Proljeća Ivana Galeba – prikaz bipolarnoga poremećaja?

/ Springs of Ivan Galeb – A Case of Bipolar Disorder?

Bruno Atalić

Nova Univerza Ljubljana, Ljubljana, Slovenija
/ Nova Univerza Ljubljana, Ljubljana, Slovenia

ORCID iD:
0000-0003-0741-9632

Rad donosi analizu djela *Proljeća Ivana Galeba* književnika Vladana Desnice. Glavnom je liku Ivanu Galebu nakon operacije ruke zbog ozljede naprasno završila karijera violinista pa on reminiscira doživljaje i dojmove iz različitih razdoblja svojega života. Pri tome se u skladu s podnaslovom romana *Igre proljeća i smrti* izmjenjuju pozitivna „sunčana" razdoblja s onima negativnima „tmurnima". Može se povući paralela s izmjenom maničnih i depresivnih epizoda u bipolarnom poremećaju. U skladu s time u radu se nastoje analizirati pojedine epizode pripovjedačevoga života s ciljem potvrđivanja ili odbacivanja dijagnoze bipolarnoga poremećaja.

/ The paper presents an analysis of the work Proljeća Ivana Galeba (Springs of Ivan Galeb) by the writer Vladan Desnica. The main character of the work, Ivan Galeb, after an operation on his hand, due to which his violin career was suddenly ended, reminisces about experiences and impressions from different periods of his life. In accordance with the subtitle of the novel, Igre proljeća i smrti (Games of Spring and Death), positive "sunny" periods alternate with negative "gloomy" ones. A parallel can be drawn with the alternation of manic and depressive episodes in bipolar disorder. Along these lines, the paper attempts to analyze individual episodes from the narrator's life with the aim of confirming or rejecting the diagnosis of bipolar disorder.

ADRESA ZA DOPISIVANJE / *CORRESPONDENCE:*
Doc. dr. sc. Bruno Atalić, dr. med., specijalist kliničke radiologije
Nova Univerza Ljubljana
Mestni trg 23
1000 Ljubljana, Slovenija
E-pošta: bruno.atalic@stx.oxon.org

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UVOD

Bipolarni afektivni poremećaj (BAP), ranije poznat kao manična depresija, kronični je psihički poremećaj iz grupe psihoza obilježen ekstremnim oscilacijama raspoloženja od maničnih faza (euforija, visoka energija) do depresivnih faza (duboka tuga, bezvoljnost) (1). Nastanak BAP-a opisuje se kao rezultat međudjelovanja bioloških, socijalnih i psiholoških faktora. Od bioloških faktora istraživanja ukazuju na poremećaj regulacije i osjetljivosti za neurotransmitere u mozgu (noradrenalin, serotonin, dopamin), te na genetske faktore. Prvom javljanju poremećaja, te kasnijem vraćanju novih epizoda, često prethode stresne životne situacije. Psihodinamska tumačenja BAP-a ukazuju na moguće psihološke čimbenike nastanka, prije svega depresivnih epizoda, dok se manične epizode interpretiraju kao način obrane od depresije. Kod maničnih epizoda postoji i varijacija u pojavnosti tipa 2 gdje se radi o hipomaniji u kojoj se uočava hiperaktivnost, manja potreba za snom i povećan apetit (2). Trenutno je prihvaćena Deseta revizija klasifikacije bipolarnoga poremećaja, a za postavljanje dijagnoze potrebno je registrirati barem dvije epizode značajno promijenjenoga raspoloženja i razine aktivnosti (MKB-10 dijagnoza: F31) (3). Treba istaknuti da se bolest često krivo i kasno dijagnosticira (4).

Smatra se da od BAP-a obolijeva 1 od 26 osoba pa tako pogađa oko 1-3 % populacije te čini 10-20 % svih poremećaja raspoloženja (5). Životna prevalencija se kreće između 0,4 % i 1,6 % te se pojavljuje podjednako kod oba spola. Obično se javlja u mladosti (oko 25. godine) i zahtijeva dugotrajno liječenje lijekovima i psihoterapijom (6). Češće se javlja kod umjetnika pa su tako između ostalih od njega bolovali Virginia Woolf te Ernest Hemingway. Svjetski dan bipolarnoga afektivnog poremećaja obilježava se 30. ožujka, na rođendan nizozemskoga postimpresionista Vincenta van Gogha za kojega se vjeruje da je bolovao od navedenoga pore-

INTRODUCTION

Bipolar affective disorder (BAD)—formerly known as manic depression—is a chronic mental disorder, classified among the psychoses, characterized by extreme mood swings ranging from manic phases (euphoria, high energy) to depressive phases (profound sadness, lack of motivation) (1). The development of BAD is described as the result of an interplay between biological, social, and psychological factors. Regarding biological factors, research points to dysregulation and altered sensitivity of brain neurotransmitters (noradrenaline, serotonin, dopamine), as well as genetic influences. The initial onset of the disorder, as well as the subsequent recurrence of episodes, is often preceded by stressful life events. Psychodynamic interpretations of BAD suggest potential psychological contributors to its development—primarily regarding depressive episodes—while manic episodes are interpreted as a defense mechanism against depression. In the case of "Type 2" bipolar disorder, the condition manifests as hypomania, characterized by hyperactivity, reduced need for sleep, and increased appetite (2). Currently, the tenth revision of the classification system is in use; a diagnosis requires the documentation of at least two episodes involving significant changes in mood and activity levels (ICD-10 diagnosis: F31) (3). Notably, this condition is frequently misdiagnosed or diagnosed only after a significant delay (4).

It is estimated that 1 in 26 people develops bipolar affective disorder (BAD), affecting approximately 1–3% of the population and accounting for 10–20% of all mood disorders (5). Its lifetime prevalence ranges between 0.4% and 1.6%, and it occurs with equal frequency in both sexes. It typically manifests in early adulthood (around the age of 25) and requires long-term treatment involving medication and psychotherapy (6). It appears more frequently among artists; notable figures who suffered from the condition include Virginia Woolf and Ernest Hemingway, among others. World Bipolar Day is observed on March 30th—the birthday of the Dutch Post-Impressionist painter Vincent van Gogh, who is believed to have suffered from the disorder (7). A well-known lit-

mećaja (7). Najpoznatiji književni primjer je lik Willyja Lomana iz drame Arthura Millera *Smrt trgovačkoga putnika* (8).

Na tome tragu ovaj rad nastoji analizirati roman *Proljeća Ivana Galeba* književnika Vladana Desnice. Vladan Desnica (Zadar, 17. rujna 1905. – Zagreb, 4. ožujka 1967.) bio je jedan od najznačajnijih hrvatskih pisaca druge polovice 20. stoljeća (9). Podrijetlom je iz ugledne dalmatinske obitelji. Gimnaziju je pohađao u Zadru, Splitu i Šibeniku. Pravo je studirao u Zagrebu i Parizu. Nakon II. svjetskog rata seli se u Zagreb. U književnost ulazi novelom *Životna staza Jandrije Kutlače* (1935.), a slavu stječe romanom *Zimsko ljetovanje* (1950.). Potom objavljuje nekoliko zbirki realističkih pripovijedaka: *Olupine na suncu* (1952.), *Proljeće u Badrovcu* (1955.), *Tu, odmah pored nas* (1956.) i *Fratar sa zelenom bradom* (1959.). Vrhunac stvaralaštva postiže meditativno-analitičkim romanom *Proljeća Ivana Galeba* (1957.) koji je uvršten u gimnazijsku lektiru. Njegov svjetonazor predstavlja sumnja, piše proračunato i smišljeno pri čemu je stilska homogenost njegove umjetnosti gotovo savršena. Djela su mu prevedena na albanski, arapski, češki, danski, engleski, francuski, islandski, mađarski, makedonski, nizozemski, norveški, njemački, poljski, rumunjski, ruski, slovački, slovenski, švedski i talijanski jezik (10).

METODOLOGIJA

Roman *Proljeća Ivana Galeba* napisan je kao naracija istoimenoga glavnog lika pri čemu je težište maknuto s vanjskih zbivanja na unutarnje dojmove. Nakon operacije ruke zbog ozljede karijera violinista mu je naprasno završila, reminiscira doživljaje i dojmove iz različitih razdoblja svojeg života. Pri tome se u skladu s podnaslovom romana *Igre proljeća i smrti* izmjenjuju pozitivna „sunčana" razdoblja s onima negativnima „tmurnima". Navedeno podsjeća na izmjenu maničnih i depresivnih epizoda u

erary example is the character Willy Loman from Arthur Miller's play *Death of a Salesman* (8).

Along these lines, this paper seeks to analyze the novel *Proljeća Ivana Galeba* (*The Springs of Ivan Galeb*) by the writer Vladan Desnica. Vladan Desnica (Zadar, September 17, 1905 – Zagreb, March 4, 1967) was one of the most significant Croatian writers of the second half of the 20th century (9). He hailed from a prominent Dalmatian family. He attended grammar school in Zadar, Split, and Šibenik, and studied law in Zagreb and Paris. Following the Second World War, he moved to Zagreb. He entered the literary scene with the novella *Životna staza Jandrije Kutlače* (1935) and achieved fame with the novel *Zimsko ljetovanje* (1950). Subsequently, he published several collections of realist short stories: *Olupine na suncu* (1952), *Proljeće u Badrovcu* (1955), *Tu, odmah pored nas* (1956), and *Fratar sa zelenom bradom* (1959). He reached the pinnacle of his creative work with the meditative-analytical novel *Proljeća Ivana Galeba (The Springs of Ivan Galeb)* (1957), which has since been included in the secondary school reading curriculum. His worldview is characterized by skepticism; he writes in a calculated and deliberate manner, with stylistic homogeneity in his art being nearly perfect. His works have been translated into Albanian, Arabic, Czech, Danish, English, French, Icelandic, Hungarian, Macedonian, Dutch, Norwegian, German, Polish, Romanian, Russian, Slovak, Slovenian, Swedish, and Italian (10).

METHODOLOGY

The novel *Proljeća Ivana Galeba* (*The Springs of Ivan Galeb*), by the author Vladan Desnica, is presented as a narrative by its eponymous protagonist, shifting the focus from external events to internal impressions. Following a hand surgery—an injury that abruptly ended his career as a violinist—the protagonist reflects on experiences and impressions from various periods of his life. In line with the novel's subtitle, *Igre proljeća i smrti* (*Games of Spring and Death*), positive, "sunny" periods alternate with negative, "gloomy" ones. This

bipolarnom poremećaju. S tim ciljem rad analizom navedenoga književnog djela nastoji evaluirati pojedine epizode iz pripovjedačevog života kako bi potvrdio ili odbacio dijagnozu bipolarnog poremećaja.

Analiza romana *Proljeća Ivana Galeba* Vladana Desnice

Knjiga je napisana u obliku naracije istoimenoga glavnoga lika koji se prisjeća svoga djetinjstva, mladosti i zrelosti. Već na prvoj stranici pripovjedač govori o sunčanom danu poslije dulje vremena čemu pridaje posebnu važnost (11). Nešto kasnije to razjašnjava prisjećanjem na dječju igru hvatanja staklenih kvaka u obliku jabuka u njegovoj obiteljskoj kući. Pri tome je cilj bio uhvatiti „upaljene" jabuke na vratima južnih soba osvijetljenih suncem odnosno izbjeći „ugašene" jabuke na vratima sjevernih soba (12). Upravo na toj igri temelji se i podnaslov romana *Igre proljeća i smrti* kao metafora smjene pozitivnih „sunčanih" te negativnih „tmurnih" razdoblja u pripovjedačevom životu koja se mogu protumačiti kao izmjena maničnih i depresivnih epizoda u bipolarnom poremećaju.

Rođen u imućnoj dalmatinskoj obitelji, Ivan Galeb je djetinjstvo proveo u velikom domaćinstvu u neimenovanom mjestu na obali mora. Oca, koji je umro tijekom plovidbe brodom, se niti ne sjeća, a majku gubi rano zbog upale pluća (13) pa brigu o njemu vode dominantni djed kao vlasnik brodo-plovidbe, plaha baka iz patricijske obitelji i brižna dadilja, a u kućanstvu još žive i dvije neudane tete te boležljivi stric tako da on odrasta razmaženo u zaštićenoj okolini.

„Bojim se da nećeš znati da se prilagodiš ako nekad dođeš u nepovoljnije prilike. Morao bi se za vremena navikavati! Tako je glasio obični memento kojim su plašili moju razmaženost." (14)

Kao sunčanim, pripovjedač podjednaku pozornost pridaje i tmurnim danima:

pattern is reminiscent of the alternation between manic and depressive episodes seen in bipolar disorder. Consequently, this paper analyzes the literary work to evaluate specific episodes from the narrator's life, with the aim of confirming or refuting a diagnosis of bipolar disorder.

Analysis of the novel *Proljeća Ivana Galeba* (*The Springs of Ivan Galeb*) by Vladan Desnica

The book is written as a narrative by its eponymous protagonist, who reflects upon his childhood, youth, and adulthood. On the very first page, the narrator mentions a sunny day—the first in a long while—to which he attaches great significance (11). Shortly thereafter, he clarifies this by recalling a childhood game played in his family home: catching glass doorknobs shaped like apples. The objective was to catch the "lit-up" apples on the doors of the sun-drenched southern rooms, while avoiding the "unlit" apples on the doors of the northern rooms (12). This game serves as the basis for the novel's subtitle, *Igre proljeća i smrti* (*Games of Spring and Death*), acting as a metaphor for the alternation between positive, "sunny" periods and negative, "gloomy" ones in the narrator's life—a pattern that can be interpreted as the shifting between manic and depressive episodes associated with bipolar disorder.

Born into a wealthy Dalmatian family, he spent his childhood in a large household in an unnamed coastal town. He has no memory of his father, who died while at sea, and he lost his mother early on to pneumonia (13). Consequently, he was raised by a dominant grandfather—a shipowner—a timid grandmother from a patrician family, and a caring nanny; the household also included two unmarried aunts and a sickly uncle, all of which meant he grew up spoiled within a sheltered environment.

"I fear you won't know how to adapt should you ever find yourself in less favorable circumstances. You ought to start getting used to it in good time! Such was the standard admonition used to frighten my pampered self." (14)

„Danas je tmuran dan. Noćas sam osjetio kako se mijenja vrijeme. Negdje iz velike daljine nadolazilo je nešto mutno i sklupčano." (15)

Time nas uvodi u problematično razdoblje svojega poslijeoperacijskoga oporavka.

Prisjećanje iz djetinjstva na dolazak sutona:

„Osjetih da me s leđa bije hlad. Osvrnuh se, gotovo sa zebnjom: zemlja je bila poplavljena sutonom i pokrivena dugim sjenkama. Grdna tjeskoba stište mi srce: obuze me osjećaj općeg potonuća. Pomislih da na svijet pada vječna noć. Otad sam često doživljavao takve sutone." (16)

Slikovito prikazuje nastup depresivne epizode koja se po njegovoj izjavi kasnije često ponavljala.

Starenje također utječe na njezino učestalo pojavljivanje:

„Starost ne pruža naročito ružičaste perspektive za ljude moje vrste. S prvim sjedinama, počinje da nas napušta ona blagodatna lakoća poteza, ništa nam više ne polazi za rukom kao samo od sebe. I stare igrače ostavlja na cjedilu nekadašnja sreća." (17)

Žalovanje nakon djedove smrti pripovjedač također uspoređuje s kišnim razdobljem koje eventualno prolazi:

„Kiša je bila prestala i opet se u razlivenom sivilu i rumenilu zapada pomolilo sunce. Posljednje suze sušile su se sa slankastim peckanjem na mojim vjeđama. Mokri kapci prozora i balkona ljeskali su se kao svježe lakirani na dugim zapadnim zrakama." (18)

Tmurno razdoblje nastupa i nakon samoubojstva pripovjedačeve djevojke:

„Do kakvog takvog zalječenja proteklo je beskonačno dugo vrijeme. Ali to beskonačno dugo vrijeme, kalendarski, nije iznosilo ni punih šest mjeseci." (19)

što bi odgovaralo epizodi reaktivne depresije s dojmom otegnutog protjecanja „lošega" vreme-

Just as with sunny days, the narrator devotes equal attention to gloomy days:

"Today is a gloomy day. Last night, I felt the weather changing. From somewhere far away, something indistinct and coiled was approaching." (15)

This brings us into a problematic period of his post-operative recovery.

A childhood recollection of the arrival of dusk:

"I felt a chill striking me from behind. I turned, almost with trepidation: the land was flooded with twilight and covered in long shadows. A profound anguish gripped my heart; a sense of universal sinking took hold of me. It seemed as though an eternal night was falling upon the world. Since then, I have often experienced such twilights." (16)

He vividly describes the onset of a depressive episode—one that, by his own account, would recur frequently thereafter.

Aging also contributes to its frequent appearance:

"Old age does not offer a particularly rosy outlook for people like me. With the first gray hairs, that blissful ease of action begins to slip away; nothing comes as naturally or effortlessly as it once did. Even for seasoned players, the luck they once enjoyed eventually deserts them." (17)

The narrator also likens the mourning period following his grandfather's death to a spell of rainy weather that eventually passes:

"The rain had stopped, and the sun emerged once more amidst the diffused gray and the crimson of the sunset. The last tears were drying on my eyelids with a salty sting. The wet shutters of windows and balconies glistened—as if freshly varnished—in the long rays of the setting sun." (18)

A bleak period also ensues following the suicide of the narrator's girlfriend:

"An infinitely long time passed before any semblance of healing took place. Yet, in terms of the calendar, this 'infinitely long' time did not even amount to a full six months." (19)

This would correspond to an episode of reactive depression, characterized by the subjective im-

na za razliku od „dobroga" vremena koje obično proleti. Utjehu pronalazi u svojem bavljenju glazbom, što bi moglo upućivati na sklonost bipolarnom poremećaju, budući da se on češće pojavljuje kod umjetnika (8).

Promjene raspoloženja Ivana Galeba uočavaju i ljudi iz njegove okoline pa tako njegov bivši učitelj fra Anđelo govori:

„Tvojom glavom nije nikad prošla ni jedna jedincata misao: sve što si ti držao da je misao, bila je u stvari sama, sušta slikovnost, sama igra senzibilnosti, sama zabava čuvstvovanja. Pa makar i čuvstvovanja bola – i to je bilo dobro, samo da se čuvstvuje! ... Znam, i propatio si dosta" (20).

On sam također je svjestan da njegovo doživljavanje okoline ne ovisi o tuđim vanjskim poticajima već o njegovom unutarnjem raspoloženju:

„I, čudno, poneki put to osjetim kao prijekor, a poneki put gotovo kao kompliment. A ko bi ga znao od čega to zavisi! Valjda od toga u kakvom se raspoloženju u tom času nalazim, ili u kakvim odnosima u taj čas sa samim sobom stojim" (21).

Nakon najveće tragedije smrti kćeri Ivan Galeb doživljava psihičko stanje koje se može poistovjetiti s manijom:

„Umrla je potkraj proljeća. ... Požurio sam se da napustim mjesto još isto popodne, za sunca. ... Tad je nastupilo ono razdoblje omamljenog lutanja, bezumne jurnjave iz mjesta u mjesto. ... Sjećanja iz tog doba mutna su mi i nepovezana. ... Kad bi stisla neizdrživost, silazio sam s voza i nastavio put pješice. Ulazio sam u sela zaprašene obuće, obrastao u bradu. Djeca na ledinama pokraj puta prekidala su igru i žurila za mnom" (22).

—stanje koje se, kao prema definiciji, javlja obilježena euforijom i visokom energijom kao obrana od depresije nakon tragičnoga događaja.

Nakon toga ponovno se javlja epizoda depresije:

pression that "bad" times drag on—in contrast to "good" times, which typically fly by. He finds solace in his musical pursuits, which might point to a predisposition toward bipolar disorder, given that this condition occurs more frequently among artists (8).

Ivan Galeb's mood swings are also noticed by those around him; his former teacher, Friar Anđelo, remarks:

"Not a single, solitary thought has ever passed through your mind: everything you took to be a thought was, in fact, pure imagery—a mere play of sensibility, a mere indulgence in feeling. Even if it were the feeling of pain—that, too, was fine, so long as one was feeling something! ... I know, and you have suffered a great deal, too." (20)

He himself is also aware that his perception of his surroundings does not depend on external stimuli from others, but rather on his own internal state of mind:

"And, strangely, sometimes I perceive it as a reproach, and at other times almost as a compliment. Who knows what that depends on! I suppose it depends on the mood I happen to be in at that moment, or on the terms I am on with myself at that particular time." (21)

Following the greatest tragedy—the death of his daughter—Ivan Galeb experiences a psychological state that can be identified as mania:

"She died toward the end of spring. ... I hurried to leave the place that very afternoon, while the sun was still up. ... Then began that period of dazed wandering, of senseless rushing from one place to another. ... My memories from that time are hazy and disjointed. ... Whenever the unbearable intensity took hold, I would get off the train and continue my journey on foot. I would enter villages with dust-covered footwear, my face overgrown with a beard. Children in the fields by the roadside would stop their play and hurry after me." (22)

—a state which, by definition, is characterized by euphoria and high energy, serving as a defense against depression following a tragic event.

Following this, an episode of depression recurs:

„Čudno se rađala ta nostalgija! Zadugo nisam shvaćao što je to što unutra kopka i kuda me to vuče. ... Javljalo se kao nešto što uporno traži da bude zadovoljeno, i što odatle obećava neko smirenje" (23).

Ponovljena epizoda depresije navodi ga na razmišljanje o smrti kao spasenju:

„Danas je nebo oblačno. Doista, umoran sam, duboko umoran. Umoran iz dubine duše. Možda već predugo živim. Već tako dugo, da pomalo shvaćam dobrostivost smrti" (24).

Na kraju romana Ivan Galeb unatoč boli ipak pronalazi smirenje:

„Zar se na tako malo život sveo? Je li to starost, preživjelost, umor? Ili posljednja vrhovna mudrost: krajnja odreka svega? Ne znam. Osjećam samo da nema stvarnijeg dobra od toga: mir s radošću, s bolom – i preplavljenost – suncem" (25).

RASPRAVA

Rad je na temelju analize romana *Proljeća Ivana Galeba* književnika Vladana Desnice nastojao utvrditi boluje li istoimeni glavni lik od bipolarnog poremećaja. Slična analiza do sada nije učinjena, već su rađene isključivo književne analize. Strahimir Primorac tako primjerice naglasak stavlja na prebacivanje težišta s vanjskih zbivanja na unutarnja te zamjenu epske vizije cjelovitosti svijeta fragmentiranošću, introspekcijom, analitičnošću i prodorima u psihologiju lika (26). No u svojoj analizi ne odlazi dalje. Analiza provedena u ovom radu utvrđuje depresivne epizode, ukupno sedam, te epizodu manije. Pri tome se u jednoj epizodi depresije naslućuju suicidalne misli budući da Ivan Galeb percipira smrt kao spasenje (24).

Budući da je za postavljanje dijagnoze bipolarnog poremećaja potrebno registrirati barem dvije epizode značajno promijenjenoga raspoloženja i razine aktivnosti (3), navedenih

"This nostalgia emerged in a strange way! For a long time, I did not understand what it was that gnawed at me from within, or where it was pulling me. ... It manifested as something persistently demanding to be satisfied—something that promised a sense of peace." (23)

This recurring episode of depression leads him to contemplate death as a form of salvation:

"The sky is overcast today. Truly, I am tired—deeply tired. Tired from the very depths of my soul. Perhaps I have lived for too long. For so long, in fact, that I am beginning to grasp the benevolence of death." (24)

At the end of the novel, despite his pain, Ivan Galeb ultimately finds peace:

"Has life really been reduced to so little? Is this old age, a state of having outlived one's time, weariness? Or is it the ultimate, supreme wisdom: the final renunciation of everything? I do not know. I only feel that there is no greater good than this: peace—with joy, with pain—and being flooded with sunlight." (25)

DISCUSSION

Based on an analysis of the novel *Proljeća Ivana Galeba* (*The Springs of Ivan Galeb*) by the author Vladan Desnica, this paper seeks to determine whether the eponymous protagonist suffers from bipolar disorder. No such analysis has been conducted previously; existing studies have been exclusively literary in nature. For instance, Strahimir Primorac emphasizes the shift in focus from external events to internal ones, as well as the replacement of an epic vision of a cohesive world with fragmentation, introspection, analytical depth, and explorations into the character's psychology (26). However, his analysis goes no further. The analysis presented in this paper identifies seven depressive episodes, as well as one episode of mania. Furthermore, one of the depressive episodes suggests the presence of suicidal thoughts, as Ivan Galeb perceives death as a form of salvation (24).

Since a diagnosis of bipolar disorder requires the documentation of at least two episodes of signifi-

sedam depresivnih epizoda uz jednu maničnu epizodu Ivana Galeba išlo bi u prilog spomenutoj dijagnozi kao i nasljedni čimbenici budući da su njegovi baka, dvije tete i stric bolovali od melankolije odnosno depresije. Na istom tragu je i njegova umjetnička priroda, budući da je bipolarni poremećaj češći kod umjetnika, što bi Ivana Galeba svrstalo uz bok Willyja Lomana iz drame Arthura Millera *Smrt trgovačkoga putnika* (8). Nadalje, nastupu pojedinih depresivnih epizoda kao i spomenute manične epizode prethode stresne situacije u njegovom životu (samoubojstvo djevojke, djedova smrt, poslijeoperacijski oporavak odnosno smrt kćerke). Sve navedeno dodatno bi potvrdilo dijagnozu bipolarnog poremećaja.

ZAKLJUČAK

Može se zaključiti da iako oscilacije raspoloženja Ivana Galeba ne slijede tipični obrazac izmjena depresivnih i maničnih epizoda, već se one javljaju povremeno, uglavnom kao reakcija na vanjske stresne situacije, ali i kao izraz njegovog unutarnjeg raspoloženja, one ipak daju dovoljno elemenata za postavljanje dijagnoze bipolarnoga poremećaja. Pri tome se ističe samo jedna opisana, no po svojim osobitostima tipična, epizoda njegove manije. U svakom slučaju roman *Proljeća Ivana Galeba* predstavlja zanimljivi izvor za proučavanje unutarnjeg svijeta istoimenoga glavnoga lika.

cantly altered mood and activity levels (3), the seven depressive episodes and one manic episode experienced by Ivan Galeb would support this diagnosis. Hereditary factors also point in this direction, as his grandmother, two aunts, and an uncle suffered from melancholia—or, in modern terms, depression. His artistic temperament is another relevant factor, given that bipolar disorder is more prevalent among artists; this places Ivan Galeb alongside Willy Loman from Arthur Miller's play *Death of a Salesman* (8). Furthermore, the onset of several of his depressive episodes, as well as the aforementioned manic episode, was preceded by stressful life events (the suicide of a young woman, the death of his grandfather, and the period following a surgery—which coincided with the death of his daughter). All of these elements further substantiate a diagnosis of bipolar disorder.

CONCLUSION

In conclusion, although Ivan Galeb's mood swings do not follow the typical pattern of alternating depressive and manic episodes—appearing instead intermittently, largely as reactions to external stressors but also as an expression of his internal state—they nonetheless provide sufficient grounds for a diagnosis of bipolar disorder. In this context, only one episode of mania is described, though it is, in its specific characteristics, a typical one. In any case, the novel *Proljeća Ivana Galeba* (*The Springs of Ivan Galeb*) serves as an intriguing source for studying the inner world of its eponymous protagonist.

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