souls. My immediate interest lies with the functions of φρήν and νοῦς. φρήν or φρένες – in the Homeric understanding, a diaphragm is a part of body with 'functions of the soul' – i.e. it is the corporeal soul. φρήν experiences happiness (Il. I, 474; VI, 481; IX, 186; XIII, 609; XIX, 19; Od. IV, 102; V, 74; VIII, 131; XVII, 174), love (Il. III, 442; XIV, 294), sorrow (Il. I, 362; VI, 355; XVIII, 73, 88; XXIV, 105; Od., VII, 218, 219; XI, 195; XVIII, 324; XXIV, 233, 423), anger (Il. I, 103; II, 241; XVI, 61; XIX, 127; Od., IV, 661; VI, 147), fright (Il. I, 555; IX, 244; X, 538; Od., XIV, 88; XXIV, 353). φρήν is chiefly concerned with thinking (Il. I, 133, 446; II, 213, 301; V, 406; VIII, 366; IX, 423, 600; XIII, 558; XIV, 92; XX, 116, 310; XXI, 19; XXII, 235, 296; XXIV, 197, 563; Od. I, 444; II, 363; III, 26, 132; IV, 676, 739; VIII, 240,

Evidently, even the state of fury was believed to be induced by supernatural powers as it involved loss of sound reason and the dominance of emotion over sensibility. Let us recall the episode when Agamemnon regards his own decision over Achilles as ‘yielding to black anger’²⁷; he blames gods:

ἐγὼ δ' οὐκ αἰτιός εἰμι,
ἀλλὰ Ζεὺς καὶ Μοῖρα καὶ ἡεροφοῖτις Ἐρινύς,
οἱ τέ μοι εἰν ἀγορῇ φρεσὶν ἔμβalon ἄγριον ἄτην.²⁸

In this respect, we should also consider the Cyclops’ answer to Polyphemus’ words. Blinded Polyphemus addressed the other Cyclops:

Οὗτίς με κτείνει δόλω οὐδὲ βίηφιν.²⁹

The Cyclops answered:

εἰ μὲν δὴ μὴ τίς σε βιάζεται οἶον ἔοντα,
νοῦσον γ' οὐ πῶς ἔστι Διὸς μεγάλου ἀλέασθαι,
ἀλλα σύ γ' εὔχεο πατρὶ Ποσειδάωνι ἄνακτι.³⁰

The episode clearly suggests how the community responds to the discrepancies between the objective reality and the related experiences (Polyphemus feels as if he is being killed but he can not see the murderer). The community

273, 556; IX, 11; XI, 474; XIII, 337; XIV, 82; XV, 326; XIX, 353; XVII, 66; XIX, 353; XX, 288; XXIII, 176). This is also evident through the words derived from φρην: ‘φρονέως’ ~ ‘be wise’, ‘have understanding’; ‘φράζω’ ~ ‘explain’, ‘declare’, ‘think’, ‘muse upon’, ‘consider’, ‘ponder’; ‘φρόνιμος’ ~ ‘showing presence of mind’, ‘sensible’; ‘ἄφρων’ ~ ‘insensible’, ‘mad’. According to Homer, what causes the dimness of reason affects φρήν or the diaphragm: 1) When one forgets something, the imprints on the diaphragm are lost (Il. I, 297; II, 33, 70; IV, 39; V, 259; IX, 611; XVI, 444, 851; XXI, 94; Od. XI, 454; XV, 445; XVI, 281, 299; XVII, 548; XIX, 236, 495, 570); 2) sleep comes down on the diaphragm (Il. XIV, 165); 3) Wine takes over the diaphragm (Od. IX, 362, 454; XVIII, 331, 391; XXI, 297). νοῦς an *νόος* is the corporeal soul and conveys psychical messages. As mentioned above, it is normally found in the diaphragm. Homer uses νοῦς in the meaning of ‘consciousness’ (Il. XI, 813; XII, 255; XIV, 252; XVIII, 419; XXIV, 358, 367; Od. X, 240, 494), as well as ‘wisdom’ (Il. X, 391; XIV, 62, 217; XV, 129, 643; XX, 133; XXIII, 604; Od. I, 66; VI, 320; XII, 211; XVI, 197; XIX, 326; XX, 366). Often νοῦς is identified with νόημα (Il. IX, 104; XV, 80, 509, 699; XXII, 215, 382; XXIII, 149; Od. IV, 493; V, 33; XIV, 490; XXIV, 479). A couple φρήν – νοῦς is made up, φρήν – the corporeal soul that contains νοῦς – non-corporeal soul. The latter is also associated with ‘breath’, ‘air’, πεπνύσθαι, πνέω, πνεῦμα (Od. X, 493; XVIII, 230), which penetrates a human body through lungs and accounts for its living. Therefore, the ‘alteration’, ‘reversing’ of φρήν and νοῦς is the same as ‘dimming of mind’ and ‘possession of the soul’, which certainly indicate spiritual disorder.

²⁷ Il. IX, 119; ‘I lost my head; I yielded to black anger’, ... (transl. by R. Fitzgerald, 207).

²⁸ Il. XIX, 86-88; ‘...but it is not I who am at fault, but Zeus and Fate and Erinys, that walks in darkness ... they cast on my mind fierce blindness ...’ (transl. by Murray, 341).

²⁹ Od. IX, 408; ‘... it is Nobody that is slaying me by guile and not by force’ (transl. by Murray, 345).

³⁰ Od. IX, 410-12 (If, then, nobody does violence to you all alone as you are, sickness which comes from Zeus there is no way you can escape, you must pray to out father the lord Poseidon’ (transl. by Murray, 347).

(the Cyclops) regards this as the impact from supernatural powers, as the divine disease (Zeus' disease in that particular episode: ὁ νοῦσος Διός), which can be curbed by the likewise divine interference.

The above-considered cases suggest that Homer was aware of several totally different types of spiritual disorder. The spiritual states described in the epics are classical patterns of certain types of disorder. The material provided in the epics acquires even more importance against the fact that epics as a genre and the *Iliad* and the *Odyssey* as its model samples do not focus on the mentioned theme in particular; they offer the poetic reflection of the world and the multiple and diverse interrelations pertinent to it. The Homeric perception of the world is of Gestalt type – i.e. complete. Spiritual disorder holds a tiny place in the Gestalt,³¹ and at the same time represents a Gestalt itself as it has its particular structure detached from its context and having its own internal segments.³²

The structural completeness as one of the important properties of perception is nowadays universally acknowledged. However, this completeness is determined by the similar property of the object to be perceived and the appropriate disposition of the person who perceives as a perception is a personal process and is modified by the inner state of a person as a unity.³³

The Homeric weltanschauung (as well as the weltanschauung of Homeric characters) can be described as an aesthetic and contemplating type³⁴ which offers the poetic perception of things and events (including the phenomenon of our immediate concern) with regard to their appearance (outer face). This

³¹ The information on spiritual disorder is devoted some 22 lines in the *Iliad* (II, VI, 132-36, 201-202; IX, 553, 565, 575-87), and 40 lines in the *Odyssey* (V, 82-84, 151-58; IX, 94-97; XII, 39-46, 182-196); In the *Hymn to Demeter*, the melancholy of the goddess is rendered through 40 lines (*The Hymn to Demeter*, 40-43, 49-50, 77, 82-83, 90-92, 98, 101, 181-83, 197-201, 206-207, 303-11, 329-33, 360-61). It is impossible to find out the precise place the description of spiritual disorder holds in the *Margites*; the theme should have been developed in more details as Margites' behaviour and speech are the principal sources of fun. The number of the lines that describe spiritual disorder gradually increases in every subsequent text; and if one considers the supposed dates they go back to, one may think that authors' interest in the problem increased since the Homeric period.

³² Cf. Natadze R., 1986, 149 ff. (in Georgian); also Перлз Ф., Практика гештальт-терапии, Гештальтпсихология, М., 2000, 264 ff. 'Gestalt' is the German word for form and structure. Nowadays, it is widely used in psychology as a term denoting a unity. Gestaltpsychology (the Berlin school) attached a particular sense to the notion of Gestalt and considered it the basic, universal principle of psyche. Later it was recognized as the basic principle of the physical world as well.

³³ About the personal property of perception see Natadze R., 1986, 169 ff.

³⁴ Драч Г. В., Проблемы человека в раннегреческой философии, изд. Ростовского университета, 1987, 10.

is determined by specific properties of the epoch, the literary genre and the artistic vision of the author. As to the attempt to describe the inner i.e. spiritual processes of an individual, indiscernible for exterior perception, it is the privilege of a different epoch, different literary genres and writers.