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Dream Phenomenon in the Ancient Literature

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An Abstract

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General Overview of the paperwork

Thesis actuality – Dream is the unusual combination of common experiences. There is something mysterious in a dream, which from time immemorial bears a great impression on the people and awakes curiosity. Dreams are seen by all - healthy and sick people, children and adults. Dream is a phenomenon, which somehow unites the whole humanity. It turned out that even those, who say they do not or very rarely dream, see a few dreams at night.

Dreams are often considered as transitional stages between present and future world. It was believed that contemplation of the world and guessing the will of the god might be observed in the dream. Accordingly, with the regard to all aspects of the dream it was and will be the subject of study. Books are still being written about the explanation of the dream, their meaning, concept and phenomenon. Among them, of course, the most actual is the study of literary dream.

The research presented in the paperwork describes a dynamic process - how the dream phenomenon turned to artistic metaphor and how the formation of the symbolic language took place. This analysis helps us to share not only the problematic social contexts of antiquity, but also social and literary processes of the subsequent epochs. Literary criticism wants to know what the productivity of literary dream defined in ancient literature, how the dream as a literal form, affects both the antiquity and the world literature.

Quality of problem processing. Monographic studies by various researchers, or scientific articles, directed to the phenomenon of ancient and modern theories varies. Authors are the following: Assman J. 2006. *Religion and Cultural Memory*. Ten Studies. Stanford; Achte K. & Schakir T. 1981. *Dreams in Different Cultures*. Psychiatria Fennica. London; Shapiro R.B. 1976. *Psychoanalytic Perspectives on Anxiety Dreams in Adults and Children*. In H. Kellerman (ed.); *The Nightmare: Psychological and Biological Foundation*. New-York; Uznadze 1940. General Psychology, State University, Tbilisi; Iungi 1976. *Fundamentals of Analytical Psychology, Dreams*. Georgianfolkpoetry.V. 5.Tbilisi; Sigmund Freud 1958. *The Interpretation of Dream*. Standard edition. London; Aserinsky E. and N. Kleitman 1953. *Regularly Occurring Periods of Eye Motility and Concomitant Phenomena during Sleep*. In Science NS Vol. 118.N. 3060; Weinstein L.D.G. Schwartz and A. Arkin M. 1991. *Qualitative Aspects of Sleep Mentation in the Mind in Sleep*. *Psychology and Psychophysiology*, 2nd S. J.Ellmnd and J.S.Antrobus, New York); E. Diamond. 1962. *The science of Dreams* Garden City. N. Y. Doubleday); Donald

J.Hughes. 2004. *Dream Interpretation in Ancient Civilizations*. Journal "Dreaming" Vol.10. Springer Netherlands); Segal H. 2004. *An interview with Hanna Segal*. In *Dreams and History: The Interpretation of Dreams from Ancient Greece to Modern Psychoanalysis*. Contributors: Daniel Pick - Editor, Lyndal Roper. Routledge. London.

Some of the researchers concern is dream-related terminology in the ancient literature. They separate a dream and a contemplate from each other. According to their view, the terminology used by ancient Greek and Roman writers for describing dreams, can be considered as a basis of Greco - Roman dream categories. They are: G. Renberg 2003. *Commanded by the Gods: An Epigraphical Study of Dreams and Visions in Greek and Roman Religious Life* (phd thesis). Duke University, North Carolina; Miller P.C. 1994. *Dreams in Late Antiquity: Studies in the Imagination of a Culture*. Princeton; Leuci V.A. 1993. *Dream-Technical Words in Greco-Roman World* (PHD Thesis), University of Missouri, Columbia); J.G. Harrison. 2009. *Cultural Memory and Imagination: Dreams and Dreaming in Roman Empire*. University of Birmingham; Oppenheim L. 1956. *The Interpretation of Dream in the Ancient Near East*. TARA46/3; Van Lieshout R.G.A. 1980. *Greeks on Dreams* Utrecht; Szpakovska K. 2003; Behind Closed Eyes. *Dream and Nightmares in Ancient Times*. Swansea. Lloyd A.B. H. 2006. *Dreams and prophecy in Ancient Egypt* Stiri; In K. Szpakovska (Ed). *Through a Glass Darkly: Magic, Dreams and Prophecy in Ancient Egypt*. Swansea.

Some groups of researchers focus on the types of dreams, symbols and signs beyond of which hidden meanings are have place. Such as: Price C.R.F. 2003. *Dreams in the Oxford Classical Dictionary*. Hornblower S. and A. Spawforth eds. Oxford; A. Lebeck. 1997. *The Oresteia. A Study in Language and Structure*. Washington. Lang A. 1906. *Homer and His Age*. London. Gordeziani R. 2011 (Ancient Literature. "Logos". Tbilisi.

Some researchers pay attention to the role of the dream as a literary form in some of the works of the West European authors. Their numbers are as follows: Clezio J.M.G. 1997. *World Literature Today*. Vol.71; Miles P. Pitcher H. 1982. trans. Cbekbov: *The Early Stories*. New York. Macmillan; Urdang L. Rufner F.G. GR. Eds. 1986. *Allusions – Cultural Literary, Biblical and Historical: A Thematic Dictionary*. Detroit. Gail; Weidhorn M. 1988. *The Dictionary of Literary Theme sand Motifs*. vol.1. New York.

Despite the great interest in the dream and dreaming, antique literary dream is

less studied. Nor its influence on Western literature is thoroughly investigated in foreign, and moreover in Georgian scientific literature.

The aim of the paperwork. The goal is to analyze literary creation, development, promotion and inculcation process of antique literary dream in artistic literature. Dream studying, on one hand, has a great general cultural function and role; on the other hand, we have the opportunity to observe how they "work" in the works of concrete writers. Evaluating the dream function is one of the determining factors of moral-ethical values of each creator. The aim of the paperwork is to raise and promote the above mentioned aspects.

Scientific novelty and practical value. In my thesis, as I have mentioned, I discuss the role of literary dream in the antique literature. After working on neither particular scientific literature I was assured that literary dream is not researched, nor its transformation in literature is analyzed as a unique implicit chain. According to it, in my opinion, putting a question and a survey format presented in my paperwork (in the context of genres), should be considered as novelty. Besides, there is the novelty of involving Georgian materials and revealing Myth ritual and literary correlations in the research.

During the scientific research of my paper there arose a question of general cultural aspect, in which I was greatly involved. The analysis of the literary processes has shown that our concern in the paper – what is a dream? – has been a concern of the whole humanity from time immemorial. Each epoch has its own ways of solving the problem. According to it, I think this paperwork will be useful not only for the writers and ethnologist, but also for psychologists and psychoanalysts.

Theoretical considerations expressed in the thesis have scientific value for Georgian philological science, as well as for classical philology. It will render assistance to scientists, besides, students and readers concerned in the sphere. Conclusions can be used for higher education courses in ancient literature, and for special seminars, courses, guidebooks and monographs

Methodology. According to the specificity of the research, the methods used by me vary. They are: sociological, historical - comparative, synchronous and diachronic principles of literary analysis. When needed, I appeal to symbolic theory.

The structure of the paperwork. It covers 209 pages, with the attached list of references (314 of which the most of them belong to 2012) and consists of an introduction, 5 chapters and a conclusion.

Resume of the Thesis.

Introduction of the paperwork deals with putting the main questions of the thesis and principles of their connection; with defining the methods of the research and terminology connecting dream. The scientific literature concerning the literary dream is also discussed; there are analyzed conceptions and views observed in the literary critics of the research problem; besides there are defined the scientific novelty, goals and aims, actuality of the problem and the methodological basis of the research.

Chapter I. Antique and Modern Theories of Dream Phenomenon. In this chapter, my aim is to work out exact methodology on the bases of scientific views and analysis here does not mean to represent the history of the question (problem). I will represent the general overview of dream theories on the bases of which the dream interpretation conformity of different genres will be perfectly clear. I will discuss it in the following chapters.

This chapter deals with theoretical analysis of Шангели, Tailor, Oppenheim, Cox Miller, Weinstein, Freud, Фрейдентер, Foulkes, Uznadze, Gordeziani, Harris, Weber, Harrison, Renberg, Oberhelmen, Kessels, Binz and others. I tried to create a general view of dream interpretation and purpose from antiquity until now. According to them I will try to show, how the interpretation and use of dream as a literary device, took place in different genres of antique literature. While making a research I tried to foresee the theoretical works concerning the subject, but only without exaggeration.

Chapter II. Interpretation of Dream in Antique Epos. From the very beginning I define the genre specifics according to the subject I am interested in and speak about the motives why epic writers might have been interested in dream. Nearly every famous epic writer uses dream (in some cases several) in their poems (totally, in epos I found out about 19 dreams).

The first literary dream is represented in Homer's "Iliad" (seven dreams of Agamemnon, King Rhesus, Achilles, Penelope and of Nausicaa). The dream is dreamt by everyone, women and men, main and minor characters of the poems. Mostly dream is used by Homer in critical situations.

In the literary dream of Homer the narration of the dream is as united and

formed as the poem itself. It has an introduction, logical continuation and an end. Nothing in the dream, as both in the poems, happens by chance. For example, why did Zeus send such kind of dream to Agamemnon (the dream is misleading for the main character)? That is because Agamemnon is a military leader who has a right to decide. With the help of his self assurance (which, sometimes, is not a positive feature), Agamemnon is often in trouble; so the dream was specially chosen for him, in this case his characteristic feature was foreseen by the author.

The structure of the Poems in Homer is defined, which is characteristic feature of geometrical works of art; the same happens to the dream too, here everything is already defined: the person, to whom the dream is sent, what kind of person he is, what kind of dream it is and how it makes influence over the dreamer. For instance, Homer could not send less convincing dream to Agamemnon - thus, for more persuasion, the messenger of Agamemnon's dream is wise Nestor. Homer tries to create an impression about the ten year war with the help of different devices. In this case, he effectively uses the dream. The first intrigue about Troy's demolition appears in the dream. The first impression about Troy is made by the dream (even one epithet is enough for it (broad streets). Here arises suspicion that not only for Elena, but also for such a rich and interesting city the war had been broken out. The writer tried to remind the Greeks (who new mythology very well), that Troy will not succeed in this war. Or his aim was to carry those readers or listeners on an intrigue, who did not know the information well, or to unite the poem by bringing the very phrase - Troy will, in any case demolish.

The dream of Rhesus is of no importance. I think the dream here was necessary for killing the king while dreaming.

The dream of Achilles is very interested in which several features are identified: prophesying future (what will happen to Achilles); In the dream there is given a hint about Achilles' death; Remembering the past (dream gives information about childhood of Achilles and Patroclus and accordingly, informs how this friendship began between them). After that it is easy to understand why the phantom of Patroclus requests Achilles their bones to be

buried in one and the same tomb. The dream is a representation of feelings and emotions of Achilles settled in waking life – Achilles worries about his friend's death and he dreams Patroclus at night. The dream informs the wishes and will of Patroclus.

The dream of Penelope is sent by Athena, who is not only her husband's, but also her family's patron. The Goddess tries to calm Penelope that Telemachos will soon safely return. There is no hint about what happened to Odysseus. By this way, the author tried to carry a reader or a listener on an intrigue; or once again give time to Penelope how she can resist the suitors; or give a chance in order to prove her devotedness to everyone (the main thing is, that from the dream it is no clear when Odysseus will return).

Why exactly 20 geese? – Because Telemachos was Penelope's only hope during 20 years. This circumstance strengthens Penelope's fright and desperation. Now she faces danger of losing her two beloved people – the husband and the son. The author could not sacrifice her for such hardship. The dream shows the author's attitude towards women. The same is clear in the dream of Nausicaa. Here the dream is a literary device with the help of which Nausicaa and Odysseus meet each other and Odysseus' wanderings come to an end. Besides, in this dream Homer might speak about the tradition of getting married, which young people could have in those days. In one dream of Penelope there is given an indication of suitors' death allegorically (an eagle and geese). Despite the fact, that dream usually comes true; the value of them is under suspicion, though characters mostly believe in dream.

Epic writer uses allegorical dream for the first time (50 suitors/20 geese; grain in the water/fortune of Odysseus and Penelope). Here is an indication of the womanish character of Penelope; besides, she is represented as a devoted woman, and she has a wish of Odysseus' return not only in the waking life, but also in the dream too. Besides, dream in Homer is associated with sleep and death.

Hesiod, an author giving advice, does not speak about dream as a literary form, nor gives any advice about its interpretation. But we find some information about dreams location. There is no form how dreams are sent to

the dreamer. In the works of Hesiod dreams are mostly connected to the underworld. They are the sons of night, and live with their siblings (fate, death and sleep). They live in a defenseless world from the winds, in Tartarus.

Prophecy and symbolic dreams are represented in "argonautic" by Apollonius Rhodes. The dreams in the poem are sent to the women characters (Medea and Circe) and represent their psychology. It seems, that the epic writer perfectly knew what a woman can do, when she is in love. During the critical situation of her passion for Jason, Medea dreams as though Jason came only for her. Such way, Apollonius Rhodes showed the weak sides of the woman and everything what happens after that is not so surprising. The woman was told in the dream that Jason came only for her and not for the Golden Fleece.

Allegorical dream is represented by the dream of Circe (a palace in blood/Medea, who stained her brother; put out fire/the powerful royal of Aiet ruined by Medea).

Quite productive was dream as a literary device in the poetry of Principat Era. Vergil effectively uses dream in the poem "Eneida". From the five dreams of the poem, four is sent to Enneas, mostly in critical situations and plays rather an important role in fulfilling Enneas' mission. The fifth dream is of Turnus, the enemy of Enneas. The dreams are spread all over the poem and we meet them mostly in 2nd, 4th, 6th, 7th and 8th songs.

Every dream unites the whole action and in such a long poem it seems that future actions of the main character are represented in the dreams. The action plan in the dream is so divided, that we have some kind of impression even in case of the absence of the plot. One dream finishes the action, while in the second dream the new one begins and the time between the dreams realizes the plan of the action in the dream. With the help of Enneas' dream, the author tries to make an impression about Dido. Dream encourages her in some critical situations. Besides, for the development of the action of the poem, it is important to note a dream of Turnus that can be divided into two sections: The first section of the dream tries to take Turnus into temptation, in order to come against Frigeans. And, the second section of the dream tries to frighten Turnus to agree to break out the above mentioned war.

The dreams in "Ennead" involved the three main characters of the poem – Hero Enneas, Dido and Turnus who were connected with each-other by their fate. From this point of view dream again reunited the action of the poem. During the research processes interrelation of dreams of Homer and Vergil were identified.

Thus, dream in Vergil has a function of reuniting the plot and defining the future actions and plans of the poem. Besides, it has an important role of encouraging the main characters and fulfilling the God's mission.

Another writer, who uses dream as a literary device is Publius Ovidius Nazo. In his work "Metamorphoses" the vast quantities of verse in both Greek and Latin that the author read and assimilated are transformed. By his genius for narrative and vivid description, Ovid gave to scores of Greek legends, where the dream as a literary form plays an important part. Dream is represented in the books: IX (where stories of Hercules era are represented); XI (where it is difficult to connect the represented stories - it includes stories about Orpheus, Midas, about the wall of Troy and so on); and XV (where there is given a story of the Roman king Numa Pompilius). We cannot say that dream is connected to the fundamental stories of the poem, but included in specific rings for connecting those ones.

Totally, Ovid uses five dreams in *Metamorphoses*. They are of Telethusa, Halcyone, Almonide, and the dream of all Romans. In the ninth book of "Metamorphoses", dream is connected to such unordinary themes as intimacy and incest. In the ninth song, my attention was drawn to the questions: "What have my night-born vision signified? What weight has dreams? Do dreams have any weight?" and he tries to answer these questions – I do the same, I try to answer those questions foreseeing the information what the characters feel, what they experience or do in the waking life or in sleep. The definition of the dream of Halcyone is to find the truth. Much more interesting in this song should be the most impressive and rare scenes, created by stenographic precision and artistic mastership: court of sleep; the home of slothful dream; sacred cavern of the god of sleep; messenger Iris; the appearance of Morpheus and dream appearance procedure. Dream in Ovid's work is connected not only

to transfigurations, but also to the "divine transfiguration" – metamorphoses.

Chapter III. Dream and Antique Drama. Before speaking about the research in the above mentioned chapter, it should be noted that, in the first structure of my thesis there was a separate chapter "Evolution of Dream in Antique Lyric Poetry", where I had to show the transformation of dream lyric poetry. But, during the research process it was clear that lyric muse was not interested in a literary dream. The research has shown that we do not meet dream in the works of writers of elegies and iambic verses, as well as in monody lyrics. Some items of dream is barely represented in the choral lyric where the authors with the help of myths and narration try to show some moral. Maybe the refusal of dream in lyric was that it did not give flow to phantasm to lyric writers, there was no tenderness of emotions for lyric mood, except of some cases. So it is not surprising that dream is mentioned in choral lyric, where the epic narration is more than the lyric one. The few passages of dream are represented only in the works of Pindar and Sapho, where there is only the word dream mentioned and there is no narration of the dream itself. There is some conformity about dream in Roman lyric poetry too. Thus, dream was not used by lyric writers, where the representatives of refined and subjective poetry, were not interested in the phenomenon, the main function of what night visions were defined. Accordingly, we i not single out the separate chapter of evolution of dream in lyric poetry. As for the antique tragedy, it appeared to be very productive in using the dream as a literary device. Here, the realization of dream shows some kind of conformity. From the 32 tragedies of Aeschylus, Sophocles and Euripides, which came to our era, dream is used only in six.

Of course, many things will be unanswered even during centuries, but I tried to answer the following questions: According to the structure. In what part of tragedy the dream is used; how the passages of dream were designed according to music and choreography; how the reality and irrational were technically represented on the stage; what kind of metric principles were used in the dream, what role the dream played in developing a tragic conflict of drama; how it was put in the tragic development of the action of the play; how

the dream helped the author in actualizing traditional stories and individuals. What role the dream played in self-expressing of social striving and consciousness, for what, the level of its generalization was never far from humanity and was never fallen down to concrete personality. How was the role of dream in the effect of tragic conflict and if it had any influence over audience, if it caused catharsis. I tried to represent all these questions according to the bases of separate dramas. My research has shown that the use of dream in Greek and Roman ancient drama varies. In comparison with epos, it has different characteristics. We meet dream in Aeschylus "Persians". It played an important role in Greco-Persian war for defeating the Persians. The dream is the most impressive in ancient literature. Structurally, the dream unites the whole tragedy. I tried to represent the scheme of what happens before and after the dream. It was defined that the action that happens before the dream is good for Persians, but bad for Greeks, and the action that happens after dream, is good for Greeks, but bad for Persians. Every structural part is divided into several sub structures: the beginning a) which represents the powerful image of Persia, b) the first doubt, when tempestuous storms from the howling winds whip white surface waters across the broad sea". Dream – c) Narration of dream by Atossa; d) The chorus reaction over the dream and its soothing of Atossa; f) terrible information of the messenger about the defeat of the Persian army; g) Reinterpretation of dream by Atossa and her reaction:

It is difficult to say if Atossa could prevent the dream not to come true. I try to find out the following: Why does Atossa get angry at chorus' decision? What is the chorus' reaction? Why did it misinterpret the dream? Or did it only calm the queen down? The structure of the play is the following. Dream: powerful Persia/dream misinterpretation; defeated Persia/exact interpretation of dream. For one hand, I compared the dreams details and episodes of the action to the general historical context, and on the other hand to the myth-poetic symbols; therefore I conclude that in Atossa's dream history is united in myth. This dream is ordinal and visional prevision of catastrophe. It unites reality, myth, history and has a main function in the development of the action of the play. I would not say the same about the dream in "Prometheus Bound"

which of course is very interesting, but it does not play any role in the development of the action or in representation the main character's inner world and personality. Here the author uses dream a) to emphasize the tyrannical nature of Zeus; b) to represent Prometheus as a soothsayer, who is always at help in trouble and has a great sense of friendship. Representing Io's adventure begins with the dream and in the dream there is identified the cause of her misfortune too. Structurally, is shown in the following way: dream/interpretation of dream/result/aim of dream. This dream plays important role in creating a portrait of Prometheus, fierce conflict between Prometheus and Zeus and justifying Prometheus. Generally, the tragedy is rather static; the action here is quite less. The same happens in the dream. As for the dreams in the trilogy of Aeschylus, they are the main literary device of the plot; with the help of the dreams the author tries to show what was in the past, what is now and what will be in the future. Clytemnestra is happy about Odysseus' return, but the reader or the audience feels some kind of fright. This frame of mind is brought in the play by the dream. With the help of the dream Aeschylus leads the reader or the audience to the dreadful murder, to which the audience is gradually adapted. The state of the action from Agamemnon's apotheosis to his murder is the following: Apotheosis /dream/city/people/Clytemnestra/fright/watchman/dream/murder. Apotheosis is followed by the first dream, and then comes the second one. Soon, after the dream Agamemnon is murdered. The dream is partly narrated in prologue of the first part of the trilogy "Agamemnon", after that there arises an intrigue. The dream also has a symbolic meaning (serpent/Orestes; serpent/death). Orestes is the first character in the ancient Greek and Roman literature, who exactly interprets the dream. He is a sign interpreter and himself a sign too, which ought to be interpreted. Orestes as a sign is interpreted by Orestes himself and by Clytemnestra. The serpent in Clytemnestra's dream is at the same time: a) ill prophetic (murder of mother by the son; b) her son Orestes; c) executor of her own crime through Orestes. In "Eumenides" the dream clarifies that Agamemnon seeks shelter in Apollo's temple, which means that gods support and encourage him.

Sophocles uses dream in a different way in the tragedy "Electra". Here the characters do not interpret the dream, but the listener or the audience realizes that it prophesies Orestes' return. The dream of Clytemnestra is not important in developing the action of the poem, but it is symbolic with the latent meaning: deceased Agamemnon, who returned/royal rod, which Aegisthus carries in his hand/the blossomed tree (the rod), its shadow occupies the whole Miken/ the shadow which occupied the whole Miken. The relation of symbols with the waking life can be the following: Orestes who returned, they thought he was passed away/ the rod, the symbol of Kings which Aegisthus owns/as the rod is a royal attribute relates to Orestes, who is a legal owner of it/Orestes who accomplished the will of god and returned back his rod/Orestes who returns as a guard and patron of his country and people.

Euripides uses dream in the tragedies as "Hecuba" and "Iphigenia in Tauris". In "Hecuba" the dream is represented in the prologue, and it prepares the main character – Hecuba for the coming misfortune. Besides, dream is a kind of psychological importance in the tragedy.

The dream in this tragedy has more to do, than any other usual prologue in Euripides works. In the dream there is everything, which is due to happen in the future. Besides, the dream allegorically, but impressively and manifestly represents the dreadful thing. Parallels can be made between the characters of the dream and the characters of the waking life of the tragedy; between the plot of the dream and of the play. Finding out these relations was quite interesting. The function of the dream is to prepare Hecuba for such a great tragedy.

In the tragedy of Euripides "Iphigenia in Tauris", the dream clearly expresses Iphigenia's feelings, everything what she subconsciously thought about in her waking life and did not pay any attention to it. In general Iphigenia's life consisted in two parts. The same happens in the dream; it is divided into two parts. In the first part Iphigenia has a happy life in her country. In the second part she is unlucky, as she leaves her motherland. The main character interprets the dream herself. The dream is quite difficult and can be divided into four episodes.

In the ancient Roman tragedy dream is used by Seneca. In the tragedy

"Trojan Women" there is represented a dream of Andromache. It informs the main character about her misfortune which soon will happen and warns her to prevent the ill, but in vain.

Do the characters have ability to prevent the prophecy of the dream? If the interpret the dream correctly and regard it as a warning sign from the gods, they are theoretically able to do it, but it happens very rarely in their real life. Here, I can remember only one case when the dreamer has a trial to prevent the dream prophecy and it is only in the ancient prose, not in the tragedy. But, as a rule, if the dream is aimed at the dreamer to make a mistake, it is impossible to prevent the dream. The dream in "Iphigenia Tauris" is implicit. It is known who is the messenger of the dream, what his message is and what the messenger's advice to the dreamer is.

Comedians also effectively used dreams in their works, such as Plautus and Aristophanes. In "The Clouds" of Aristophanes the dream underlines the features of the main characters and in "Wasps" the dream is connected to the Politics. According to my research topic I can claim that the dream and jokes in Aristophanes' works had the same mechanism, behind of which latent meaning of dreams is hidden. In comedies dream causes fright and then it tries to relief those feelings. Here we have the so called public dream. Comedy was the first political genre and the dream in comedy was the first political dream.

We meet dream in the works of Plautus too, where dreams represent intrigue that makes the action of the play quite impressive. The research has shown that the use of dream as a literary device was widely used in ancient drama. Totally, in drama there are represented 13 dreams. They are divided according to the following groups: a) plays where dreams are main b) plays, where dreams are important, but not manic) plays, where dreams are less important.

Chapter IV. Interpretation of Dream in Ancient Prose. My aim in this chapter is not to represent scientific or special selected works. As it is known, ancient literature involves some kind of prose works that are not discussed in the history of literature. (Philosophy, historiography, eloquence). It is difficult here to classify chronologically. I represented my research in this field

according to the following aspects: a) How dreams are interpreted in the theory, in philosophy; b) How dreams were represented in historical and biographical literature; c) how could prose create the artistic genre, where dreams were effectively expressed.

According to Socrates dreams are divine in origin and they predict future. Plato thought that that future and hidden wishes of human were revealed in the dream. In "Phaedo" Plato compares dreams to wisdom. To his mind, wisdom is as vain and vague as dreams are. Plato speaks about dreams in the "Republic" (chapter nine). Plato analyzes dream following the example from the life of tyrant. To Plato's mind a person in the dream expresses the most perturbing secret of his inner world. Accordingly tyrant shows his real nature in the dream. Besides, the philosopher thinks that in every person there always is something wild and unnatural; these features are expressed in the dreams. This process by Aristotle is called wish fulfillment. His works about dreams include "On Dreams" and "On prophecy of Dreams".

As for the Herodotus, he uses dream in his "Histories". The work represents a mixture of reality and imaginary, where the dream has an important role. The dream here is dreamt by historical celebrities. The author tries the dream to be correspondent to the historical individuals and phenomenon of his work. Thus, dream is not represented here as an unusual literary device.

The biography literature was highly developed in the works of Plutarch. For him the most important is not a history, but a character of an individual. He somehow created a literary genre, which can be called literary portraits, where the dream plays an important role. In "Histories" dream is dreamt not only by historical individuals, but others too, such as babysitter

Literary dream was also used by the Greek and Roman novel. Here the authors represent the main characters adventures, where they subconsciously express themselves, their feelings, emotions and thoughts in the dreams. Thus, in the novel dream again plays an important role. There are cases where main characters create some kind of chain, where one dream is a continuation of another. There are cases where the dream as a literary device develops the

action of the plot and makes some kind of change in the whole story. Besides, in the novel, the dream is connected to the medical sphere and religion. In the end of this chapter there is given a scheme, which represents variety and types of dreams in Greek and Roman prose.

Chapter V. Antique dream in Western European Literature. In this chapter I try to show what way of metamorphoses the dream as a literary device has passed since the antique literature. Since middle Ages, dream has undergone different stages of development. It is clearly shown in the last chapter represented by me. The main focus is made on the following authors and their works: Song of Roland, *Song of Nibelungs*, *The Paradise lost* by Milton, *Macbeth*, *Richard III*, *Romeo and Juliet*, *Midsummer Night's Dream*, and others. Besides, I included the representatives of Georgian literature, where dream plays an important part as a literary device.

My aim is not to analyze the whole Western European literature in order to find out how the antique dream is represented. It is another subject and it requires deep research. My attempt was to represent the main tendencies that were observed in interpreting dreams in post antique literature. The ways of interpreting dreams varies on different levels; mostly it is oriented on theoretical research of Freud, Jung and others.

The conclusion deals with all regulations of the thesis research, the goal of which was to identify the function of dream in antique literary works and in the closing chapter, to show the way of antique dream interpretation in the Western European literature. I tried to foresee all the aspects that ties together the analyze materials with one conception – subject of literary dream.

The analysis of literary works, reached to our contemporary Era, has shown the following: all the fundamental(basic) genres applied dream and it was worked up according to genre specifications. In the epic poetry, literary dream is one of the defining elements of epic system. Its quite capacious and adequate to the genre. The research has shown that dreams in the epic poetry vary from each-other and have different meaning.

Every detail of the dream on one hand, shows relation to the important actions of the poems; on the other hand it is associatively connected to the

historical context and to the most common symbols worked out in myth-poetic thinking. Those symbols often take us from historical religious-ethical sphere to the sphere of universal conformity. Dream corresponds to the author's epoch, style and mood. Mostly dreams are used by epic writers in critical situations. Dream has its own strictly defined structure, saying and has characters. Dream helps the author to represent his saying to the addressee (reader or listener) in a more effective way.

Nearly every epic writer uses dream as a literary form in his poems. Every dream resembles to the author's style. For example, dream in Homer has systematic and counterpoise features characterized to Geometry art. Dream has round composition and parallel division. Everything in it is logical and everything has its strictly defined place.

Every character in the dream is the same as in the whole poem: For example, Hector as reliable and wise; Agamemnon – proud and self-confident; Penelope – devoted and loving and etc. Hesiod uses dream for didactic purposes. Apollonius Rhodes continues using dreams as expressing main character's (Medea's) emotions and amorous motives; In Vergil dream has a role of stimulating and encouraging the character in fulfilling his mission. In Ovid dream is included in the mythological aspects of metamorphoses.

In every case epic writers apply to dream in critical situations and use it as a means of carrying a reader or a listener on an intrigue, expressing a God's wish to the addressee, or pointing out those signs, which are not expressed in the poem. While defining the subject of the research in the epic poetry, it was also observed that epic writers try to answer the questions – what dream is, what strength the dream has, besides they try to describe everyone and everything connected to it, beginning from the God of dream up to its sons, kingdom and environment.

According to the materials in lyric poetry, reached to our contemporary time, dream should not have been very popular. Mostly, it was boldly expressed in Greek drama, where dream differentiates in two fields: tragic and comic. In the former one, dream is connected to the suffering, trepidation, excitement and trouble of the character which is usual for the tragedy; and in the latter

one, it is connected to the elements stimulating comic collisions.

Roman tragedy and comedy continued the traditions of ancient Greek drama. After discussing the definition and meaning of dream, we should therefore ask a question how dream was realized on the stage. Here we should remember two things: 1. the audience of classical epoch was adapted even to the greatest conditionality. For example women roles in the theatre were played by man. This conditionality was enlarged by the design of the plays themselves. A theatrical mask was one of the essential elements. It was worn by every actor involving the chorus. The role of masks encompassed multiple duties and tasks. The masks created a sense of unity and uniformity, while representing a multi-voiced persona or single organism and simultaneously encouraged interdependency and a heightened sensitivity between each individual of the group. Performance in ancient Greece did not distinguish the masked actor from the theatrical character; but on the other hand the masks had their positive sides – the enabled the actor to perform different roles of people and Gods ; 2. In comparison with modern theatre, Greek theater of course in a limited way, but still used some theatrical machines. Such as: A mechane – a crane made of wooden beams and pulley systems, the device was used to lift an actor into the air, usually representing flight. This stage machine was particularly used to bring gods onto the stage or used to allow actors playing gods to fly through the air from above. The Periactoi: Two prismatic pillars, put on the left and right side of the scene, turning around their axon, they changed the background of the scene; The Ekeclema: a wheeled-platform on which bodies of dead persons were presented (because a murder or a suicide never took place in front of the spectators. With the help of these machines it could not have been difficult for Greeks to differentiate between reality and unreality, between dream and a real life. The audience of ancient Greece was ready for that.

Antique prose suggested different stages of literary dream metamorphoses corresponding to the social contexts of different epochs. Historians mostly pay attention to foreseeing the historical reality while Greek philosophers discuss dream, its function and meaning in a theoretical way. They conclude that in an ideal society, a person is independent not only in dreams; Greek philosophers

regulate dream as a domain of fulfilled wishes.

The authors of antique novel represent dream in a new way. Mostly, dream was expressed in love affairs where the function of it was advanced. According to the variety of materials the prose interpretation of dream varies. If we consider discussing dream according to the development of antique civilizations, we can say that prose literature represented dream on three levels, which corresponds to the social contexts of different epochs.

These three levels include: a) admiration, when historians, geographers, philosophers and mythologists discussed dreams as occurrences against fixed ideas of public opinion. Time by time these ideas were interpreted in a serious philosophical way; b) the second stage can be regarded as a theoretical discussion of dream function, definition and essence. The discussion was due to the facts stored in historical, geographical, mythological and literary literature. The most serious philosophical consideration about the matter is concluded by superiority of the idea that dream is a means of expressing person's inner wisher and desires; c) the third stage represents the enlarged role of dream both, in social life and literature.

Since antique times, dream represented itself on different levels in the European literature. Here the dream continues to fulfill the function of antique dream. The influence of it is not concrete, but rather spontaneous and natural, as the renaissance and post renaissance periods are quite different from each other. Of course, the cases of finding out the antique dream will be more and more in post renaissance period; but that might be quite difficult to represent the whole matter in this chapter. Though, we managed to create the whole picture of it.

Thus, we can claim that studying the realization of dream phenomenon and foreseeing the quality of its realization in post antique literature has shown, that there are different cases of manifesting dream in literature and it will always be a reason of cause and motive for the society and for the literature describing that society.