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TIME AND SPACE IN THE BULGARIAN NOVEL AND FILM AFTER WORLD WAR

II

OPPOSITION OF SACRED AND PROFANE TIME AND SPACE

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INTRODUCTION

"As a child I used to call all my wishes vacations, and was astonished to see them come true, for I dimly sensed that everything that begins is about to end, and that happiness that has not begun remains forever whole, untouched and highly desired. In the first minute of some happiness that must last for weeks, the bell is already ringing; therefore, hidden within ourselves, we seek that which cannot end."

I chose to begin the introduction to my text with these three excerpts from Julien Green's journal "Into the unseen" for several reasons. First of all, in my opinion, there is clear evidence that the narrative model used by Anton Donchev in the novel "Time of Parting" and by Milen Ruskov in "Summit" effectively combines elements of the autobiography, the memoir, the travelogue, but there are also quite a few characteristics of the diary genre. The descriptions of facts, events and emotions, refracted through the individual experience of the narrator, through the character's philosophical-psychological microcosm and specific erudition and fantasy of the characters, give reasons to think that there are traces of diary prose in both novels.

In Ruskov's novel "Summit" the autobiographical and the mimetic are mixed with the picaresque. According to Ivan Ivanov in his book "The Bulgarian Postmodern Novel", "Summit" was conceived as "a tangle of narrative patterns", and alongside the picaresque and autobiography, he sees elements of the memoir and the travelogue present, "which unite and intertwine in the linguistic experiment". (Ivanov 2015: 241)

For my theme, related to the opposition of sacred and profane time and space, the autobiographical, memoir and confessional field, in which the diary genre also enters, are the ideal premise to unfold the encounter of the "I" with the "Other", with the "Otherness" ". It is precisely on the soil of confessional frankness and openness that, in my opinion, the flowers of a possible dialogue, of co-existence, even of a sacred relationship between the characters in the novels "Time of Parting", "Summit" and "The Iron Oil Lamp" can sprout.

In the book "Being As Communion", the philosopher and theologian John Zizioulas talks about the human person and his relations with others in the world in the following way: "The importance of the person lies in the fact that it simultaneously represents two things that are at first glance contradictory : separateness and communion. Being a person is fundamentally different from being an individual or a 'personality' because a person cannot be represented in itself, but only in its relations." (Zizioulas

2013: 97) It seems to me that no one would hire to question this "separation", the idea of the value of the person, of his uniqueness, but in the specifics of the topic of the text, I put the emphasis on the interaction of the "I" with others, with that "You", which gradually turns into the relationship "Me-Them", in the words of Rozaliya Likova.

In the third chapter of her book "Mimesis and Antimimesis" Rozaliya Likova reflects on Raya Kuncheva's article "Intersubjective Anthropology and Philosophy of Dialogue" and sheds light on the ideas of Tsvetan Todorov in the context of the views of Martin Buber, Mikhail Bakhtin and Emmanuel Levinas: " The meaning of the word I-They, according to Buber and Bakhtin, creates the world of connection, built by life with nature, with man, with spiritual entities. All actual life is an encounter, a direct connection of the Self with man and phenomena. Time itself as the present exists only in this connection and encounter." (Likova 2008: 84-85)

In "Phenomenology of the Sacred", the philosopher Miroslav Bachev makes a serious overview of the topic of the sacred from Immanuel Kant to Rudolf Otto, but I will focus mainly on the etymological justification of the two terms "sacred" and "holy". Here is what Bachev says in his research: "Eliade's generation finds in the holy the same connotations as in the sacred and practically does not distinguish between the two words. Today, the two terms are almost equivalent, but they also differ in two important ways: "sacred" is a newer word in the English language, and "holy" has German roots. (Bachev 2016: 21)

For me personally, the concept 'sacred' in the context of the studied novels "The Iron Oil Lamp" by Dimitar Talev, "Time of Parting" by Anton Donchev and "Summit" by Milen Ruskov, and the films based on them, also have a sense of transformation. Changing characters, thanks to the relationship with the other characters, and sometimes in spite of them. In any case, it is through the interaction that a new personality or an unknown part of the personality is born or crystallized. In this sense, I find close the ideas of Georges Alda, presented by Rozalia Likova in the pages of her book "Mimesis and Antimimesis". An important place in Alda's understanding is occupied by the concept 'transformation'. This is how Likova poetically described it: "The expanded Self is the result of the presence of the Other." (Likova 2008: 55)

Likova admits, however, that the works of Mikhail Bakhtin in the 1960s and 1970s had the strongest impact on her ideas about multiplicity. She defends the thesis that the work of art "represents

a polyphony of full voices,"becoming", procedurality, contextuality of every word and gesture, intertextuality as a negation of the closed single meaning.". (Likova 2008:54)

Two of Donchev's main characters - the Venetian and Pope Aligorko - frame the polyphonic structure of "Time of Parting" with their emotional notes, giving the novel a specific time-space expression. Seen through the prism of Bakhtin's intuition about Dante Alighieri's "Divine Comedy" as a "vertical chronotope", Anton Donchev's "Time of Parting" could also claim this "simultaneity", which Mikhail Bakhtin also calls "timelessness" and which "can to reveal the true meaning of what was, what is, and what will be." (Bakhtin 1983: 348)

The second reason for starting my introduction with Julien Green is that the ironic-philosophical discourse in Guicho's notebook in Milen Ruskov's novel "Summit" interprets, in my opinion, the themes of the sense of eternity, otherness (relationship with the other) and death that concern those quoted by I used fragments from the French writer's book at the beginning of my introduction in an extraordinary and ironic way, in order to add his intertextual and postmodern handwriting to the already known patterns and forms in Bulgarian literature.

In the novel "The Iron Oil Lamp" by Dimitar Talev, the profane and the sacred are examined through the mythological-folklore layers according to Mircea Eliade and his fundamental study "The Sacred and the Profane", but also through theological-philosophical texts in the highest doctrinal paradigm of Christianity as a teaching. The struggle between the sacred and the profane is particularly evident in the first novel of Talev's tetralogy. The quintessence of the religious can be reduced to love of neighbor and of God, and has a real dimension in Christian philosophy, and the halftones and subtle levels in the relationships between the characters in "The Iron Oil Lamp" show the deep knowledge of the author of the novel of the Old Testament and New Testament traditions, which reflected in plot conflicts and their resolution.

And here is the third reason for the quotations from Julien Green at the beginning of the text. I have already shared about the elements of the autobiographical diary in the novel "Time of Parting" by Donchev and in the novel "Summit" by Ruskov. In my opinion, even the novel "The Iron Oil Lamp" has grounds to be included in an indirect intertextual way to the autobiographical discourse. This is what I mean: there are quite a few similarities between the family of Dimitar Talev and the family of Stoyan and Sultana Glaushevy in the novel. For example, Talev's father is a master ironworker, whose grandfather moved to Prilep from the Pelagonian village of Svetomitrani. Dimitar

Talev's mother - Donka h. Toleva - is from an old Prilep tribe. Let us recall the literary biography of Stoyan, one of the main characters, who arrives from a village in the city of Prilep to later become a boilermaker, as well as the possible parallels between documentary and fiction with the writer's mother Donka and Talev's heroine Sultana Glausheva , belonging to the impoverished but glorious Prespa family of Hadji Seraphim Ognenov.

I want to add another intertextual layer to this autobiographical feature of “The Iron Oil Lamp” through the phenomenological philosophy of Edith Stein. As a student of Edmund Husserl, Stein completed her education in Göttingen, and "her doctoral dissertation was devoted to “The Problem of Feeling.” (Stein 2020:10) Edith Stein's feeling or empathy is a going beyond the apparent and routine, a march towards what really mysteriously occupies the human soul, towards the real in it, which requires patience and empathy for the world of others:

"Empathy is the way I feel, I experience what the other person feels: the joy, the boredom, the sadness. That's why I no longer turn to him, but suddenly I find myself in him, I find myself in his place. But what the other person experiences does not belong to me, it is not mine: the pain remains his pain.” (Stein 2020:11)

It seems to me that it is precisely this precious ability of Dimitar Talev to understand the secret corners of the mental and emotional attitudes of his characters that turns his writing into a confessional and intimate description of the lives of the characters from the novel "The Iron Oil Lamp". It's as if he doesn't write about them, but lives with them. Through the phenomenological distance of "empathy", according to Stein's intuition, Talev inhabits and inhabits the worlds of his characters in their three-level nature of body, soul and spirit, albeit within their strictly fictional limits.

Talev's experiences during his exile in the labor and correctional settlement of Bobovdol and "Kutsian" between 1944 and 1948 and the subsequent period of exile in Lukovit worsened the writer's health, but also hardened him mentally. According to Vladimir Svintila and his book From Marx to Christ, Talev experienced his personal Golgotha, which later found specific literary and philosophical dimensions in the sacred and profane layers of his works and in the depiction of a dynamic immanent-transcendent horizon in his characters of the pages of his novels. Here is a short excerpt from Vladimir Svintila's book dedicated to Dimitar Talev: "Calvary. The rhythm of the "The Iron Oil Lamp", the rhythm of "Ilinden" and the "Prespa bells" begins from the rhythm of these steps of mine. The three are the crusade of the writer Dimitar Talev, they bring the vitality of the condemned and the steadfastness of the cursed." (Svintila 2002:100-101)

Ben Hutchinson's words about interdisciplinarity and the possible parallels between literature and other arts, especially with cinema in the hybrid cultural environment of the third millennium, inspired and guided my research. The author emphasizes: "For all its past struggles and current debates, comparative literature plays an increasingly central role in the future of the humanities. In a world defined by globalization and its discontents, in an academy defined by ever greater interdisciplinarity, comparison is inevitable. The choice now is not whether to compare, but what and how to compare: books, films, languages, cultures, stories." (Hutchinson 2018: 113)

The first chapter of the text is dedicated to Dimitar Talev's novel "The Iron Oil Lamp" and the film "The Iconostasis" by the director duo Hristo Hristov and Todor Dinov, who are also screenwriters of the film. In this chapter, the sacred and profane time and space in Talev's novel are brought out through the theoretical statements of Mircea Eliade, related to the mythological-folkloric thinking of some of the novel's characters. Gradually, however, these Eliadean conceptions of the sacred find themselves at odds with Christian theological traditions about the main themes in "The Iron Oil Lamp": about love, humility, the person of the other, regardless of whether he is designated in the external world of relationships as friend or foe.

In the second chapter, which is dedicated to Anton Donchev's novel "Time of Parting" and to Lyudmil Staykov's film based on the book, I have paid special attention to the antagonist Karaibrahim. It is examined in detail both from the perspective of Darian Leader's psychoanalytic practice and theory related to melancholy and mourning, and through the prism of Buber's existentialist philosophy. The sacred and the profane here are a field in which the relations between the main characters in the novel - Karaibrahim, the Venetian, Pope Aligorko, Manol and Suleiman aga are laid out.

The third chapter of my doctoral thesis is related to the intertextual and interdisciplinary connections in Milen Ruskov's novel "Summit", which in a postmodern way shape the range of conflict and interpenetration of the sacred/transcendent and the profane/tangible. Postmodern aesthetics and ethical norms vary and articulate different perspectives of high and low, of fiction and documentary, of different kinds of languages and jargons, combined in complex narrative patterns and plot experiments. The historiographical metafiction, language games and heteroglossia in Milen Ruskov's novel are compared with the same modes and manners of narrative in the cinema language of Jean-Luc Godard and *The Mad Pierrot* to show both the mutual influence between cinema and literature and the intense relationship and permeability between them, but also to introduce into this chapter a

typical postmodern (non-conformist and even confused) style of analysis and interpretation of the material I propose.

FIRST PART

"The Iron Oil Lamp". Theological-historical reading

In his book "The Sacred and the Profane", Mircea Eliade claims that these two modes of living and perceiving the world are incompatible and easily recognizable. In my dissertation, I will try to dispute some of Eliade's theses, dialectically looking for the synthesis forms of common existence of incompatible opposites. A "mean" between opposites will be sought - a concept used both by Blaise Pascal in *Thoughts* and by Martin Heidegger in *The Beginning of the Work of Art*. It is these points of rupture and interaction between sacred and profane time and space that mark the interconnection and interpenetration of the two modes of existence.

In "The Iron Oil Lamp", the sacred space is objectified with the construction of the new church, which becomes the center of both the hopes of the people of Prespa and all their troubles and seditions with the Greek governor and the Vlachs who populate the city. Sacred time is established by the ecclesiastical calendar such as holidays and weekdays, but also by the involvement of *chronos* and *kairos* existing in human nature, which pairs itself with the archetypal eidotic form of the divine. So far, Eliade's idea of sacred time and space coincides with the literary-philosophical boundaries of Talev's novel. Tabur, the sacred center, the navel of the world, is where the foundations of the new church in Prespa were laid. But Eliade's mythology, sacred history needs an update of the dogma, as expressed psychoanalytically by K.G. Jung, because the semiotic code of the sacred in ancient Greek culture differs from semiosis in the Christian world of the 19th century. Even more than that: the sacral-mythological in Homeric Greece may turn out to be on the level of the profane in the Christian Thales paradigm of the "Iron Lamp". Can cultural layers really be so displaced? In my opinion, rather, the life juices, the transformations of meanings and their signification lead to a hybrid existence in which folklore, myth and theology are postmodernly mixed, and it is historical scholarship that can help us clarify the concepts of sacred and profane in literature.

First episode of the novel "The Iron Oil Lamp"

The meeting of Sultana and Stoyan

"It is interesting to note that the religious man accepts a humanity that has a superhuman, transcendent pattern. He is recognized as truly human only insofar as he imitates the gods, the Culture

Heroes, or the mythical Ancestors. In short, the religious person thinks of himself as different from what he is in the plane of his profane experience. The religious man is not a given: he creates himself, approaching the divine models.” (Eliade 1998:68)

So, the novel "The Iron Oil Lamp" begins with the escape of Stoyan Glaushev from his native village. It was caused by an accident. While taking the oxen from grazing, Stoyan and his dog are attacked by Mahmud Bey's hounds. Stoyan kills one of the bey's dogs and drives the other away. This act, which cannot but be severely punished by Mahmud Bey, causes Stoyan to leave his home and family. Reaching Prespa, the nearest town, Stoyan searched for work and shelter without success and decided to return to the village, frightened by the cold and hunger, but on the way he was overtaken by two Turkish horsemen and barely managed to hide. The fear of death makes him again seek salvation back in Prespa. Desperate, tired and freezing, he roams the deserted shops and hamlets. A violent snowstorm pours down from the sky. And then, precisely at this hopeless and burdensome moment... then the Sultana appears. He opens the door of his home and calls him by name. The miracle is a fact. Salvation stalks its chosen one. But salvation is not impersonal, but has a female face and name - Sultana. This woman is very special, her subconscious, Lacan would say, is structured like a language. Or she really is the right hand of God. Or she is in the role of Athena Pallada, who prepares and facilitates the path of Odysseus.

This situation of the first meeting between Stoyan and Sultana is induced by the adventurous "time of the occasion", by the intervention of fate "tuche", Bakhtin would say, because the irrational conquers human life.

This, apart from a meeting between two persons - Stoyan and Sultana, is also the first meeting of the mythological, folklore and religious in Talev's novel.

Sultana uttered these exact words at her first meeting with Stoyan: "Hey, Stoyane!" (Talev 1979:28) She names him without knowing him, without having seen him before. This act of summoning, of naming the character, prepares the reader for the prophetic role that the Sultana is to play in the plot of the novel as guardian of the home and "ancestral integrity." This is also the interpretation of Ivan Stankov: "Sultana is aware of what the Home should be, she knows everything about it. And that is why he not only prophetically recognizes him in Stoyan, but also names him by name (a wonderful discovery of Valery Stefanov). She calls him by name, having never known him before: "Hey, Stoyane!". Sultana enters this meeting with some miraculous superknowledge. And he must stop, because he is Stoyan - a person who stands, who resists." (Stankov 2001:111)

Sultana is led by God's right hand, she acts archetypally-mimetically in relation to the Supreme Personality, the Eternal One. Sultana names Stoyan, which can be taken as a testimony to the authenticity of her charisms, which are part of the imitative side in the sacred worldview.

It seems important to me to mention one more episode, this time from Milena Kirova's book "The Biblical Woman", where the author talks about the prophetic role of Maryam, the sister of Moses, in the Old Testament: "Her first independent action as a prophetess (sometimes assumes she is the same sister of Moses who conversed with Pharaoh's daughter) Miriam performs in chapter 15. At the moment when the Jews have passed the Red Sea and God has just closed the waters upon their Egyptian pursuers, she takes a tympanum in hand and leads the women in a ritual dance.

And Miriam sang before them: Sing to the Lord, for he is gloriously glorified; he threw the horse and its rider into the sea. (Ex. 15:21)

This moment is short, but very rich in terms of mythological symbolism and sacred meaning." (Kirova 2005: 60-61)

However, the episode with Mariam's charismatic gift opens another parallel with Sultana, not only in the direction of her election in the novel "The Iron Oil Lamp", and also because of the deliverance of Stoyan. The Song of Maryam is a prayer of thanksgiving for the miracle performed by Yahweh in the salvation of the Jewish people from the Egyptian troops who were persecuting them. It is also a song-prophecy from the seer of the future Mariam, as in fact are the Sultana's words "Hey, Stoyane!" and her invitation to the stranger to enter her home. What Sultana said and did was the miraculous and saving step that brought Stoyan deliverance from Mahmud bey, who was chasing him and wanted to kill him.

In my opinion, Stoyan, the quester in the epic novel, can also be seen as the seafaring hero Odysseus, imprisoned in the unlit and damp cave of the Cyclops Polyphemus. We remember that there, in this dark space, Odysseus answers Polyphemus that his name is "Nobody" Later, when he manages to escape from the cave and from Polyphemus, already sailing on the ship, Odysseus bravely calls the Cyclops his true name. Stoyan moves from the dark periphery of the village of Granche to the well-organized topos of Prespa, pursued by Mahmud Bey and his servants, and, as Valery Stefanov says, he bears his "nameless" fate until he meets Sultana and "gets a name." Thanks to Hadjiserafim's granddaughter and her "social competence", but also her prophetic intuition, Stoyan "acquires" a name and simultaneously finds his love, but also his Ithaca. I am inclined to willingly agree with Ivan Stankov's statement that the time of the meeting between Stoyan and Sultana "is fateful and

calculated": "Stoyan must cut, like a log, the past from his future, tear and sew up his being's integrity in two, and Sultana will have to sew and arrange the past with her future from the ruins of ancestral desolation. Apparently, the biblical time has come, about which the wise Ecclesiastes spoke: - a time to tear and a time to sew up" (Eccl. 3:7)" (Stankov 2001: 109-110)

Timeline of the meeting

In my opinion, the joy and amazement of a free person can be a testimony to direct contact with sacred time and space. We have already seen how Stoyan experiences the onset of joy at his first meeting with Sultana. But let's first trace how the Divine Archetype works.

We remember the famous Platonist thought: "Wonder... is the beginning of philosophy." Joy is an experience of truth and its beauty (according to Plato). I'm talking about that mysterious and quiet joy that cannot be imitated, the joy of wonder and delight. The range of joyful feeling is amazingly wide, it finds its center, however, where there is an opportunity to transcend one's own personality in the direction of the "other". That is, this joy is a function of communion, of the "dialogical gift", as Protopresbyter Nikolaos Ludovicos says, quoting the philosopher Martin Buber.

Exactly the joy that Stoyan feels at his first meeting with Sultana is a clear sign of the beginning of the relationship with the granddaughter of Hadji Seraphim. From there, from joy begins the ladder in this sacrament of love between them. And Ludovicos is right that joy cures the pathos of narcissism, because it is an exit from "aleness", from the self-sufficiency of the person and is a transition to the thanksgiving (eucharist) of togetherness, characteristic of the sacred person. Here togetherness and loving dialogue have even greater weight when they are sanctified in the sacrament of eternity, because the Christian worldview defines the person as an eternal being, in the image and likeness of God.

Sultana's confession to Fr. Danail

"But the old priest Danail was a truly pious man, and the common people did not leave him. /.../ Sultana also went to him. She confessed to him from the heart, and he even admired her mind and her good will.

"You have not transgressed God's law in any way, my child," the old priest told her. "And don't be afraid of human malice and envy, just as I wasn't afraid when the bishop even insulted me." Get ready to receive a blessing for what you have so wisely and honestly decided: as soon as the Christ's holidays

are over, as is church order and law, I will crown you with your chosen one according to reason and heart." (Talev 1979:55)

We can only guess what exactly Sultana said to otec Danail, but from his answer we understand that what the young woman intended was good and wise. I will pay attention to Talev's words: "confessed to him from the heart", as well as to the sympathy of the author of the novel for the sacrament of confession. We do not witness the Sultana's transgressions, which could be judged insignificant against the background of the virtues of the bride-to-be. "Confessed to him from the heart" is a certificate of the honest and serious attitude of the Sultan both to the sacrament of confession and to the authority of Fr. Danail.

In Orthodox dogmatics, the words of the thief on the cross, crucified on the right side of Christ, are accepted as the first confession: "And he said to Jesus: remember me, Lord, when you come into your kingdom! And Jesus answered him: I tell you the truth: today you will be with me in paradise." (Luke 23:42-43).

The wedding of Stoyan and Sultana of Tomina Sunday

It is significant that with the wedding of Stoyan and Sultana, Dimitar Talev set in motion a whole semiotic network of foreshadowing in the lives of the newlyweds, according to Ivan Stankov. Father Danail gave his blessing to the Sultan just after Easter, and the wedding took place precisely on Tomina Sunday. Stankov accurately documents all the coincidences one by one in the book "On the Path of History", giving important clarifications about the chronotope of the Talevian narrative. The Sultana's wedding is "seven days after Easter, when St. Ap. Thomas affirms that Christ has risen in the flesh. So that she too could give flesh to her extinct race. That is probably why he christens his beloved son Lazar, the resurrected three-day-old dead man, as Talev purposely notes - "according to the nearest holiday". Therefore, the son with a mission is born again on the eve of Holy Week, preceding the Resurrection." (Stankov 2001: 110)

Second episode of the novel "The Iron Oil Lamp"

The arrival in Prespa of the Rila taxidiot monk and his meeting with Stoyan Glaushev's family

In the second episode, which I will look at, the Rila monk taxidiot appears, who awakens the spiritual fervor of Stoyan, Sultana and young Lazar. It is important to note that the sacrament of

marriage in its spiritual essence is very close to the monastic life dedicated to conforming to Christ. In the Christian tradition, the monk is called to realize his full freedom through his communion and love for Christ, while the married find their personal fulfillment through the relationship they build with their partner.

In the image of the Rila monk, Dimitar Talev wants to show a person benefited by the secret of the Holy Spirit. This person has "warmed up" the spark within himself and has come to a personal "deification" or transfiguration in a divine pattern. Deification in Orthodox theology is man's participation in the Divine nature. God in his essence remains unattainable, that is, he is always *Deus absconditus*, but acting through his energies, he reaches the human person and benefits him to infinity, that is, makes him divine. This sacral likeness is conveyed through the formula of St. Athanasius the Great: "God becomes man so that man may become God." According to Christian theology, man is called to become a god by grace, and in him to mysteriously depict Christ himself.

The meeting on the road between the Rila monk and Stoyan and his sons

Just as in the first episode Stoyan Glaushev's belonging to the sacred chronotope stood out, so in this second episode the meeting with the Rila monk once again confirms his choice in favor of the transcendental-mimetic mode. The incident with the taxidiot monk and Stoyan is again part of chance or of that mysterious synchronicity that suggests God's intervention. As in the first episode, so in the second meeting, it is the road that brings Talev's characters together. The ruins, the paths, the cobbled streets are the most common chronotope of the *homo viator*, because the traveler can be thought of in the widest metaphysical limits. From the itinerant merchant to the pilgrim on his way to the holy places, the *homo viator* is part of a providential class connecting, according to Walter Benjamin, storytellers and travelers digging into the existential layers of the history of civilization.

The conversation of the Rila monk with the family of Stoyan Glaushev in his home

Ivan Stankov reflects on the symbolism of the meeting in Glaushev's upper room precisely along the lines of the "fiery" sermon of the Rila monk and its sacerdotal order. The monk is a "man from the Way", although he actually "arrives from the sacralized center of the national spirit", from the Rila Monastery, to bring to the "House of Glaushevtsi" the dedication of the spiritual, unquenchable embers, which turns the house into a real Jerusalem upper house. Stankov speaks of

"Home and Road" as chronotopic spiritual coordinates in his book on Talev and gives them an extraordinary metaphysical weight, but only when the Rila monk arrives in Prespa, treads the roads of Glaushevtsi and stays in their home, the members of Stoyan's family and Sultana become "His". Through the monk, God becomes a "Way and Home" for them, the new sacred order, born of the communion in Glausheva Gornitsa, makes the family of Stoyan and Sultana "His" to God. They become their "Own" in that sacred order of "ordo amoris" according to Scheler, in which everything leads to "elevation of the heart" (sursum corda).

**Third episode. The transformation of Stoyan and Lazar Glaushevy. Lazar as an apostle.
Imitation of Christ.**

In the Orthodox tradition, as well as according to St. John Climacus, prudence is the first of all virtues. In his teaching it stands even higher than love. Zeal for God without measure and reason can lead to many delusions and crimes. Nikolaus Ludovicos, doctor of theology, philosophy and psychology, asserts: "Without humility, virtue becomes dangerous. Therefore, the greatest virtue is humility, as well as prudence, say the fathers. Then one begins to understand that the virtues are not really one's own; that life in Christ is life by grace. Then he cannot easily have insane jealousy, he does not easily decide that the other is an adversary, but looks at him from a positive side, he learns to look that way." (Ludovicos 2017:64)

The description of the scene in which Stoyan decides to defend justice is preceded by the picture of his complex emotional and spiritual state: "Stoyan Glaushev stood silent, but his face was pale, his eyes were wide open and he was trembling all over as if in a fever." Shortly after, Talev adds: "As if he was not himself...". (Talev 1979:150)

Stoyan Glaushev's religious outburst could grow into a fanatical and feverish frenzy, but then the love and mercy that the Christian God demands from his disciples would be trampled and humiliated. It is curious, I think, to add another opinion about the character of the fanatic, and the influence of the crowd upon his conduct, as he does in his reflections on the subject of Fr. Georgi Chistyakov: "Voltaire also outlines some of the characteristic features of fanaticism. It is not simply "the fruit of ignorance and the primitive soul," as the "French Encyclopædia" asserts, but is always closely related to the psychology of the crowd: "books are much less likely to excite fanaticism than

meetings and public speeches." Fanaticism is always somber et cruel; it is at once superstition, fievre, rage et colere."¹

The raising of Lazar

Lazar's character development with his thought patterns and sensibility goes through the spiritual initiation by the Rila monk. This is the watershed for both young Lazar and his father Stoyan. The young man already knows what he can expect from life. The sermon of the monk from Rila introduces him to a new world of faith, but in front of Lazar's eyes is the beating and the bleeding face of the monk when he is humiliated and expelled in disgrace from Prespa. The example that Lazar receives is also from his father, when on St. Peter's Day Stoyan fell into a religious euphoria that darkened his reason, but then he managed to pull himself together and show spiritual balance in his last choice of actions.

The messengership of Lazar in Dimitar Talev's novel is dictated by his involvement with both the Word and the Light, both in the specifics of his spatial and temporal proximity to the artifacts symbolizing the light (the lamp) and the word (the book), and mainly because of his proximity and communion with the Gospel Word and Light, which he professes on the pages of the novel. His confession is first to the inner circle of his trusted people, with Lazar once again returning to the mystical Pentecost as the starting point for both his own faith journey and the public baptism that must be initiated by a spiritual leader.

The apostleship of Lazar

The soul and spirit of Lazar seek and need the Light. Dimitar Talev describes this hypostatic connection of Lazar's personality with the personal God in a few sentences, before the event with the young man's sermon in the old church in Prespa: "The more Lazar Glaushev's soul turned to the light - to be enlightened, to be clean, brave and strong, - the more he was angry at the general resignation and submission and armed himself with courage to speak one day, to do something, to lead the obedient people, Lazar Glaushev. That's how far he went in his thoughts and struggled with his weakness before the great feat he had set for himself. And now all living things were waking up from the long winter sleep with new powers." (Talev 1979: 158)

¹Chistyakov, George. "Psychology of religious fanaticism":
<https://www.pravoslavie.bg/%D0%B0%D0%BD%D0%B0%D0%BB%D0%B8%D0%B7%D0%B8/%D0%9F%D1%81%D0%B8%D1%85%D0%BE%D0%BB%D0%BE%D0%B3%D0%B8%D1%8F-%D0%BD%D0%B0-%D1%80%D0%B5%D0%BB%D0%B8%D0%B3%D0%B8%D0%BE%D0%B7%D0%BD%D0%B8%D1%8F-%D1%84%D0%B0%D0%BD%D0%B0%D1%82%D0%B8%D0%B7%D1%8A%D0%BC/>

The essence of a person is his manifested will. Under the pressure of conscience, Lazar hesitates and thinks about how and when to speak to the people of Prespa, but if we use the terminology of St. Maximus the Confessor, it is the gnomic will of the young man that truly shows his personality when he stands up in the church in front of his fellow citizens. His actual preparation in time is connected with the Rila monk and his father Stoyan, they are his examples and supporters. In the metaphysical time of the imitative mode, Lazar was born to Metropolitan Metodiy Kusev, a native of Prilep, who was one of the leaders of the movement for church independence and national unification.

Fourth episode

Sultana and Katerina. Between the sacred and profane understanding of God

Stankov describes Sultana as follows: "In his deepest domestic essence, Sultana is a warrior of immutability. Through the institution headed by her, she lets only the ritual time of the House flow - births, weddings, deaths - everything that can be closed in the circular boundaries of repetition. If one has to literally situate the heroine - then she lives on the inside of the threshold." (Stankov 2001: 112)

That is why when the carver Rafe Klinche comes to Prespa, and he comes from outside, from the road, he has always been on the road, in Sultana's mind he merges with the Road. Hence also with the rebellious "otherness", with the impracticality and changeability of the others, the foreigners who are "razvayprah", which is precisely Rafe Klinche. When she was young, Sultana was able to accept Stoyan's presence, take him from the Path and "embed him" in the comfort of home. Later, Sultana receives into her home a guest whom the Road has also brought: the Rila monk enlightens the searching consciousness of Stoyan and Lazar, strengthens the family's faith and leaves. But when Rafe Klinche comes to Prespa, Sultana is no longer the young and vibrant woman who can bear one more ghost of the changing times, one more Lord of the Way, one more drawn by chaos and desolation to her doorstep. This order of the Sultan's Way is foreign to her. That's why Rafe Klinche becomes her enemy. No wonder: they both inhabit different worlds after all. "The road is the locus of Time, of History, and the Home of Timelessness" says Ivan Stankov.

The death of Katerina

In this fourth episode, the sacredness of the time-space inhabited by the characters is also connected to the fact that a new life has been conceived and the child of Katerina and Rafe Klinche

will be born in the Glaushevi house. Human life in Christian philosophy is a gift from God and as such is sacred and inviolable. The charge against the early Christians was that they were extreme materialists because they believed not only in the sacredness of the human soul but also in the sacralization of the body. The theology of theosis (the worship of man) is related to the perception of the body as a temple of the Holy Spirit. And nothing less. The wording of app. Paul sounds like this: "Or do you not know that your body is the temple of the Holy Spirit, who lives in you and whom you have from God, and that you do not belong to yourselves?" (Ap. Paul 1 Corinthians 6:19)

Indeed, when Sultana takes responsibility for killing the fetus in Katerina's womb, she desecrates life itself, separates herself from it and idolizes death. The scary thing about this case is that Sultana realizes her act and still chooses death. Her inner monologue is also tragic in that the struggle of good and evil is fought within her before she hears Katerina's heartbreaking story that she and Rafe love each other and that they want to get married. Not even her child's words could soften Sultana's heart. She made a decision the moment she found out about the act, without caring about the motivations and feelings of the "defendants", from the fact that her daughter was almost a child, only sixteen years old:

"She should have killed her daughter and buried her with her sin. What mother kills her child!" Oh, Katerino... - and the tears flowed down her face by themselves. Then they dried quickly. Next came the lighter, but already inevitable: he would kill the fruit of sin at the risk of death for the sinner. Let God judge her, if he sees from above, let him, strict and merciful, show her, let him teach her what else to do, not to wash her daughter's face, but only to save her and her whole house from disgrace. " (Talev 1979: 305)

Movie "The Iconostasis"

Katerina and Sultana. Katerina and Rafe. Spatio-temporal dialogue

The plot of the movie "The Iconostasis" has quite a few differences with Dimitar Talev's novel "The Iron Oil Lamp", on which the screenplay by Hristo Hristov and Todor Dinov is based. Within these boundaries of the fourth episode, which I have outlined so far, considering the events of the novel and more specifically the collision of sacred and profane time and space, the film narrative has quite a few differences from the novel narrative. We must also notice the essential inequality between the film and literary chronotope. But in terms of the depiction of sacred and profane space-time and the purposes of the two works, I don't think the difference is that striking. I dare to say that the common denominator can be the words of the director and screenwriter Andrei Tarkovsky about the

meaning and implication of art: "The purpose of art is to prepare a person for death, to ruin and prepare his soul, to prepare it for good. When one touches a masterpiece, one hears the same call that prompted the artist to create it. When the work connects with the viewer, one experiences a high and purifying spiritual upheaval." (Tarkovsky 2018: 51)

The starting point of the fourth episode is the conversation between Lazar and Sultana about Katerina's pregnancy and Rafe Klinche's paternity; as well as the insult and dislike of the Sultana both to Rafe and to Katerina, who had dishonored the family honor. The end of this episode in my imagination is the death of Katerina and the reaction of her relatives. In the novel, the participation of Rafe Klinche is fleeting, he is mentioned in the conversations between Lazar and Sultana, as well as in the dialogues between Katerina and her mother. However, his image is not present with more than being a target point for those discussing him and an active participant in their thought flow - for Sultana as a demonic face, for Katerina - in the opposite pole. It is noteworthy that in the film the dialogue between Lazar and Sultana is very shortened compared to the novel, but the strongest phrases and statements in the conversation of the arguing mother and son Glaushev have been selected. Lazar's statement that Rafe Klinche is a "man with a gift" is symbolic, to which Sultana opposes the common opinion about a man of art and then, in the nineteenth century, even mentioned now - an "irregular person".

Fifth episode. The wedding of Lazar and Nia and the iconostasis of Rafe Klinche

The last, fifth episode, which we will consider, coincides with the last, sixteenth chapter of Dimitar Talev's book "The Iron Oil Lamp". The boundaries of this episode are from the wedding of Nia and Lazar in the new church in Prespa to the emotional revelation about the iconostasis, which was made by the carver Rafael Klinche. The whole last part takes place in the church, which, according to Mircea Eliade, is the very center of the sacred mode and, being the home of the Triune God, is sacred to Christians. The church building is home to both God and the faithful, but it also has a deeper symbolic and communicative purpose.

Man is called to be a priest of God, his co-worker, not a slave, but this commandment is not so often recalled in modern theology. Alexander Schmemmann speaks of this mission in understandable language, but also as a real poet: "To bless God, to thank Him, to see the world as God sees it, to be God's collaborator and in this thanksgiving and acceptance to know the world, to name it, to recognize its essence as "hunger and thirst" for God - these are properties of man that distinguish him from all

other creatures. He is Homo Sapiens, Homo Faber, but above all Homo Adorans, a man capable of thanking, glorifying and understanding...

Movie "The Iconostasis". Rafe Klinche and the iconostasis controversy at the end of the film

The film "The Iconostasis" combines the time and space of the characters from "The Iron Oil Lamp" and "The Bells of Prespa". This combination is quite subtle and almost imperceptible because it only takes place in the last episode of the film. So Brashnarov is a character from "The Bells of Prespa", who enters as Rafe Klinche's antagonist in the dispute about the "canonicity" of the iconostasis made by the master carver. Taki Brashnarov's speech about the shameful and obscene images on the iconostasis are entirely the work of the screenwriting duo Hristo Hristov and Todor Dinov, they are not present in Dimitar Talev's novel, but they harmonize meaningfully and purposefully with the overall directorial idea.

The ending of the film is similar to the beginning of the Iconostasis. It is biblically symbolic. After the short footage of the wedding celebration of Lazar Glaushev and Nia, Rafe Klinche leaves the city. There he is met by the little girl we have already seen in Rafael's visions and visions before Katerina's death. The same little girl with an apple in her hand now smiles at him and cheerfully follows him with her eyes. Raphael stops and bends down. They both laugh. Raphael straightens the lock of hair on the child's forehead. The girl takes a bite of the apple she is holding in her hands.

Just like at the beginning of the film, here too we have a strong "Eucharistic" motif. In the first scene of Iconostasis, when Rafe Klinche enters Prespa, he takes out a pita bread from his saddlebags. Out of pity, he also throws a piece of bread to the street dog. Then we see the same little girl from the end of the film tearing into a piece of bread, apparently handed to her by the master carver, but behind the scenes.

Raphael continues on his way down the cobblestones, sipping from the pitcher of wine. We know that bread and wine are archetypal symbols, just like the apple, and through them, like a keyhole, the viewer "focuses" the entire created cinematic world of the film narrative. For man, food is strength, it is comfort and joy, but it can also be a metaphysical ethical sign that transcends the physical, created world: "man shall not live by bread alone, but by every word that comes from the mouth of God" (Mat 4:4), also "I am the bread of life" (Mat 6:48), as well as "the bread that comes down from heaven is such that whoever eats it will not die" (Mat 6: 50).

SECOND PART

"Time of division". Philosophical-psychoanalytic reading

The chronotope as a formally content category determines (to a large extent) the image of man in literature; this image is always essentially chronotopic."

(Bakhtin 1983: 272). Mikhail Bakhtin from the book "Questions of Literature and Aesthetics"

When the famous American mythologist Joseph Campbell wrote the book "The Hero with a Thousand Faces", he hardly imagined that thirty years later it would become the canvas for George Lucas' film saga "Star Wars". Joseph Campbell's monomyth theory views the hero's journey as a universal motif in various religious systems, traditions, and cultural myths around the world. The idea of the author of "The Hero with a Thousand Faces" that through the adventure, the encounter with the unconscious and the knowledge received, the hero walks his personal path to catharsis and transformation, is advocated in a number of popular literary and film works. According to Campbell, myths from different parts of the world such as those of Osiris and Prometheus, as well as the Old Testament stories of Moses and Abraham or the narrative of Prince Buddha, or the idea of the military exploits of Krishna in a struggle for supremacy in the Hindu pantheon, as well as the Gospel account of The Jesus of the Bible is basically an archetype of the divine and mystical, which has common roots and borrowings. At the same time, we can say that Anton Donchev's novel "Time of Parting", which was published fifteen years later than Campbell's book, also deals with a wide range of mythological, folk-tale and biblical plots, in which the characters go through the complex vicissitudes and insights to reach catharsis, but also to a deeper understanding of their own guilt and emotional deficits.

Karaibrahim

Karaibrahim has a special place in the polyphonic structure of Anton Donchev's novel. His voice wants to drown out the other participants in the narration, but I get the impression that he is aiming for something bigger.

In my opinion, Karaibrahim wants to kill in himself the voice of conscience, of transcendence, of God, to annihilate the "otherness" completely, even the "perfect otherness" of God. It could be rebellion and obsessive confrontation, in which there is a desire to anger the other to the point where he will respond in his anger and irritation because he is offended by the action of the addressee. In the psychology of relationships that are dominated by the narcissistic drive, the offended by the lack of attention and reciprocity from the love object can easily fall to the other extreme - to tease and provoke in order to get something out of the relationship, realizing that this is the only way to answer

from the beloved. The important thing is not to exist in the silence of indifference. Hate, after all, is some "essential" temperature of relations, it is not the tasteless state of freezing, at zero degrees in communication.

Strahin was Karaibrahim's name before he became a janissary, before he was separated from his family and trained as a soldier. Strahin is the alter ego or white side of the antagonist Karaibrahim. He appears rarely because he is locked away in Karaibrahim's subconscious. Still, Strahin frames the narrative of the novel and the film "Time of Parting". At the beginning of the novel, he "appears" in the image of the little cowherd boy and son of Manol - Mircho. It is about the same age that Strahin was separated from his family because of the blood tax that was collected from the Christian population in the Ottoman Empire. In the film "Time of Parting", it is striking how the film's screenwriters Lyudmil Staykov, Georgi Danailov, Mikhail Kirkov and Radoslav Spasov have devoted enough screen time to introduce the audience to Strahin's childhood.

In fact, we can say that Karaibrahim lives in the past, where he received the wound of abandonment: despite the possibility of his parents to keep him, they chose the stranger's child, and this is never forgotten by Karaibrahim. It seems to me that the turbulence that Strahin/Karaibrahim went through, the training in the strict military life of the Janissaries, probably tarnished one image, that of the hard-hearted and cold Karaibrahim, and fractured and fractured the second, that of the child Strahin. The former had to suppress or kill the latter in order to build at least a semblance of structure and density to his being, even if that meant stepping into the skin of a cruel and insanely brave warrior-conqueror. It is not by chance that Martin Buber, when speaking of the I-It dyad, compares this world of relations to the existence of an artificially created Golem, which has been given life but is as it were emptied of content, it lacks a clear ethical skeleton and in this role it looks more like a straw doll than a personable being. Thus, Karaibrahim lives in the past of the trauma that he cannot and perhaps does not want to experience and overcome.

The father of psychoanalysis, Sigmund Freud, not by chance emphasized childhood traumas as a field in which the future problems and deviations of the adult are encoded. It is there, in childhood, that the wounds of the antagonist from "Time of Parting" Karaibrahim are hidden. Leading specialists in the field of psychoanalytic theory and practice, such as Gabor Mate and Darian Leader, advocate Freud's position that depressive and neurotic states are most often the result of an experienced "wound", accident or violence to the unformed consciousness of the individual in childhood. Some

of the main points on which Freud, Mate, and Leader "agree" are that trauma can lead to melancholy and mourning when it is associated with the loss of a person, an important idea, or an idealized view of a religious or social phenomenon.

So, let us finally try to compose the picture of the mind of Karaibrahim in the movie "Time of Parting" as he crossed the threshold of the Ilinden Valley. Karaibrahim's melancholy is "served" with the memories, in which there is both regret and sadness, and emphasis on the image of the mother, on her desolation and suffering when her child Strahin was taken away. In childhood melancholia and trauma, often the boy/girl can identify with the lost object, which prevents the trauma from being overcome. In the memories of Karaibrahim/Strahin, presented in more than three minutes of screen time, we see a typical "pairing" of the boy with the mother. The value of Karaibrahim/Strahin's personality is represented in his mind by the relationship with his mother and her pain, suffering and perceived guilt. In the mind of the mourner, of the subject in the mourning process, the value of his personality is characterized by the relationships he has had and lost.

Karaibrahim/Strahin and Abdullah the Venetian/Giuliano

The relationship between Karaibrahim and Abdullah the Venetian is part of a lens that we have adopted for observing the person, and which "cannot be represented in itself, but only in its relations". Second, we said that the chronotopic character of the personality/literary character also leads to decoding the time-space of life itself, that is, of the literary being of the novel. In both the novel and the film, Karaibrahim and the Venetian ride side by side from the very first page and the first frame of the march of the Spahia and his soldiers into the Rhodopes. At the same moment, the narrative in the novel begins precisely through the eyes of Abdullah, that is why I judged that the polyphonic structure of the relationships in "Time of Parting" should be deciphered first through the two faces we see together, composed from the very beginning of Anton Donchev's book.

The superstition of Karaibrahim and the faith of Abdullah the Venetian as experience with the past, future and present

We must say that the similarities in the characters and habits of Karaibrahim and the Venetian are not few. This is noticeable already in the first description of the attempts of the Spahi and the French nobleman to figure out what awaits them in the valley. Yes, they both have a fatalistic mindset, but with Karaibrahim it turns into a manic-neurotic attitude, which not only overwhelms and clouds the

rational judgment of the janissary, but also fuels his mourning and melancholic moods even more. The attempt to prophesy the Venetian is an old weakness of his, which continues to live "under the roof" of Abdullah, it is part of his reverence for adventure, flirting and card-playing as a sophisticated connoisseur of them.

Both Karaibrahim and the Venetian are burdened with the trauma of lost identity. If for Karaibrahim/Strahin it is the unhappy fate of the janissary, kidnapped as a child from his family, then for the Venetian, who is given the name Abdullah, it is the compromise of accepting Islam in order not to be impaled. Abdullah is the new name of the French noble Juliano, a man of Karaibrahim's age, who was captured while participating in the defense of Candia, a city on the island of Crete that the Ottoman Empire captured from the Venetian Republic.

Abdullah/Giuliano shares the same melancholic-mourning attitude as Karaibrahim/Strahin, with the difference that the Frenchman seems rather more self-reflective and aware of his neurotic burdens.

The other difference is that the Frenchman tries to live in the present, as it is offered to him, instead of living in the past of the trauma experienced. For Karaibrahim practicing predicting future events is an attempt to impose his narcissistic attitude on the world and people, to prove his rightness and infallibility, and for Giuliano it is a memory of his extravagant wayward past life and an attempt to laugh at the confidence of Karaibrahim as "ruler of the elements". Here is the time and place to return to Buber's philosophy of "dialogical Eros" and to give a philosophical slant to psychological analysis: "What distinguishes sacrifice and prayer from any kind of magic? Magic wishes to effect without entering into relation, and exercises its arts in the waste; sacrifice and prayer, however, stand "before the face", in the completion of the sacred element of the word, which means interaction. They say You and they hear You." (Buber 1992: 70)

What the Venetian feels as illness and as submission to a blind fate can be put under the common denominator of Buber's intuition about the I-It relationship. Karaibrahim's fatalistic view of fate as supreme justice leads us to a static religio-philosophical concept in which people are like "puppets on strings", without their own will and in complete submission to Transcendence. In predestination, there really cannot be freedom and love, there are fixed roles of master and slave, regardless of whether it is the interaction between humans or the human-God relationship. In the Venetian's observation of Karaibrahim's behavior and worldview, another germinal feeling is visible, which is in complete opposition to the fateful narcissistic impulse, but is in the direction of the I-It movement according to Buber. Although in a primitive and unconscious-embryonic phase, nevertheless the signs that Karaibrahim looks for to interpret his future - the number of bullets in his pouch, the number of trees

by the road and the greeters - show the other face of the spahiya, that of the boy Strahin, that lurks in it.

Fatalistic fate has not completely possessed the mind of the janissary, he remembers that I-Thou love relationship that once happened in his childhood in the Ilinden Valley, in which lies even the vaguest idea of a world in which man has a free role as a creator of your own destiny. In fact, destiny for Karaibrahim has gradually become a cruel cult that demands sacrifices on its altar - such as coincidences, signs and numerological combinations in this second way of relating to the present, which is incipient in the janissary and must be completely subordinated to the fatalistic his drive.

In fact, superstition is a lack of basic trust in man and God, at least in the views of Kalin Yanakiev, philosopher and theologian:

"After all, the ease of slipping into superstition seems to be due to the difficulty of accepting that one is free on the one hand, and that one is fundamentally responsible on the other. Because he is, of course, free, but he also answers to the One who gave him freedom, to his Creator. It's a difficult situation. It is difficult to hold on to the situation where you are placed at risk with your freedom to produce good or evil. You are placed before the incredible responsibility with this freedom to give a worthy or not to give a worthy answer to your Creator. For this reason it is much easier to externalize the relations, to objectify the self completely, to objectify the divine power itself, and to present their interrelation as a relation between impersonal bodies, as bodies that activate and react and in which there is nothing other than these impersonal action and reaction." (Boyadzhiev, Yanakiev, Kapriev, Gradev 2022: 317).

A superstitious person does not have faith in God, which is above all trust in Him to the point of self-sacrifice, but he also has no trust in men. Therefore, Karaibrahim's difficulty in accepting that he is free, but also responsible to the "otherness" in the face of the Creator, but also to his "brother" in the spirit of the Abrahamic law, all this makes him inauthentic to his surroundings, and even to his own being. The murder of a carpenter's slave, whom he first bought from Süleyman the Aga and then killed without any reason upon entering the inn, as well as his order to the soldiers to tear down the Christian crosses in the cemetery of the Bulgarians from Elindenya paints the image of a person frozen and "frozen" in the past, a superstitious and deeply unhappy character. Trust in God means that a person seeks meaning in the present, where he works with his will as a free man, and with Karaibrahim we see the opposite. He tries to see and prophesy the future through the omens he thinks fate sends him, or else he lives in the past with the memories he can't bring back and the actions of

loved ones he can't forgive. In his conscious and unconscious soul space, the spachia is focused on the unknown future and the unchangeable past, which, in Buber's words, is proba.

**The spacetime of mercy and the lust for superiority of narcissistic obsession.
Togetherness and brotherhood in the mind of the Venetian and Karaibrahim**

It seems to me that, to a large extent, Karaibrahim and the Venetian are conceived and "work" as a system of jumped vessels. The energy that comes from external irritants or from one of the two characters in the novel and the film passes alternately through the French nobleman and the janissary, and sometimes in the reverse order. I have already mentioned that the name of Karaibrahim was not randomly chosen by Anton Donchev. Black Abraham/Abraham gives me the impression, based on the semiotic code associated with Abraham as "father of many nations", of a large stream or river with dirty, muddy water. Black also has the symbolism of poisonous and deadly, because the color black in most cultures is associated with mourning and death. On the other hand, the Venetian's birth name is Giuliano. Its etymology takes us to the Latin "invenis", which is closest to "young-faced, rejuvenating", but the Greek root tells us otherwise - "covered with soft, fine hair or feathers", as well as "bright, soft and fluffy ". But let's not forget the last etymological path that leads us to "Jovis" and "Jupiter" or in translation "heavenly father". We know that Jupiter is the god of lightning, light and celestial power in the Roman pantheon, he is the god of gods in the mythology of Rome.

“Every morning we fenced with Karaibrahim. I was teaching him to fight with straight weapons. I don't remember when I first picked up a sword. Once, years ago, I had devoted all my time to her. She gave me security - I must have needed something to lean on./.../I've killed people, now that I think about it - for nothing. From vanity. If there was one thing I was good at, it was fighting with a sword. Many of those poor nobles who attacked the Janissaries at Candia knew how to fight with the sword, and this gave them security and pride. They thought of the skirmish with the Turks as a duel. Rest in peace. /.../

Karaibrahim was going well. He was lithe, dry and light, with iron legs and broad lungs. Often, however, his hand wanted to cut on its own. However, lately I was glad we were practicing—I had to make an effort to beat him. I was sure that in mortal combat, with bare swords, he would be an even more dangerous opponent, for in him was the will, the bait, and the contempt for death.”(Donchev 1970: 135)

Many things happen in these duels between the French nobleman and the spachia. They open wide the "diary" of the Venetian's consciousness, but also of the memories, which are driven rather by the instinct of wounded masculinity, and of the lost battle for Candia. In fact, the duel between Abdullah and Karaibrahim is a kind of continuation of their rivalry that happened on the island of Crete, during the siege of Candia by the Ottoman army, where they both participated, but in the two opposing camps. Memories of the French court give Abdullah a sense of the vanity in which he participated, of the mercilessly wasted lives he single-handedly took and offered on the altar of vanity and snobbery. The entire life story of Giuliano culminates in these duels, in which he, together with Karaibrahim, stands on the border between life and death. The two had already faced each other in the battle for Candia, only then Giuliano was master and hero, unaware of his own vanity, which he now saw clearly in Karaibrahim's eyes. And so, precisely in these scenes in which the door to the seemingly quieted aggressive-narcissistic impulse in the Venetian opens, it is then that he begins to see his own shadow in the image of the cruel Karaibrahim. What helps him in trying to illuminate his own shadowy spaces in the unconscious field of his personality is also his failure and a huge blow to his selfishness and arrogance as a French count: his misfortune to be a slave to the blood enemy of Candia - Karaibrahim. As it is said in the book of Ecclesiastes: "Sorrow is better than laughter; for when the face is sad, the heart becomes good." (Ecclesiastes 7:3)

So, in the next bout, when they duel again, the Venetian is already determined to kill Karaibrahim. Many things had happened before this second, decisive duel, much water had flowed: Karaibrahim had locked Elindenya's chieftains in the cellars of the inn, left them without water or food. And in his fury that they did not want to accept his faith - Islam, the Spahiy began to kill one by one some of the most dignified and elderly Bulgarians from the leaders of the village of Prosoyna. Karaibrahim's barbarism crossed all limits, he ordered the elderly Bulgarians to be killed in an extremely cruel way, and the cries of the tortured and humiliated filled the valley.

The Venetian, on the other hand, committed an inhuman crime by order of the janissary - he flayed alive one of the old men of Prosoina.

The realization of his own guilt, of his insane submission to the will of that merciless and ferocious master that is Karaibrahim, comes slowly, gradually, and painfully to the French nobleman. And just before the duel with the janissary, he seems to be ready for decisive action:

"As soon as we had exchanged a few blows, Karaibrahim took down his sword and said:

"The guard fell off your sword."

I could have killed him even then. I stepped forward and just rested the bare blade against his chest./...

I didn't stab him. I could not. My hand did not make that single movement. Slow down.

Karaibrahim felt that death was near him. And he turned completely pale. But not a drop of sweat appeared on his face. And a second time the curtain tore, and a second time I lingered—and in a moment the curtain closed.

I understood on the third time. I couldn't kill him.”(Donchev 1970:264)

In fact, in my opinion, in the novel “Time of Parting”, the author Anton Donchev gives us enough clues to find a satisfactory answer. We said that the Venetian was given the name Abdullah after being forced to convert to Islam to avoid being killed, but his birth name as a French noble and heir to a noble family was Giuliano. In the description of his life in the inn, after arriving in Elindenia, the Venetian says that day and night he inhabits two different worlds, that two separate persons live in him. One is of Abdullah, who lives by day, believes in life and joy for the moment, longs to blend in, to enjoy the moment to the fullest, and the other is that of Giuliano, his old self, who wakes up at night and torments his conscience with questions and doubts about meaning beyond the present moment, about death and the transcendence of eternity.

In the struggle between day and night, between the two warring personas of the Venetian, a third, though still unconscious, individuality is born. She is rather a "middle ground" between the qualities of the two natures of Abdullah and Giuliano. This third nature will be named Glory and will prove to be the true individuality of the Venetian, and later in the novel will be presented to us by himself.

And here at last we come to the possible answer to the mercy of the Venetian shown to Karaibrahim during the fencing between them. The Venetian, before the fight with swords with the janissary, had taken (assimilated) part of the kind and merciful, though too sensitive, nature of Giuliano, who was a Christian at heart. On the other hand, the Frenchman, who has accepted his role as the servant Abdullah, has freed himself from the stifling and selfish traits of his Paris period as a vain narcissist, bon vivant and spendthrift - as he describes himself in the narrative of “Time of Parting”. Like Abdullah, he began to like people more precisely because he had deprived himself of the "dark side" of the self-loving French count - to aggrandize himself with his origin, wealth and privileges. In the analytical psychology of KG Jung, "the whole person is not only the center, but also the whole circle, which includes conscious and unconscious" (Sharp 2006: 233).

Slav could be perceived not only as the "third person" who appeared in the string of names used by the French count and defender of Candia, but as the real, authentic person who had passed through

the bath of fire and shone as pure gold, but all this becomes available to the reader only at the end of Anton Donchev's novel.

Before this, where we are at the moment of epee fencing, the Venetian has felt only the mystical touch of what is potentially or will be after the path he is about to walk. Glory is holiness as a possibility and a predestination for every human being who fulfills the covenant of *Imitatio Christi* (imitation of Christ) or as it says in the gospel covenant: "Be ye therefore perfect, even as your Heavenly Father is perfect." (Matthew 5:48)

In the composition of the novel "Time of Parting", the presence of the image of Slav for the reader also comes suddenly, as it suddenly fragments the plot and needs time to be assimilated in the context of the integrity of the narrative. If the narrative goes linearly and without sharp jumps until the middle of the novel, Slav's "invasion" becomes explosive in the artistic style of the notes-chronicles of the Venetian-Abdullah. It is with the first mention of Slav by the French nobleman in his account of the events in the Elindenya Valley that this specific confessional form is born, which personifies the plot composition, making the image of Slav the focal point of the entire narrative. Slav's story enters into an asynchronous relationship with the rest of the novel, briefly recounting Slav's life until his death, without giving us any knowledge of how he (as a forty-year-old man) will be included in the flow of the next development of the narrative. The important thing in this excerpt of a confession from Slav is to point out the quintessence of his life, to show the moral lesson, to reassure the reader that the subsequent atrocity by the persons gravitating around the personality of Slav - Abdullah and Giuliano was from actors "disguising" the meaning, which should not be confused with the authentic truth of the victorious good. The "hubris" (Greek: ὑβρις) or arrogance and haughtiness of Abdullah and Giuliano are absorbed by the force of personality that is Glory himself, who confesses to us, the readers, and thus asks for forgiveness as he himself has forgiven. Saint Slav includes in the linear time narrative of "Time of Parting" the happy moment of the *kairos* time as an experience of God's miracle in church life and prepares us for salvation in eternity through the experience of love and the relationship with the beings we love.

We began the subject of the relationship between Karaibrahim and the Venetian with the passion for superstition that asks the Spahiyya. But Karaibrahim's superstitious and magical attitude towards the world is undoubtedly connected with an equally important theme in the novel and the movie "Time of Parting" - that of fanaticism. Superstition and fanaticism fuel each other and in Anton Donchev's novel, they conceive and give birth to their offspring, which are connected by the umbilical cord of revenge, malice and death. In the time-space of Karaibrahim and the Venetian, the sacred and the

profane are imbued with different contents and directions. The borderline states that both characters go through in their melancholic-mourning register are colored by ethical-philosophical and religious questions that require their self-determination and will to solve them. The psychological traumas experienced by both Karaibrahim and the Venetian at different times in their lives have shaken the ontological notions of their personhood, undermined the secondary meaning of the personas, and elevated them to main actors in their social mimicry for power, benefits and prestige . The noble causes, behind which the narcissistic and melancholic impulses were hidden, gradually dissolved in the haze of the violent and aggressive achievement of the goals that Karaibrahim and Giuliano pursued.

In the conversation between the two, in which the Spahia orders the French count to flay alive one of the old men of the village of Prosoina, the demonic obsession with killing for profit and in the name of the true faith turns Karaibrahim slowly and gradually into an ice-cold lump, into a heartless and unfeeling Golem-being , devoid of soul and spirit. The Spahia begins to resemble a puppet with military epaulettes, only inclined to take and give orders, unable to form human relationships with its own kind. Karaibrahim's self-identification with the rank and military post of the persona of the empowered torturer and prophet desacralizes his persona to a humanoid robot subjugated and programmed for a terribly cunning and murderous plan of mass destruction in the Rhodope Valley of Elindenya.

I think that in the ideas of Vladimir Gradev and Kalin Yanakiev about the phenomenon of fanaticism in the collection "Professorko Kare" there is rich material that will help us to see the different layers and the possible directions pre-designed by the maniacal obsession that covered the spachia. Let's start with the etymology of the word bigotry and expand the topic further: "Indeed, bigotry is the inability to think critically, the inability to play out different positions. But here it is not only about a psychological deficiency, with fanaticism we can speak - if we also see the etymology of the word, which comes from temple (fanum - holy place, temple, b. ed.) - about the sacralization of one's own conviction, which is perceived not merely as real, but in some degree as holy. The fanatic is the one who turns – in any field, we see this especially strongly in the religious sphere – his truth into an absolute." (Boyadzhiev, Yanakiev, Kapriev, Gradev 2022: 79).

It is the psychological deficit and superiority complex (according to Adler), but as part of an even deeper wound related to the imposition of the acquired faith imposed on Strahin/Karaibrahim in his

military re-education to become part of the janissary corps, that drives him to do these horrible, inhumane things to those who disagreed with him. He ordered the Venetian Abdullah to prove his belonging to Islam by killing the defenseless old man in an extremely painful way, so that he would "bleed his hands up to the elbows" so that he would then have no eyes to look at him from the position of the innocent and virginal youth, ignorant of the sin of fratricide. Because Karaibrahim wants to root out, once and for all, the Christian baptism and past of the French count. Of course, the Venetian can refuse to kill the old man. This act of renunciation of bloodshed would mean that Giuliano is not just a mask (persona), but a real living and true person, ready for self-sacrifice and total cutting off of the narcissistic hunger inherited from the narcissistic Parisian bon vivant. When we talk about personalities, the militant mask that Karaibrahim has put on his face explains his logic with elementary arguments. The Spahiyat has come to the valley to help Mohammedanize the Bulgarian Christians and unquestioningly carries out his plan - whoever refuses the turban, his head falls on the tree. Good must be imposed, even by force. Allah must be loved, but if it is not done with a kind word, then the knife will do the job. Karaibrahim wants to save and bring into Paradise the Christians confused in his faith, but he is ready to save them by sacrificing their lives if they do not listen to him. The paradox of janissary salvation.

The mania for greatness and narcissistic rage that possessed Karaibrahim, combined with the claims of Islam as the supremacy of truth, "split" his personality, forming two mutually untouchable islands - the cruel persona Karaibrahim, the janissary prophet, and the child Strahin, more worn out, but still a living image identifying with lineage, faith and family. Melancholic depression in psychoanalysis is almost always associated with identification with the lost object, without forgetting that the loss may be the real death of a loved one, but also the loss of a lover, a political or religious ideal. In fact, the idea of losing what is most precious to the melancholic is relevant.

I dare to think that the most valuable thing for the janissary is actually this pure and tender image of his childish face Strahin, of his mother and father, of his brothers and fellow villagers. It is the notion of paradise lost that plagues the persona of the Spahiyya as a prophet of Islam and the faith of the powerful and empowered. The complex in this realization for Karaibrahim first goes through the real loss that happened thirty years ago, which in the melancholy and mourning mood literally means that these beloved images are buried and consigned to oblivion, but with them a part of his own has gone. personality - that of Strahin.

Undoubtedly, the misinterpreted expansion is characteristic of both Islam and Christianity, like the fanaticism with which they impose themselves. G. Capriev characterized it as a lack of creativity, and one more important thing as an addition - "this is the most unproductive position, because it refuses to be unfolding - this is how it should be". (Boyadzhiev, Yanakiev, Kapriev, Gradev 2022: 81). It is this feature that is characteristic of Karaibrahim's thinking - the lack of creativity, the gathering of spirit and soul into a static framework that is alien to any form of imagination and interpretation of the canon, regardless of whether it is about his inner psychic world or the outer with its social and religious rules. The other, I think - too dangerous, fixation of the fanatic, and of Karaibrahim in particular, is his identification with the divine will, of which he is the direct executor and first knower. It is precisely this "special" relationship with the Absolute as a psychological setting and religious predisposition that Kalin Yanakiev puts on the agenda in the conversation about fanaticism in the collection "Professor's Square", examining the problem of obsessive religious attitudes from today's point of view, but also in a broader one temporal context: "I think one of the main characteristics of a fanatic is that he does not experience himself as the bearer of his own beliefs, he identifies with something bigger. /.../ Nowadays, the Islamic fanatic acts on behalf of God himself, Allah himself. We could ask an Islamic fanatic - who gives you the right to kill, to destroy young people, to destroy children, as happened a few months ago in Manchester? Who gives me the right, but I am the instrument of Allah, through me Allah works. If you ask him why Allah does not act alone, he will answer you - how can he not act, here, I act on his behalf. This appropriation of the Absolute seems to be one of the basic sources of fanaticism. You forget that you are a creature either of the idea or of God, and you identify yourself with that idea itself or with God himself, on whose behalf you act. For this reason you are literally impenetrable, you have the Absolute behind you, you act on behalf of the Absolute." (Boyadzhiev, Yanakiev, Kapriev, Gradev 2022: 80).

Karaibrahim - the Venetian - Manol - Suleiman aga - about the chronotope of death and the transient and again about mercy and the order of brotherhood

In my opinion, Karaibrahim challenges the Venetian to a sword fight, and even when the guard on Abdullah's weapon falls, the spahiya does not stop the game, but continues despite the clear feeling that the exchange of blows could cause his death. However, Karaibrahim is aware that in fencing the Venetian is much more experienced and can easily kill him. In fact, for me, Karaibrahim, if not quite consciously, then to a large extent under the influence of melancholic-manic depression, walks bravely towards death, because the spachia knows that inside he is long dead. To my aid come the revelations exchanged between Manol and his brother Karaibrahim in the film "Time of Parting",

after the Spahiya killed their father Galushko Beliya. The conversation takes place in the inn, where Manol is imprisoned together with the other Elindenya princes. Then the Shepherd of Podvis spoke bluntly to his brother Karaibrahim, sparing him the truth as he saw it. In fact, this is a truth close to the psychoanalytic logic of melancholia, which we have already discussed earlier through the theses of the Canadian psychoanalyst Darian Leader and the Freudian ideas about the mourning and melancholic attitudes of the mourner:

"Manol: I'm looking and I can't believe it's you. What have they done to you?"

Karaibrahim: They opened my eyes.

Manol: And what did you see?

Karaibrahim: I saw that as there is one sun, so there must be one truth, one God. For the good of all.

Manol: Is that why you prepared the firewood?

Karaibrahim: You prepared the woodshed. I came with an outstretched hand. I wanted to give you the whole valley. To know what is power and strength. I wanted to save you. To make you equal with others, to become human. And you tried to kill me. Don't you understand that I fear neither wounds nor death?

Manol: Only the dead fear nothing. That's probably why you're not afraid, Strahin, because you've been dead for a long time. Your roots have been cut and you are sticking out withered.

Karaibrahim: My last root was cut off by you when my brother raised a knife against me. Here, when I pass my hand, I don't feel anything. (Karaibrahim runs a hand over his bare skull.)

And in my soul it is the same, not brother, not sister, not my own. Nothing."

In this dialogue, the complex reasons for Karaibrahim to arrive at this bloodthirsty image-persona that has captured his mind are revealed. Therefore, I left out of this short scene almost all the lines between Karaibrahim and Manol, which create an overall picture of the suffering, the wound, the state of mind, but also the choice and motivation of the spahi. In this conversation, the loss not only of the family, of the mother and the father, but also of a pernicious ideal, of the nostalgia for Eden that has descended into the confines of Elindenia, is visible. An ideal of innocence lost to Strahin as a child, which cannot be banished from the mind of the grown-up Karaibrahim unless it is plundered, crushed and destroyed, and all who bear even the slightest hint of its existence.

According to Sigmund Freud, Darian Leader and David Yeroham, melancholic depression is often associated with the actual suicide of the mourner, when he is unable to cope with the loss of a departed person, idea, religious or philosophical ideal. As I believe is the case with Karaibrahim/Strahin's traumatic childhood loss, which he is unable to overcome as an adult.

The suicidal drive towards death for Karaibrahim is a "fall-down" first into the abyss of melancholy, then - when a person hates himself, he easily turns his head towards others in order to transfer aggression and narcissism outside to the rest of the world. In the "preparation" of his own death, Karaibrahim does not have the power to completely order the circumstances that will lead to his murder, but he summons with all his might the people and events that can be of service to his plan. It seems ominous and almost unthinkable, but we must not forget that the melancholic, who has developed an angry manic view of the world, is driven above all by subconscious and narcissistic impulses and cannot realize the consequences of his actions.

The image of Karaibrahim's slow-motion running mother haunts the spahiya's melancholic personality again and again. Karaibrahim's mother died shortly after the boy Strahin was taken from his family. She could not bear the loss and remembered soon after the departure of Karaibrahim from Elindenya, this is told to him in the film by his father Galushko the White, when he comes to recognize the charred body of his other son, Goran. Yes, Darian Leader is undoubtedly right that the dead lost object blocks mourning in the mourner. This also happens in the story of the janissary from Podvis. It is obvious that he cannot forget and even regret his deceased mother. She cannot be forgiven in order for the mourning to be completed and the spahia to continue moving forward, towards the new life.

We can trace the split in time-space that Karaibrahim inhabits in psychoanalyst Darian Leader's testimony about the melancholic episodes of his patients: "Sometimes this split existence involves the living not being really alive. Other people are described as mourning shells, pure images, unreal shadows. /.../ The dead person's world is the place he (the mourner) inhabits on a deeper, more authentic level. And hence there is always the possibility that one may decide to join the dead literally, by suicide." (Leader 2016: 230).

We have said that Karaibrahim's drive to death respects neither brother nor sister, that the limits of the janissary's existence are defined by fanaticism and arrogance. Here is the essential difference in Karaibrahim's thinking with the Venetian, but also with Suleiman the Great. All three men converted to Islam. The two forced it, and Süleyman Aga is the heir of an old Bulgarian boyar family that ruled the valley for centuries. Suleiman the Great himself tells the Venetian in a frank conversation that his great-grandfather, the boyar, converted to Islam when the Turks captured the Rhodope in order to preserve his life and possessions. But it is not because of the family tree of the aga that Karaibrahim respects him. The Spahiyya is impressed by the courage of Suleiman the Agha to kill his brother. The

Spahiyya learned about the murder from his squire, the Venetian Abdullah, who relayed to him the story of Gulfie, the confidante of the governor of the valley. And in the book "Time of Parting", the heir of the old Boyar family tells the whole truth and the reason for his brother's death to the Venetian when he talks about the order he created in the Elindinya valley. An order of which the Agatha is proud and which she believes will perish after the arrival of the janissary.

Suleiman aga's strictness resembles Krum's laws, but everyone in Elindinya knows that the judge has the same arshin for everyone. The Venetian and Karaibrahim already in the first days after their arrival at the inn see him judging the aga, and Gulfier again acts as the interpreter of his husband's legislation, as in the case of Bey Hayredin's brother. While Suleiman the Aga judged the people, sitting on a thick patterned carpet in the courtyard of the inn, and the scribe kept notes, Guulfier explained to the Venetian the meaning of justice in Elindenia: "— Here it is. There are only four penalties. For profanity and encroachment, the aga throws from the urva. For theft - hang on that plane tree. For robbery - shot in the meadow opposite. For livestock that entered a foreign place - he shoots the livestock, and hits the owner with twenty sticks on his heels. Who can't escape — to sit on the other side."(Donchev1970:67)

Karaibrahim is also curious to see and learn more about Suleiman the Aga's laws and his relationship with the padishah's subjects in the valley, so he watches him from the verandah as the aga reprimands a delinquent youth at court. Then the janissary decided to interrogate the local Hodja Hasan, the son of Velko, how the orthodox Muslims and Christians observe the regulations of the bey of Elindinya and whether Suleiman the Aga is pursuing a policy of helping the Bulgarians from the Rhodope to become Mohammedans.

The conversation is particularly important for the future of Elindinya and it features - in the order in which they take the floor - Karaibrahim, Hasan Hoxha and Suleiman Agha:

"— You speak like a soldier. Short as I like, said Karaibrahim.

— I was in the Persian campaign, at the first siege of Candia, and in Hungary. With Suleiman yes.

"You sat down badly, Hodja."

— Suleiman aga did not allow people to change their faith.

Karaibrahim raised his eyebrows.

- Yes, I didn't give them - said Suleiman aga./.../ - I didn't let them change their faith, because the Pomaks - that's what the others call the Mohammedan Bulgarians, and they themselves are called Ahryane - because the Ahryane stay away from both Bulgarians and Turks. And instead of helping to spread the true faith, they shut themselves up in their villages.

— When the whole mountain accepts the true faith, there is no one to pull from.

"When the whole mountain accepts the true faith," repeated Suleiman aga. - That's right."
(Donchev1970: 70-71)

Here are the main differences in the worldview of Suleiman Agha and Karaibrahim. For one, violence is not a solution, for the other, it is the main weapon used in dealing with people. For the former, the freedom in professing the ancient faith of the Bulgarians in the Rhodopes gave birth to loyal subjects of the Padishah, for the latter it was the exact opposite. For the former, actions are always preceded by deep and careful reflection, for the latter, the instinct for superiority and supremacy over others clouds the thought and makes him impatient and impetuous in his affairs. Both are Muslims, but they look at life in a radically different way.

Suleiman respects tradition, but he himself creates canons in harmony with the times in which he lives. Everything goes in this order in the Elindenya valley until the arrival of the janissary Karaibrahim, then the events get out of the aga's control. For the first time, Suleiman is faced with an extreme and deadly danger that he has never known before. The choice is left or right, time has become divided and he not only realizes it, but is the first to state it in the pages of the novel, so that his phrase becomes the title of the book and the film "Time of Parting".

The goal of the Bey of Elindenya is to rescue the captive Count Giuliano, who has fallen into delusion about Karaibrahim's hellish plans for the Bulgarian villages in the Rhodopes. And he actually manages to warn and protect him, even after the many vicissitudes through which Abdullah has to go. Giuliano becomes Slav thanks to the valor and advice of Süleyman aga, but above all to this unadulterated friendship and warm paternal feeling, which goes beyond the limits of generous hospitality, characteristic of the mountaineers from Podvis, Prosoina and Zagrad.

The boundaries that Süleyman aga crosses are historical, temporal, aristocratic and purely human, because while befriending the Venetian, the bey of Elindenya regains the lost dignity and power of his ancestors. As he talks about his great-grandfather racing along the Rhodope ridges, Suleiman is transported back to the time of Alexius Slav and once again inhabits his stone palaces and breathes the free air and sky from the towers of the fortress walls. Again he hears the metallic sound of swords and breastplates and the triumphant battle songs of the old Bulgarian boyar clan, who once ruled the lands of Elindenya. Through Giuliano, Suleiman becomes a glorious man again, and vice versa, the gesture of the outstretched hand "pays off" at the end of the novel, when the French noble bows to his benefactor and friend and takes the name Slav. There are no coincidences, no paradoxical

coincidences, there is a code of chivalry, which in Anton Donchev's novel is observed even to this last gesture between the two true noblemen. Slav is Suleiman's unborn son. He is a native of Rhodope and a Bulgarian by heart and a Christian by spirit. This is what we see at the end of the novel, the dry old man with white hair, writing the testament of the Orthodox martyrs from the Rhodope Mountains, who was once Giuliano, then became Abdullah, and finally rested as Slav.

Karaibrahim as a genius of destruction and schadenfreude. The time-space of the joy of Suleiman aga, Manol kehaya, Pope Aligorko and the Venetian as an opposition to the hatred of the spachia

In this part of the text dedicated to the joy in the life of Suleiman aga, Manol kehaya, Pope Aligorko and the Venetian without delay I will give the word to the shepherd Manol and he will boldly invade this world, in which until now Suleiman aga and the Venetian were masters, for to reinforce the arguments of Elindenya's kaimakamina about the destructive and sadistic mania of the janissary.

So what does Karaibrahim want to destroy in Elindenya after coming to the Rhodope Mountains?

So far we have talked about the order of Suleiman Aga, about the peace between Christians and Muslims in the villages of Podvis, Prosoina and Zagrad. For Suleiman's desire to save the Venetian from the pernicious influence of Karaibrahim, he pointed out to him his natural allies - Manol, Momchil, Sherko and Elitsa.

I think that the ideas of the philosopher Kalin Yanakiev about joy are precisely in this focus, in which the collision of the ethical principles of Manol and Karaibrahim develops:

"Joy is low-pitched, rapture can be choral, it can be choral, joy in any case is not exactly musical, but joy is high-pitched precisely because it is childlike, because it is present and because it is free. This is extremely important. Yes, joy without freedom cannot be experienced, but we also know the word evil-joy. The malevolent man, the malevolent joy is absolutely dependent on its object." (Boyadzhiev, Yanakiev, Kapriev, Gradev 2022: 122-123).

The emanation of this pernicious spirit of envy and jealousy in Karaibrahim's behavior is that famous scene from the film "Time of Parting" when the janissary steps with his shoes on the bread and dishes, tramples the glasses of wine and water piled on the table spread on the lawn in the mountain. Karaibrahim's pishtov booms and the bagpipe of one of the musicians bursts. This marks the beginning of the pogrom that will happen at the wedding celebration of Manol and Elitsa. All the

princes of Elindenya are hunted down, the maidens are raped that night in the inn by Karaibrahim's soldiers, the elderly women, old men and children with tearful eyes and hearts pray for their kidnapped daughters and granddaughters and for the captured men, fathers and sons.

After the tortures in the inn, after the brutal murders of some of the leaders by order of the janissary Karaibrahim, it was time for the ostentatious punishment of Manol Kehaya. Together with the surviving men from the valley, Manol was brought to the square in front of the inn so that the Bulgarians could see the shepherd's death from the heights of the mountain that surrounded the inn. The janissary wants to complete his revenge, which he began at the wedding of Manol Kehaya, in front of the whole army in the square next to the inn. Karaibrahim has prepared a speech that should humiliate the shepherd and break him, facing the inevitability of his death. The episode ends with the Venetian as we, the readers, hear his thoughts about what is happening to Karaibrahim and Manol before his eyes:

"— Manole, I will not skin you alive. I will slaughter you with the others because I owe you a great debt of gratitude.

And standing up on the stretcher, he slowly said:

"Thank you, Manole." I have a great favor to thank you for. If my father had made you a janissary, you would have had the good share—the glory and the arms. And I would go after the sheep and smell wool and cheese.

Then Manol called and answered him:

"I thank you too, Strahin, for going as a janissary instead of me." I got the good part - to go after the sheep and smell wool and cheese. Thank you, Strahin, for becoming Karaibrahim, not me." (Donchev 1970:293)

While examining the episodes surrounding the wedding celebration of Manol and Elitsa, marred by Karaibrahim's thirst for revenge, we introduced the philosophical discourse of joy as an existential category. Undoubtedly, joy can have something to do with pleasure, as well as with the "bottom" of man, but it can also open other levels along the vertical, related to the highest intellectual and spiritual ideas of the sublime. In Manol's death there is also solemnity, prayerfulness and even sharing, as in the episode with the wedding (the wedding), because here, in the square, most of the leaders of Elindenya, who are also friends of the shepherd from Podvis, are standing in their last hour. All of them there, waiting for their last moment of life, are connected by the chain of togetherness, by the chain of community and the faith for which they die.

And this episode with the death of Manol and the rest of Elindenya's princes, as well as most of the scenes with Karaibrahim, are conveyed through the eyes of the Venetian. Here, however, Abdullah allows himself to express his joy, yes, precisely grateful joy is the expression that best suits the mental prayer of the French nobleman to Manol kehaya. This is a soul-spiritual "pairing" of Abdullah and Manol, and that in the vertical space-time, because Giuliano straightens up, "grows up" together with Manol, gets a sense of purpose and meaning in his life. It is the entelechy of the roundness of the soul, of the happy kairos hitting the goal, of the human spirit transcending the present and the ephemeral here and now. I will again refer to the philosophical reasoning of Kalin Yanakiev from the collection "Professorko Kare" and the theme of joy to support and give a little more depth to this very important episode of the novel "Time of Parting". In his statement about entelechy, K. Yanakiev also comments on one of Albrecht Dürer's engravings, showing St. Jerome as an old man, in joyful contemplation during the last days of his life: "...we must say that joy is also connected with entelechy, with that achievement of the goal, with that falling into the goal, with that special pacification of reaching the immanent limit. This is the joy of a mature person. The saint has reached the entelechy of the human, the joy of this entelechy is depicted in the picture, there is nothing more, no more harassment, striving, etc. I am where I am supposed to be, and I am at peace because I am where I am supposed to be. This seems to be the joy of the sage, the wise joy. It is, in truth, again something of a novelty, because we are never before we go to entelechy, we are not in entelechy, we are always on the way." (Boyadzhiev, Yanakiev, Kapriev, Gradev 2022: 124).

THIRD PART

"Summit". A postmodern intertextual reading

In the context of my thesis topic on time and space, the three annotations construct the path of the picaresque character Ferdinand from "Pierrot le Fou", but also Guicho from "Summit" as a "being towards death". This Heideggerian expression, with all its philosophical complexity and ambiguity, reflects well on the postmodern odyssey of the mythological-parody wandering of the characters of Jean-Luc Godard and Milen Ruskov. This whole discourse (from the Latin word "discursus", which means "running back and forth"), this running up and down is along the vertical between the soul and the "bottom" of the characters Ferdinand and Marian, but also on a literal (horizontal) level is the incessant wandering of Godard's characters through the French countryside in the stolen car to "escape the world of consumerism", again in the words of Arnaud E. Guicho and Ascencho's escape from Cotel and Geruna in the novel "Summit" takes place with the help of the

aged horse Grandpa Yuvan, who, when he has no strength to pull the cart in which he is harnessed, is replaced by the two merciful fugitive outlaws.

The chronotope of death, of "elevation" at Guicho is similar to the rebellion of the anti-systemic outsider Ferdinand. Gicho's love for freedom, but also for adventure, is enough for him to meet his death on one of the hills in the Sliven Balkan, and for Ferdinand it is the love for the unfaithful Marian, which prompts him to turn his suicide into an "artistic masterpiece" and "a pyrotechnic event" in the words of film critic Arno E.

But let's see and hear the last minutes of the life of the picaro Gicho, before he himself pulled the trigger of the revolver in the novel by Milen Ruskov:

"Freedom is a big lie, brother! Isn't it a child's work, and a whim of a spoiled person, the slave of words?

And life is true. From the deep.

But without freedom, life is not so sweet. /.../

You enter this dangerous business out of love of glory, and also out of frivolity and conceit. You think to yourself: "I'm a big deal, I'm not going to get caught". As a game, you see the revolution as a game. And as that fanatic is brought before the gallows, your soul shrinks in terror. And you say to yourself: "Ah! What have I done! My life is gone!". But it's too late, there's no going back. Then you will say: "Mention me as Hierodeacon Ignatius." Or: "Ah, they lied to me" you will say, like General. Ache later, by hanging on the rope, you can go down in history. Because that's how this game is played. Like an hourglass - it turns from one to the other. And you both lied and outwitted yourself. Why imperceptibly has vanity passed into courage, and levity into self-sacrifice. ///

I turned to my mind with a request to the Lord: "Lord - I said - release me from here!" Help me rise! Help me to rise!" (Ruskov 2017: 407)

The theme of death for Gicho is invariably linked to the discourse of the soul. Before he wanted to elevate himself, to pray to God, Gicho fell into despondency and sorrow. Thinking about the last moment, about death, the soul of the Kotlen revolutionary "shrinks in terror". There, on the hill in the Sliven Balkans, left alone and wounded, Gicho could have uttered the words of Ferdinand himself from the movie "Pierrot le Fou", which he sincerely recorded in his diary: "The ruins of the soul give birth to the language of poetry. " Here, it seems to me that the semantic intertextuality between Ruskov's Sublime and Godard's film have their own substantive ethical and aesthetic plans that cannot be ignored. For Ferdinand, the soul that bares itself before the beloved Marian and confesses its love is condemned to death if its love is not reciprocated with trust and reciprocity. The

physical death of the hero itself may occur later, but the fate of the lover is already decided if the poetic and dreamy nature of the soul is trampled and devastated. With Guicho, care for the soul precedes even the fear of death, like Godard's Pierrot. Guicho's disappointment is greatest when, left alone on the hill with Asencho, their comrades slain and both surrounded by loss, the Shepherd of Geruna confesses to him his treachery.

Right here, at the end of the novel, the character couple Gicho - Asencho breaks up or splits in half. Before that, throughout Ruskov's novel, the "pairing" of the two characters is to the extent that the reader can be left with the impression that Asencho is a kind of inner voice in Gicho's mind. Asencho seems to be a second ahead of Gicho's thought, who first hears the voice of his friend, and then discovers the secret underwater waters of his inner voice, which whispers the same to him. It's as if Asencho is Gicho's alter ego in most cases in the novel. There is no need to make a superhero out of Gicho, attributing to him a fearlessness and a high-spirited moral compass, which he does not possess from end to end in Milen Ruskov's book, but in the episode just quoted, which marks the irrevocable separation of the two friends in terms of the soul their and spiritual aspirations, they come to a clear and extreme opposition. The collision is about the meaning of life as a value, but also of death as a moral category, death as the natural end of a dignified life. Conscience for Guicho is what keeps the soul from wasting away in aging and turning it into a "skirt" of scotch desires. The characters of the Guicho-Asencho couple in this last chapter can also be seen as half-mirror counterparts of Heinrich Faust and his student and assistant Wagner from Goethe's "Faust". But in the complex temporal and spatial dialogue between them in the novel "Summit", Guicho and Asencho also resemble Don Quixote and Sancho Panza, and why not the absurdist characters Estragon and Vladimir of Beckett from the play "Waiting for Godot"; and even in their brightest intellectual-Renaissance features - of the character couple in the person of the Franciscan monk William and his novice - the Benedictine Adson from "The Name of the Rose" by Umberto Eco.

Asencho's spatial descent at the end of the novel from the heights somewhere in the Sliven Balkans below, with the freedom promised by the kaimakamina, is another kind of descent into space-eating time, it is the soul's descent into the existence of the "bottom", the low and the vile and the eternal torments in the philosophical categories professed by Guicho. To betray one's conscience, according to him, is the total fall into the abyss, not dishonor, "a game of the devil himself", in which Asencho's betrayal of comrades is the most dirty work possible in the eyes of God. Absolute and terrible indifference to the fate of his own soul is shown by the Shepherd of Geruna. I also

remembered the categories of "conscience" and "care" in Martin Heidegger's "Being and Time" and his philosophical view of "conscience as a call to care":

"Conscience appears as the call of care: the calling Being-here-of, fearful in the cast (Already-being-in) of its Being-to-be. The one who is called is precisely this Being-here, called to his very own Being-to-be (Si-from-before...). And the Being-here-of is called by calling through the falling into the All." (Heidegger 2005: 212)

It seems to me that for Gicho, conscience is given to the "called" to realize his own being as a freedom and care that can save him from the abyss of fate as falling into "All" (selfishness). Care "sorge" is a basic concept in Martin Heidegger's philosophy, and as Evgenia Pancheva claims in "Theory of Literature", care "describes our relationship with the world." Insofar as the world is not an object of knowledge, but a set of possibilities for co-participation in it, care precedes our knowledge of the world." (Pancheva, Licheva, Yanakieva 2005: 346)

Seen through Gicho's overall logic, the care of the soul and the call of conscience is the only way to transcend the existence of falling into death. Gicho's grief over his lost friend and his eternal destiny is part of the feeling of the Kotlen abaji about co-participation in the other's being, about care as he understands it. This is how he says goodbye to Asencho, who has walked briskly to the asker in the valley, hoping for mercy and mercy, as promised by the Caimakamine, but instead the shepherd boy from Geruna finds death, not the expected salvation: "I looked again at Asencho. He saved my life. I cried when I saw him lying there on the ground and not moving. There is no life left in him. Asencho of Geruna. Poor, poor Asencho! The body is dead and the soul is in hell. Out of desolate gluttony. Brother! Money is the devil's body. How can I explain it to you? I see it like daylight. But it's hard to explain to someone else. As bread and wine are the body of Christ, so money is the body of the devil. Gold is his blood. The people holding them are his people." (Ruskov 2017: 400-401)

The time-space boundaries through which Gicho marches are both internally imposed and have a soul-spiritual character, and are a function of the physical and at the same time political-social circumstances of the environment that he inhabits and somewhat changes, but also unites in a paradoxical common life and existence. But it is precisely this ironic postmodern erasure of the boundaries between high and low culture that is characteristic of modern literary theory. At least this is according to Amelia Licheva, who again emphasizes the symbiosis between the individual arts and the sympathy and even the obsession of literature from the cinema: "Postmodernism erases the border between philosophical, political, sociological, literary discourse and encourages writing defined as theory, which is not none of these things and at the same time brings them together. He also erases

the boundaries between high and low culture, mixes genres, adopts techniques and models from advertising and videos. Caricature, pop art, television became the most acceptable and widespread means of expression for postmodernists. Absurdity, the anti-novel, concrete poetry and some other forms of the avant-garde became preferred genres. Postmodernism finds itself mesmerized by Hollywood movies and paraliterature. Moreover, postmodernism does not quote mainstream art, but makes it part of itself.” (Pancheva, Licheva, Yanakieva 2005: 435-436)

The autobiographical diary in Jean-Luc Godard's film "Pierrot le Fou" and in Milen Ruskov's novel "Summit" is an important way of influencing the narrative, but also an interesting sign of intertextuality between the two works.

Jean Paul Belmondo in Godard's film states his desire to keep a diary, as we see on the screen a close-up of the white sheet on which the character Ferdinand writes the following: "I decided to keep a diary...to turn thoughts into words." The handwriting is handwritten, slightly spaced, but legible. Belmondo writes his diary mainly with a black felt-tip pen. In it, Ferdinand pours out his whole soul, talks about everything that affects or inspires him. Marian, love, her loyalty to him, escape from gangsters, writer's intuitions, chance encounters, philosophy and the meaning of her life.

With Guicho this approach to reality is further refined, the philosophical handwriting occupying the largest part of the notes in his notebook and gradually acquiring a curious encyclopedic appearance, which can be compared in a travestied and imitative discourse to Meister's "Sermons and Treatises" Eckhart. The comparisons with Eckhart are not accidental, because for Guicho the secrets of the soul and its wanderings are part of the meaning of the path walked by him and his companion Asencho to his personal Golgotha, which, although too contradictory and unclear, brings enough opportunities for interpretation and lessons.

All this ambiguity and ambivalence of Gicho's life philosophy and his "disagreement" does not find a bright and, in my opinion, sufficient expression in the film "Summit". The postmodern and intertextual key is minimized. The film lacks the "elevation" of Gicho and Asencho with the texts from "Forest Traveler" by G.S. Rakovski, which are part of the essential dialogic mode with the literary layer in Milen Ruskov's novel. The "low" with its specific language has time and space to unfold, but the "high" in the novel, in my opinion, is passed over and mutilated. The dreams of almost all outlaws in the novel as a specific poetic-psychoanalytical language, as well as Gicho's philosophical speech, the prayer episode when the abbot fell into despondency, in general the entire register of the autobiographical notebook is reduced to the failed mimetic transformation of the

Kotlen abbot and his comrade Asencho to step into the role of true revolutionaries. The layers of the parodic and the ironic are represented by the vulgar hashish language of the characters, without subtle and varied half-tones. The attempt at the end of the film to show the sublime as a series of unfortunate suicides of the outlaws surrounded by the askera only profanes the elusive discourse of the heroic with a pathos that unnecessarily prolongs the agony of saying goodbye to the lives of Gicho, Asencho and the rest of the gang.

CONCLUSION

In the topic of sacred and profane time and space, I was attracted by the depth and ambiguity of the characters and their fictional worlds, which the authors of the novels - Dimitar Talev, Anton Donchev and Milen Ruskov, as well as the directors of the films based on them - Todor Dinov, Hristo Hristov and Lyudmil Staykov, have placed in front of the reader/spectator attention and curiosity. All three novels, which are the subject of my research, are examined through the prism of Martin Buber's philosophical intuition about "dialogical eros", as the middle of the chronotopic cosmos, in which humans, the animal and plant world, but also the immanent God, who from distant and unknowable becomes open and sociable. The focus of this complex dialogic chronotope in "The Iron Oil Lamp", "Time of Parting" and "Summit" becomes the human soul, in which rage, are born and die sublime and low, beautiful and ugly, true and false reflections of the visible and invisible world.

In the first chapter of my dissertation, dedicated to the novel "The Iron Oil Lamp", the spatio-temporal world of the characters is examined through a theological-historical perspective, in which the care of the soul is tied to more than one mimetic-archetypal concept.

The imitation of Lazar and Stoyan is in relation to the Rila monk and his faith, but also in the direction of the evangelical and Old Testament saints as teachers in the history of the Church. The topos of the miracles of Pentecost in the Upper Jerusalem was transferred to the home of Stoyan and Sultana Glaushevi, and the "kairos" and "eonic" time of the evangelical events of the beginning of the new era are reproduced and repeated on the day of the visit of the monk from Rila to the city of Prespa .

The second part of the text is focused on the novel "Time of Parting" by Anton Donchev, but also on the film adaptation by Lyudmil Staykov. The polyphonic structure of the narrative is again woven into the discourse of I-Thou relations, which is present in a different form in the first part of my dissertation. In Anton Donchev's novel, the central figure of the antagonist Karaibrahim is examined through a psychoanalytic-philosophical key, which focuses on the janissary's inability to

overcome the melancholic trauma of his childhood, which makes him unable to live in the present and see the future.

The sacred/transcendent and the profane/sensory in Donchev's novel are represented precisely through the dual nature of the characters, who simultaneously inhabit two chronotopic worlds, in which they enter and exit through the door of the authentic meeting with the other, with "otherness", introduced through the philosophical concept of Martin Buber on "dialogical eros" in the I-T relationship.

In the third part of my dissertation, I examine Milen Ruskov's novel "Summit" through a postmodern and intertextual framework that adopts a broad interpretive structure based on autobiographical and picaresque narrative models. The "discord" in the novel is mainly introduced through the protagonist Gicho from Kotel and through his notebook, in which Ruskov articulates the macrotext of the Renaissance with disparate authentically documentary and numerous fragmentary linguistic innovations and game models.

The postmodern concept of "inclusivity" and the reimagining of the past through the ironic and carnivalesque field of interpretation stirs the discourse of high and low, of true and false, of beautiful and ugly in a schizophrenic style that, however, gives freedom to pluralistic visions of human being and multiple layers that do not enter into competition and mutual negation. And yet the abbot Guicho of Kotel cannot be guilty of insincerity and vanity, because he, like Montaigne in his diary, confesses himself to the reader, and to God himself, tearing down not only the infamous fourth wall in art, but also "exalting" himself as a chatterbox searching for the meaning of existence.

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Contributions of the dissertation:

1. This dissertation attempts to examine Dimitar Talev's novel "The Iron Oil Lamp" through sacred theology, based on the works of Nikolaos Ludovicos, Alexander Schmemmann and Ioan Zizioulas.
2. The work makes a comparative reading of the sacred chronotope in the novel "The Iron Oil Lamp" by Dimitar Talev and in the film "The Iconostasis" by Hristo Hristov and Todor Dinov.
3. The work attempts to read the novel "Time of Parting" and the film of the same name by Lyudmil Stykov through Darian Leader's psychoanalytic theory related to melancholy and mourning, as well as through the prism of Buber's existentialist philosophy about the interaction of the I-Thou and I-It worlds .
4. The paper attempts a postmodern interdisciplinary and intertextual analysis of the novel Sublime by Milen Ruskov and the film “Pierrot le Fou” by Jean-Luc Godard.
5. The paper explores the interrelationships between the film narrative and the literary one in the three novels "The Iron Oil Lamp", "A Time of Parting" and "Summit" and the films based on them through the context of literary theories, philosophy, psychology and theology.