

**AKAKI TSERETELI STATE UNIVERSITY
FACULTY OF ARTS**

With the right of manuscript

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**The Factor of Fear and Resentment
in Ancient Drama**

An Abstract

From the presented dissertation for obtaining
the academic degree of
Doctor of Philology

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The work has been conducted at the Department of Classical and Roman Philology.

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The defense of the dissertation will take place on _____
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Akaki Tsereteli State University.
(Room N1114).

The dissertation will be available at the library of the Faculty of Arts at Akaki
Tsereteli State University (59 Tamar Mepe Str., Kutaisi, 4600).

The abstract was sent -----

The secretary of the Dissertation Board
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General Overview of the Research

Actuality of the research. The factors of fear and resentment, that have always been considered to be co-existing phenomena to humans' lives, have been under the observation since ancient times. Realization and perceiving of one's personal emotions is the greatest humane act in the hard process of consciousness. A modern person has to deal with many types of fear. The number of diverse versions of so-called exotic fear has grown, while reasonable management of the emotion of resentment has become one of the guarantees of success. Therefore, as time passes, awareness and knowledge of one's emotions especially of fear and resentment is becoming more and more valuable. Feeling and overcoming of fear and resentment is a very positive experience.

Nowadays the interest towards psychology and its research has greatly increased, while ancient drama is the subject of intensive research and attention for specialists in literature. The study of the factors of fear and resentment is especially interesting in ancient Greek drama, as it is the best place for introduction and realization of emotions and passions.

Purpose of the research. Main objectives to research were the following: a) Correlation of the specificity of the genre with fear and resentment; b) Tragic and comic Characteristic differences of the targeted objectives; c) The study of functional features of the factors of fear and resentment in key moments, how do the very emotions effect on the development of plot, on the behavior of characters? d) Correlation between fear and resentment; e) Whether modern psychological approaches and theories on fear and resentment work in relation with the behaviour of ancient characters or not?

Scientific overview of the dissertation matter. Despite the fact, that along with popular fiction there are many scientific works on the emotions, there is poor coverage of fear and resentment in relation with ancient drama and literature, which is vivid from the number of scientific works. The topics that have already been studied are the following: The analysis of hostility and its relations with other emotions by Aristotle. One of them is the work by: Paul Thomas Young 2003, Motivation of Behavior: The Fundamental Determinants of Human and Animal Activity Answers for Aristotle,

Publisher: Basic Books, New York; Oatley K. 2004, Emotions - a Brief History, Blachwell Publishing, USA; Levi A. W. 1962, Literature, Psychology and the Imagination, Indiana University Bloomington, IN: Press; Cooper L. 1991, The Greek Genius and Its Influence: Select Essays and Extracts, Yale University Press, New Haven, CT.

A big amount of researches cover some specific or general aspects of different types of emotions considering many various disciplines, such as cognitive and evolutionary psychology, neurobiology, psychology, sociology, anthropology, philosophy and history: Piglucchi M. 2012, Answers for Aristotle, Publisher: Basic Books, New York; Konstan D. 2006, The Emotions and the Ancient Greeks, University of Toronto Press, Canada. Some of the authors generally write about human emotions and on their place in Ancient Greeks' consciousness: Williams B. 1993, Shame and Necessity, Sather Classical Lectures No. 57. Berkeley: University of California Press; Gardner D. 2009, The Science of Fear, Publisher: Plume, USA, New York; Wierzbicka A. 1999, Emotions across Languages and Cultures, Cambridge University Press, Cambridge.

The source of information on human emotions within different cultures and languages, socium, the linguistic, anthropological and psychological aspects were the following materials: Bellinger M. F. 1927, A Short History of the Drama, Publisher: Henry Holt, New York; Morris E. W. 1898, The Drama: Its Law and Its Technique, Publisher: Allyn and Bacon, Boston.

Laffan and Weiss write about the history of emotions within the global aspect in their works (Laffan M., Weiss M. 2012, Facing Fear: The History of an Emotion in Global Perspective, Princeton University Press, Princeton, NJ), the very work helped me to determine how fear and resentment are revealed in the behaviour of the characters of ancient drama.

Denny's "Fear, Avoidance and Phobias: A Fundamental Analysis" is about the analysis of the emotion of fear. The psychological background of emotions discussed by him enables us to observe some aspects of the development of fear (Denny M. R. 1991, Fear, Avoidance and Phobias: A Fundamental Analysis, Publisher: Lawrence Erlbaum Associates, Hillsdale, NJ) etc.

Considering peculiarity of the paper, **The methodological and theoretical values of the work** have been some principles and methods of comparative literary criticism and "New historicism"; scientific literature of

the scholars researching the factors of fear and resentment; sociological, historical-comparative methods, the principles of synchronous-diacronic analysis of literary processes. The tragedies and comedies of ancient Greek and Roman writers have been used as **research material**.

Novelty of the research. Despite great number of scientific works on the study of fear and resentment, the subject has rarely been researched in connection with ancient drama. There is not a special study in foreign scientific literature that could have researched emotions of fear and resentment, their functions and aims in connection with Greek and Roman playwrights' plays. The question was neither studied in Georgian scientific literary works. Psychological researches are quite new in Classical Philology, moreover, not a single monograph has been devoted to this matter. Presented thesis is the first work, which studies the works of ancient playwrights in relation with the emotions of fear and resentment and their functions.

Approbation of the Dissertation. The dissertation has been approved at the meeting of dissertation committee of the Faculty of Arts at Akaki Tsereteli State University 27th of September, 2016 (report N61).

Structure and volume of the work is determined by the goals and objectives of the research. The paper consists of several parts, the introduction, four chapters and the conclusion. Chapters are divided into subchapters. Chapters and subchapters are followed by relevant conclusions. The conclusion summarises key points, that were pointed out while working on the dissertation. The list of references, resources, lexicons and abbreviations is attached to the dissertation.

Theoretical and practical values of the work. The dissertation can be used for the course of Ancient Literature, in order to study the correlation between drama and psychology. The study will be useful not only for literary critics, historians, philosophers, but for psychologists as well. The paper will be helpful to scientists, students and readers on a wide range, who are interested in the matter. Conclusions can be used for giving the course of ancient literature at higher education institutions, for special courses, seminars, text books and monographs.

Content of the Work and Main Regulations

The introduction. The introduction gives an explanation of the choice of the research topic, its significance and scientific innovation. The structure of the dissertation involves brief summary of each chapter, general overview of references, methodological approach to the topic of research and its theoretical and practical usage.

Chapter One. Phenomenology of the emotions of Fear and Resentment. Several questions are covered in the first chapter: etymology of the word *Fear* in Greek and Latin languages, subjectivity of fear, the mask of fear, Fear and catharsis; Etymology of *Resentment* in Greek and Latin languages. Resentment as a natural reaction, reasons of resentment, resentment as one of the conditions of a human being, the mechanism of resentment.

Chapter two. Genre Analysis. Part one. The Tragedy. Studied tragedies: **Aeschylus** - „Persians“, „Seven Against Thebes“, „Supplint Women“, „Prometheus Bound“, „Oresteia“, **Sophocles** - „Ajax“, „Antigone“, „Trachiniae“, „Oedipus Tyrannus“, „Electra“, „Philoctetes“, „Oedipus at Colonus“, **Euripides** - „Alcestis“, „Medea“, „Hippolytus“, „Hecuba“, „Andromache“, „Heracleidae“, „The Suppliants“, „Heracles“, „The Trojan Women“, „Electra“, „Iphigenia in Tauris“, „Helen“, „Ion“, „Phoenissae“, „Orestes“, „Iphigenia in Aulis“, „Bacchae“, **Seneca** - „Medea“, „Phaedria“, „Octavia“.

The base of quotations from tragedies on fear and resentment has been created. Several topics are covered in dissertation concerning: Main forms of fear and resentment in ancient tragedy, psychology of fear and resentment, correlation of fear with other emotions, correlation of resentment with other emotions, links between fear and pain, physical changes in the body when either in state of fear or resentment, psychological changes in the mind of a frightened hero, how does a tragic character behave when he/she fears? is fear/resentment negative? stenography of fear/resentment in ancient tragedies, colour of fear in tragedies, characteristic features of fear in tragedies, fear/resentment the ways leading to fear in ancient tragedies.

Chapter three. Genre analysis. Part Two. Comedy. Studied comedies: **Aristophanes** - „Acharians“, „Knights“, „Clouds“, „Wasps“,

„Peace“, „Birds“, „Thesmophoriazusa“, „Lysistrata“, „Ecclesiazusae“ ; **Menander** - „Dyskolos“, „Samia“, **Plautus** - „Aulularia“, „Pseudolus“, **Terentius** „Eunuchus“.

The base of quotations from tragedies on fear and resentment has been created; Several topics are covered in dissertation concerning: Reasons of fear and resentment in ancient comedy, their influence on comic characters, mechanism of revealing fear and resentment in ancient comedy, what does resentment signify in ancient comedies? resentment as a manipulation; Do ancient characters have a sense of forgiveness or not? Heroines' resentment/Heroes' resentment; resentment and pain, resentment and forgiveness, resentment and evil/harm; What are the reasons of women's resentment or fear? (Based on Aristophanes' comedies), the role of fear and resentment in Plautus' comedies; What are the relations of fear, love, resentment and rape in Terentius' comedies etc.

Chapter four. Correlation of Resentment and Fear in (The fear of resenting others and other emotions) Ancient Greek Tragedies. Researched topics: fear of resenting others, fear and resentment, as ways leading to revenge and other emotions, why are the characters of ancient drama afraid of resentment? The fear of resenting others.

After each chapter there are conclusions, which were generalized and summed up in the concluding part of the dissertation.

Conclusion. – There are many examples of emotions of fear and resentment in ancient drama, one of their functions is moral. While there is not direct access to the experience of Greeks emotions of the classical period, we are depended on the texts only. The lexical study is important, especially when we want to emphasize semantic spectrum and conceptual boundaries among emotions, in the same way as it is with ancient writers. Although, the emotions of fear and resentment that are difficult to “catch” are somehow hidden and are under tabu, they can be studied only in an abstract way.

The categories of fear and resentment were almost in every tragedy (35) or comedy (52), though the number of their occurrences differ. The factor of fear dominates in tragedies, while the factor of resentment is dominant in comedies. The number of occurrence of the word “fear” in ancient drama is -350; and of the word “resentment”- 110.

- Tragic and comic approach to the factors of fear and resentment are different from each other. In the tragedy they are connected with self-torture,

worries, conflict of emotions, that is characteristic for the tragedy. While, in the case of comedy they stimulate collision of comic situations.

- The methodological approach, which was used in my dissertation, is focused and aims at paying little attention to the specific terminology concerning the emotions. Main emphasis were put on identification and study of the very emotions. The method was more successful in identifying and revealing the emotions, than it would be to carry out the only lexicological study.

- The multidisciplinary research on fear and resentment and of other emotions related with them was very helpful in identification and research of Greek and Roman phenomena, the influence of emotions on their social-psychological state of being. Based on the research of the social background phenomena it was possible to show how emotions could differ or be alike. The relevance of the constructions of modern social sciences with the ancient ones can be under the question because of the gap between ages. But in our case all the modern phenomenological researches are based on Aristotle's theories, mainly on the theoretical work of fear, resentment and other emotions.

- There are some ways of expressing fear through words. Three of them are found to be the most frequent and important ones: noun δέος (*deos*), verb δειδῶ (*phobos*), noun φόβος (*phobos*), verb φοβέομαι; noun ἐκπλήξις (*ekplēxis*), verb ἐκπλήσσομαι. The word [*ekplēxis*], can be translated as "public panic", the state when people collectively experience terror; it is used to describe the emotion of audience of the theatres. This is what Aristotle means in his „Poetics“, when he writes about *ekplēxis*, the panic which is felt by the audience while watching the fear of Oedypus on the stage.

- The feeling of fear makes theatre much more influential and interesting. Plato uses the word *ekplēxis* in "Ion" to emphasize the fear which is experienced by 20 000 people. The word *ekplēxis* refers to the collective fear of people. This is the main emotion, which causes other different emotions while staging various scenes of theatre. Behind each moment of expression and feeling of fear there is the god of theatre Dionisus himself.

- The mask of Dionisus, or the face of Dionisus, is a kind of the boundary mask, because it shows the expression of his own self. The mask accumulates the whole chain of emotions on it: fear, worry, anger, love, hatred and happiness but, the dominant emotion is fear, panic, *ekplēxis*.

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Dionisus accumulates all types of emotions only in one emotion, that is fear. What happens when you look at such mask? To say in another way, what happens when I, who becomes the agent of subjectivity, tries to carry out dialogue with you, is the god of subjectivity itself? This is the moment when you experience main form of fear, because you look at the absolute god, straight into the face, you look at him, as he looks at you. The very fear is the one which is dominant above all. This primitive form of fear is the most important emotion and all other different emotions (hatred, love, happiness, anger, sadness) become optional. This is the feeling of *ekplēxis* and the theatre enables us to feel it.

- In ancient drama fear has its "characteristic features". It may be characterized as: cold, disheveled, nocturnal, tempting, repressing, effeminate, disaster eluding, shrieking, unconquerable, caring (Aeschylus), taming, touching, shadowy (Sophocles); observer of the soul, mourning (Euripides), feminine (Seneca) etc.

- Despite the fact that colour-map in ancient Greek literature is quite limited the feeling of fear still has its colours in ancient tragedies. The function of colour usage in Greek tragedies indicates connections between colour and myth, colour and ritual, colour and emotion. Black signifies the emotion of fear, it is the dominating one. Black - used by Aeschylus determines fear either in its metaphysical or concrete aspects. Therefore, he portrays diversity and complexity of human nature.

- The characters of ancient tragedies not only make the audience feel fear and pity, but they also experience the emotion of fear themselves (as Aristotle determines fear is one of the most important factors in order to attain Catharsis). There are tragedies in which all of the characters are afraid of one another (Aeschylus' "Agamemnon", "Libation Bearers" „Choeforo" „Sophocles" "Electra", Euripides' "Medea") there is the whole chain of fear. For example, Agamemnon is afraid of Clytemnestra ,on the other hand she is afraid of her own children, while they are afraid of Erimes (Aeschylus' "Agamemnon"). There are tragedies where fear dominates and the chief acting character is in terror (For example, Aeschylus' "Persians"); or the tragedy where even the death is afraid (Euripides' „Alcestis").

- As the research showed, despite the fact that the phenomenon of fear in ancient drama is very diverse, we have to deal with some some forms of it. Any type of fear is linked with these major forms and is released with

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some form. Sometimes fear attains the quantities of extreme torture. According to the researched material, several main forms of fear have been pointed out. Some categories of fear occur to be interdependent, one causes or influences the other and vice versa.

- The most important and dominating forms of fear are the following: Fear of unexplained future (12 tragedies); Fear of revenge - (9 tragedies); fear of death (10 tragedies); Characters in ancient tragedies are notorious for their special conscientious. They are especially afraid of being disgraced. The state of being conscientious determines their and their childrens future and social status. Therefore, they are mostly obsessed with the fear of being disgraced (6 tragedies); There are cases when several types of fear arise together in one and the same tragedy, the character may experience two or more forme of fear simultaneously.

- Here is the next question – what are the characters of ancient drama mostly afraid of? – We can say that the fear of death takes the first, second and the third place. The rest is occupied by the other forms of fear. Although, there are exceptional cases. For example, Alcestis willingly dies instead of her husband, Iphigenia, who fearlessly sacrifices herself for the future of her homeland (Euripides' „Alcestis“, „Iphigenia in Aulis“). It should be noted, that in ancient drama, there are not coward characters. All of them have just one instant moment of fear. For example, Oedypus, Creon and even Medea, then they return to their ordinary state of self-confidence.

- Based on the scientific works, I tried to study the relevance of the psychological backgroung of ancient characters to general psychological analysis. First of all, it was interesting to find out the interdependence of fear with other emotions. Several different emotions have been pointed out that are depended on one another. They are the following: destruction (fury), defence (fear); acceptance (goodwill), rejection (disgust) and so on. When two different emotions arise, a stronger one overweighs the another one, but in case of equality conflict situation is created, the situation when the one wishes, but fears.

- The characters experience less fear of pain, when they intensively try to overcome it, then when they develop passive attitude to it. The emotion of fear has its physical characteristic features. There are many passages that give description of characters' physiological conditions when experiencing the fear (For example, Hecuba, Cassandra, Neoptolemus).

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- The playwrights of ancient drama give detailed portrayal of the frightened person, which is absolutley identical to the psycho-portrait of the scared person. The drama shows how fear and resentment devastate human's common sense, influence or change their actions – It either encourages people to feel free, stronger, even talkative or makes them humble,dumb, silent, feeble and hopeless. Fear vibrates the voice, sometimes absolutely changes appearance (Aeschylus' „Suppliant Women“, „Persian“).

- On the surface, fear is ultimately negative emotion, which causes only negative results- it makes the human inactive. Although, fear is sometimes generated to defend the character from extreme danger. The emotion of fear activates mechanism of self-preservation: 1. Fear accumulates characters' abilities and makes them be constantly focused; 2. Fear is the regulator of aggression; 3. In the situation, when the hero/heroine has a plan, but lacks information, determinant of the strategy of action becomes the emotion of fear; 4. The feeling of fear aggravates function of all the organs of the characters, it is stimulated to overcome the critical circumstances; 5. Overcoming fear sometimes upgrades person's self-awarenessand turns him/her into "perfection".

- Ancient playwrights portray the psychology of fear with stenographic accuracy. Especially, Euripidess, who fairly gained the title- "of the greatest psychologist on the stage" many centuries ago.

- The research of the phenomenon of resentment in ancient drama starts with an interesting passage: *That which we are ashamed at is much more easily endured than that which we are vexed at.* (Plautus, *Pseudolus*: 1, 3, 125-129.). As a result of the research and analysis it has been pointed out, that resentment is a kind of an unfair insult. It is often followed by the fury towards the violator and pity of oneself as a victim. Resentment in Roman and Greek authors is closely connected with justice. The heroes /heroines feel resented when they are unfairly treated.

- Comedians and psychologists do not consider the feeling of resentment to be negative and harmful. On the contrary, the expression of being resented is somehow necessary, it is important to point someone to their incorrect behavior and try to avoid the spoiling of relationship. Among the characters of ancient drama there are characters who are merely resented (Antigone), while for others resentment is a way of living (Pseudolus), there are the ones who always show resentment to everyone on anything, but they

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realize that resentment complicates their lives (Cnemon). Resentment in drama may sometimes be logic, adequate, when expectation is adequate to circumstances- when one is disappointed because of unexpected frustration (Ajax). There are instances in ancient drama when the one did not know that his/her action would cause misunderstanding and resentment (Chaerea).

- Resentment can be avoided if characters give detailed explanation of their resenting behaviours. And balance their misbehavior with good deeds; For ancient heroes and heroines resentment is harder to endure than the feeling of remorse. It is greatly connected with pain, anger and rage. Their emotional state can be easily changed. Resentment is a type of reaction to others' unjust behavior. Comic characters can easily forgive and forget misunderstanding. For them resentment is a guide of relationship.

- In ancient tragedies and comedies resentment becomes a natural reaction of the character, that may occur time after time. The heroes and heroines are not like robots, without human feelings (either positive or negative), but they can easily escape from the influence of human emotions. On the other hand, there is the state of constantly feeling resentment, when it is impossible to totally escape the emotion and it goes on being the characteristic feature of the character. It is formed as a mental problem which is quite characteristic for tragic characters, unlike the comic ones. This is very tangible in Aristophanes and Terentius' comedies.

- The category of resentment has its stages of development in ancient drama: the conflict, expectations, frustration, resentment, the feeling of resentment becomes intensive and it increases into anger, rage and then in the will of revenge. After the chain of development, the form of resentment becomes depended on the author, genre, theme, the type of character etc. For example, in Aescylus' case, gods become dominant and humans forget resentment; In Sophocles' tragedies resentment is neglected and characters live in harmony; In Euripides' tragedies characters have absolutely different reaction to resentment- beginning with - negation- ending with the murder of children; While in comedies resentment can be easily increased in a complete absurd.

- In order to find out whether characters can be easily resented or not, I used the modern psychological test. Taking into account contexts, heroes' characteristic features and their predictable actions I tried to find answers to the following questions: Are characters easily resented or not? Do they pay

attention to the details? Do they dream nightmares? etc. Considering all the above-mentioned, psychologists would have concluded that it is very easy to insult ancient characters. The conclusion is that they can be instantly enflamed; because of such perception of the environment and events, they must have led quite hard lives.

- On the surface, fear and resentment seem to be absolutely different categories, that may appear any time, in any circumstance. Therefore, the results may vary. Despite many differences the very categories often vary and cross each other in different contexts, they become the reason of various results in ancient tragedies, mainly of revenge. Before revenge they undergo different emotions and stages. Initial step is fury, which is omnipotent for successful execution of revenge (mainly fatal). In some cases fear and resentment may be discussed as a temporal emotion. Though, they become major factors for divine and human agreement.

- Taking into consideration the psychological overview, the revenge caused by rage is very interesting. Fear is especially inclined to disguise. Motto of fear becomes the following: „ This is your fault and not mine”. In case a frightened person can not fulfill the goal using this attitude, he takes drastic measures for self-defence. Ancient drama supplies us with lots of examples of how both of the categories define human behavior and their lives in general. Rage is a kind of reaction to fear and resentment. It can deteriorate either an enflamed person or a person whom the rage is addressed to. Things may develop with contrary effects; the problem can be solved after that. In ancient drama rage is especially complicated emotion, which is impossible to be controlled.

- Fear, like rage in ancient drama is not only “bad”. It is activated when an individual feels danger. This is especially characteristic to those who are afraid of revenge. Both categories are vital for either escalation or development of events. Though, compared to fear, resentment is found to be more dominating in drama. It provokes different actions, mainly of revenge. Therefore, the way leading to revenge is determined by fear and resentment.

- The fear of resenting others is very interesting considering the ancient drama. Several aspects have been pointed out: The first aspect. Resentment is expressed only by those who are or consider themselves minor compared to others, mainly to their senior ones. The emotion, of a person towards the superior one is disgust caused by resentment. In such case the fear of

resenting others is never generated. Resentment becomes main tool for acceleration of aggression. In ancient drama resentment is a relative category. Successful fulfillment of the resentful action requires several aspects. It combines several individuals.

The characters can never be resented on their own. Aspect 2. Resentment shows links with frustration. In this case there is a desire of possessing things/people. Aspect 3. Resentment is a search of responsibility: someone other should be responsible for the experienced disappointment. This is true if only one person is responsible for some behavior. Or as it usually happens no one takes responsibility over themselves. Aspect 4. Resentment hardly fades away, it is permanently remembered and hardly ever endured. The same is true for ancient drama. For instance, characters are constantly in fear of god. Ground of fear of annoying the god is fear of divine himself. Though, in Aeschylus' "The Suppliants" Danaids, despite their strong devotion and loyalty, often fearlessly scold and express their resentment to god. Fear of Resenting others is frequently felt when one is afraid either of punishment or mockery. Mainly it arises in fear of authority. In ancient tragedies only cowards, messengers and characters with poor social background express their fright. For example, in Sophocles' "Antigone" Ismene fears to annoy the king just for one reason- she is afraid of a man as a superior creature.

- One of the subjects of my interests was to find out what a resented person feels, or how does he/she overcome the feeling of resentment? It has been revealed that resentment may cause binary reactions: 1. One may be resented on their own and do not experience the fear of resenting others, his/her attitude may increase in the desire of hurting and harming others. 2. A resented character realizes the reasons of being resented and tries not to hurt others in the same way. He/she experiences the fear of resenting others. In relation with the very feelings we come across with a very interesting condition, when one is afraid of frustration, the very one is resented, but does not express his/her attitude in fear of resenting others. What happens when the fear of resenting others disappears? The answer to this question is in Aeschylus' "The Choeporoi": "Reliability, fear, worship that filled people's souls and hearts, has gone away. Fear is somewhere in there. For everyone private benefits is God and more then God of all "(Aeschylus. The Libation Bearers, 55-60).

- The categories of fear and resentment very often come across with

each other. They are tightly connected. Their correlation becomes provoking factor of either tragic or comic development of actions, conflict, culmination etc.

- Another task that was separately studied is - What are women resented or afraid of? (based on ancient drama). Women are afraid of several things: 1. The women are afraid that, if men find out about their intentions they will be punished. That is why they handle everything on their own; 2. If women will be identified, they will not be able to fulfill their aim, as women do not have the right to vote at public council, the women will be driven away from the place by men right away; 3. Women try to avoid the failure of spoiling their utmost interests. They fear because of several factors: a) The country is ruled by dishonest men. The fact may cause destruction of a country and women's interests; b) Women are afraid that silly men will never be able to govern in a proper way. Women are more intelligent and capable, they are not talkative. They will never let others be cheated, as they are masters of telling lies themselves. In case, the women rule the government no one will be able to rob others, there will not be any poor, naked or starving people, as most of the women are mothers. None of the mom will ever spare their children to feel unfortunate; c) Women do not approve of the fact that innovations are neglected by Athenian citizens, who mock at either existing or extinct values. Women's disapproval somehow increases into fear. Women outnumber the men in Aristophane's comedy "Ecclesiazusae". Thus, they vote for the female administration of the government affairs. d. Women are afraid of inequality. Their plan is to share every responsibility. E. Therefore, they do not approve of individual administration of the country. E.g. Lysistrata asks other female friends to stay with her and rule the country together.

- Besides fear and disapproval, women express resentment on several factors: a. Men do not let them interfere with administrative affairs; b. No one lets them take decisions and take part in execution of serious matters. c. Men do not consider them trustworthy, or capable of succeeding.

- Based on the researched material, it has been pointed out that there is a special relation between social context and literature concerning woman's role in society; There is "irrelevance" between the states of the women of classical period and the female characters of drama. Ancient playwrights' desire was hope for the women to overcome the emotions of fear and

resentment. Therefore, to increase their role in social and administrative affairs.

- There are authors in ancient drama, whose works never survived but fragments only. The fragments were not enough to make detailed analysis and attain the information necessary for the topic. The two unknown playwrights Pacuvius and Cecilius, were focused on in the paper, from a different angle. Their fearlessness and courage in connection with literary innivations, contamination, and different styles were emphasized.

- The factors of fear and resentment take important part in the expression of tragic and comic actions, of tragic purification, logic development of actions, coherence, adequate portrayal of acting characters functions and nature through contexts.

- The analysis of the factors of fear and resentment accurately characterize some important features of ancient heroes and heroines it also puts emphasis on their correlation with love, aggression, emotions and enables us to carry out a psychological study.

Beyond main forms, functions and characteristic features of fear and resentment lie general humane problems, that have been and will always be the same everytime, everywhere in any context and space. They never obey any regulations, either political or any administrative regime. The study of fear and resentment becomes one of the main guarantees of success for the contemporary person. My dissertation is an attempt of research of the very emotions.

THE MAIN CONCEPTS OF THE DISSERTATION ARE GIVEN IN THE FOLLOWING PUBLICATIONS:

1. *Colour of Fear in Aeschylus' Tragedies*, Scientific Journal "Bulletin" N2 (4), ATSU publication, Kutaisi 2014, pp.171-176.
2. *The Main Forms of Fear in Ancient Greek Tragedies*, Scientific Journal "Bulletin" N2(6), ATSU publication, Kutaisi 2015, pp. 186-192.
3. *What Women are Resented or Frightened of (based on Aristophanes'comedies)* French Language and Culture, Republic Conference. ATSU publication, Kutaisi 2015, pp. 148-153.
4. *Fear and Resentment- the Ways Leading to the Revenge in Ancient Tragedies*, International scientific journal "Intellect" N1(54), Georgian Foundation for Development of Science and Society "Intellect", Tbilisi 2016, pp.124-126.
5. *Fearless Marcus Pacuvius*, Scientific Journal "Bulletin" N1(7), ATSU publication, Kutaisi 2016, pp. 219-224.
6. *Interpretations of Fear in Ancient Tragedy*, The VI International Academic Congress "Fundamental and Applied Studies in EU and CIS Countries", Cambridge University Press, United Kingdom, Cambridge, England 2016, pp. 219-224.
7. *Stenography of Fear in Ancient Greek Tragedy*, VII International Scientific-Methodological Conference, ATSU publication, Kutaisi 2016, pp. 488-493.
8. *Resentment and Plautus' "Pseudolus"*, International scientific journal "Intellect" N2 (55), Georgian Foundation for Development of Science and Society "Intellect", Tbilisi 2016, pp. 114-116.
9. *Correlation of Resentment and Fear in Ancient Greek Tragedies*, French Language and Culture, Republic Conference, ATSU publication, Kutaisi 2016, pp. 152-158.
10. *Terentius, "Eunuch", Fear, Love and Rape*, Proceedings of Faculty of Arts, Akaki Tsereteli State University, Kutaisi 2016, pp. 98-104.