

ABSTRACTS

of publications by
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MONOGRAPHS

Ritām i narativ. Kalendarnite dvustišja na Hristofor Mitilenski i tebnite južnoslavjanski prevodi. [‘Rhythm and Narration: Christopher of Mytilene’ Calendar Distichs and Their South-Slavonic Translations’] Sofija: Institut za balkanistika s Centār po trakologija, Bālgarska akademija na naukite, 2023. 528 pp. ISBN 9786197179422 (HABILITATION THESIS) **A hard copy of the book is available in the office of the Institute of Balkan Studies and Centre of Thracology, BAS (45 Moskovska Street, Sofia 1000).**

The monograph examines the iambic calendar of the Constantinopolitan poet Cristopher of Mytilene (ca. 1000 – after 1050), which consists of distichs about saints and feasts. Christopher of Mytilene’s calendar became an integral part of the Byzantine Verse Synaxarion, where each poem, placed immediately before the respective narrative, is assigned to a specific date and commemorates a celebrated saint or a feast day. The verse collection was translated twice among the South Slavs in the fourteenth century; the Slavonic versions are known as Verse Prologue. The study focuses on the summer half of the year, that is, from March to August, and on the two essential characteristics of these short poems: the specific dodecasyllabic meter and its components, and the conveyance of abbreviated information termed here “compressed narrative.” The main conclusions are: first, rhythm is rendered on the level of the distich and in accordance with the versification system as a whole, with some exceptions; second, in the compressed narrative, Christian imagery is amplified at the expense of details of everyday Byzantine life and practices, most likely due to the monastic education of the translators. The book also offers a parallel edition of the two translations and their Greek source verses, accompanied by an index of the saints and feasts commemorated with verses.

Frazata v žitijata i pobvalnite slova na sv. patriarb Evtimij. [The Phrasis in the Vitae and Eulogies by St Euthymius the Patriarch of Turnovo] T.1-2. Sofija: Centralna biblioteka na BAN, 2011. 236 pp. + 257 pp. ISBN 9789548854139 **A hard copy of the book is available in the office of the Institute of Balkan Studies and Centre of Thracology, BAS (45 Moskovska Street, Sofia 1000).**

The monograph focuses on various sentence structures of St Euthymius of Turnovo’s eulogies and hagiographical writings. The syntactic analysis is based on the original division into phrasal units which are termed *gigaphrasis*, *megaphrasis*, *macrophrasis* and *microphrasis*. While reviewing the scholarly literature on the literary style called “pletenie sloves” (“weaving of words”) the author puts forward her own hypothesis of this style. She examines the punctuation of the respective medieval manuscripts with the help of Louis Hjelmslev’s general linguistic theory and deduces the rules lain in the implicit system of the writings under consideration. She points out the main syntactic characteristics of Euthymius’ style concerning the length of the *phrasis*, the word order of dissociated related sentence parts and the predicativity; the specifics of this style are further elucidated by the term “still predicativity.” The main principle of text organization is revealed: the structuring of the text is supported by formal, punctuation, rhetoric and rhythmical determinats as well as by *dativus absolutus* (a phrasal indicator) and by reference to the Bible (as metaphrasal indicator). It is then brought to light that the weaving (*pletenie*) is present not only on the level of *phrasis* but also on the level of *metaphrasis*. In the rhetorical aspect, it

is shown that St Euthymius uses *figurae* known as early as in the Antiquity; it is also demonstrated that the rhetorical techniques of simile and plocce (*pletenie*) are closely linked to Hesychasm (upon which it is discussed in a separate part of the first chapter).

LONGER ARTICLES

A Byzantine Poetic Form in a Ninth-Century Bulgarian Poem. – *Studia Metrica et Poetica* 9/2 (2022): 63-91. <https://ojs.utlib.ee/index.php/smp/article/view/smp.2022.9.2.02>
DOI: <https://doi.org/10.12697/smp.2022.9.2.02> ISSN 2346-6901 (print), 2346-691X (online)

The paper measures the extent to which the most characteristic features related to the so-called Byzantine dodecasyllable are applied in one of the earliest Old-Bulgarian poems – *Azbuchna molitva* ('Alphabetic Prayer') noted to be written in dodecasyllabic verses. This alphabetic acrostic is dated back to the very end of the ninth century and is attributed to Constantine of Preslav. In this article its text is given after its earliest copy, MS Syn. 262, as it is the only representative of the version closest to the Glagolitic archetype, now lost. The piece is studied in comparison with St Gregory the Theologian's alphabetic acrostic (as published in PG 37) which Constantine of Preslav quotes just after the end of his poem and which is considered its rhythmical model. The main conclusions are that the Alphabetic Prayer is an early replica of the Byzantine dodecasyllable, follows its rhythmical peculiarities to an extent similar to St Gregory's alphabetic acrostic, all the previously supposed deviations are motivated by genre peculiarities and rhetorical requirements, which reveals Byzantine schooling of the Old-Bulgarian writer. Nevertheless, the content and intention of the poem indubitably target the neophyte Slavonic audience.

Rhythm and Narration in Synaxarial Verses: Byzantine and South Slavonic. – In: *Les relations ethniques et culturelles dans l'Europe du Sud-est reflétées dans les langues et les littératures de la région. Actes du Colloque roumain-bulgare, Bucarest, le 15 juin 2022* (= *Bibliothèque des Etudes et Recherches Sud-est Européennes* 9). Bucarest: Editurile Scriptor și Argonaut, 2023, 37-61. ISBN 9786068539539

The paper studies Christopher of Mytilene's dodecasyllabic calendar and its two South-Slavonic translations in the form in which they came down to us – incorporated in the Verse Synaxarion where each distich is placed under the date of a celebrated saint or group of saints and just before their short vitae (if any). We are concerned only with the aestival half of the year, since the hibernal half does not cover the complete set of verses in one of the translations. Our main goal is to reveal the mechanism of the rhythm as well as the way of conveying much information in concise messages. Translation techniques are displayed in order to underline the way of conserving the features of the source text in the two target texts. We were able to conclude that: 1. the original rhythm is only partly maintained, being altered by certain constraints (related to the meaning that must be imparted, the prosaic context of the Synaxarion, as well as the linguistic peculiarities of both source and target texts); 2. much of the epic details are lost in a condensed narration – which promotes the Christian message, but shades the elements of Antiquity and everyday Greek life.

Prevodim li e ritământ? (BHG 1982 v dva južnoslavjanski prevoda – izsledvane na rităma i izdanie na prevodite) [Is Rhythm Rendable? BHG 1982 in Two South Slavonic Ttranslations:

Examination of the Rhythm and Edition of the 'Translations']. – In: Kirilo-metodievski četenija 2020. Sofija: Universitetsko izdatelstvo „Sv. Kliment Ohridski“, 2021, 178-230. ISBN 9789540753485

The paper studies how the rhetorical rhythm of St Ephrem's Sermon on the Transfiguration of Christ is rendered in the two medieval Bulgarian translations of it and what are the techniques to construct rhythm in both the source and the target texts. A diplomatic parallel edition of the two translations and their original is provided. The Greek text is given after its edition (Asemani 1743: 41-49) and the Slavonic is followed by two copies – a single one for each translation, namely 1. the only extant copy of the earlier translation – MS HAZUIIIc19, f. 231b-233d, of the thirteenth century and 2. the earlier copy of the other translation – MS Zogr 109, f. 287r-292v, of the fourteenth century.

СТАТИИ

Towards the History of Words for *Hunger* in the Old Bulgarian Corpus: On Material from the So-Called *Uchitel'noe Evangelie* by Constantine of Preslav. – *Konstantínove Listy* 16/1 (2023): 22-33. DOI: 10.17846/CL.2023.16.1.22-33. ISSN 1337-8740 (print) | ISSN 2453-7675 (online) <http://www.constantinesletters.ukf.sk/index.php/issues/38-2023-v16-iss1/274-towards-the-history-of-words-for-hunger-in-the-old-bulgarian-corpus-on-material-from-the-so-called-uchitel-noe-evangelie-by-constantine-of-preslav>

The article is focused, firstly, on a substantive that has remained outside the scope of study on the 9th-century *Uchitel'noe evangelie* – ал(ѣ)кота. Its 6 appearances in this collection are observed together with their Greek corresponding words and direct respective contexts in the source and target texts. The derivatives of the same root are also traced in the monument together with their Greek counterparts. Then, a visual thesaurus is presented of the concurrent nouns with the root *alk- according to the main diachronic dictionaries. Finally, two synonymic roots – пост- and глад- are presented in terms of their distribution in the monument and their semantic peculiarities. The conclusions are that the words for hunger in *Uchitel'noe evangelie* are of three roots and that each of these roots has its exact Greek counterpart: глад- translates λιμ- and signifies 'acute need for food'; пост- corresponds to νηστ- and is related to 'voluntary deprivation of food', and ал(ѣ)к- is related to πεῖν- only in its more general meaning of 'need for food' (but not in its meaning related to 'gluttony'). The word ал(ѣ)кота is relatively rare in the older written monuments. Nevertheless, it completes the thesaurus of nouns with ал(ѣ)к-/лак-, it is inherent in the Old Bulgarian literary language, and, in particular, in Constantine of Preslav's language.

The Saint as Food, the Torture as Medicine: Some Aspects of Christopher of Mytilene's Imagery in His Dodecasyllabic Calendar and Its South Slavonic Translations. – *Studia Ceranea* 11 (2021): 165-176. ISSN: 2084-140X e-ISSN: 2449-8378 DOI: <https://doi.org/10.18778/2084-140X.11.08> ISBN 9789540753485

Christopher of Mytilene, a secular poet of the early 11th century, had embarked on a difficult task when creating his dodecasyllabic Christian Calendar, that is two-verse storytelling about saints and, mainly, about the tortures they died of. He accomplished it more than successfully, besides in quite a vivid and spectacular way, by means of various poetic and rhetorical techniques. Food and medicine

imagery was just a minute aspect of his mastery, yet a powerful one, acquiring not only artistic and rhetorical, but also mnemonic functions. The poet used such images – just as he used e.g. Biblical allusions – as a way to convey a variety of details in succinct messages; the information thus compressed is unfolded by means of associations in the mind of the perceiver. These associations are related not only to Christianity, but also to many other aspects of the Byzantine cultured life, including certain elements from Antiquity. I will try to reveal this mechanism and to show the attempts of the 14th-century South Slavonic translators to render it as well as their decisions in cases of realia unknown to their audience. For this purpose, I have selected certain Greek verse memories (as given in the editions of Eustratiadis and Cresci & Skomorochova Venturini) from the Verse Synaxarion for the summer half of the year together with their two South-Slavonic correspondences of the 14th century (according to the two respective early manuscripts of the Slavonic Verse Prolog), again only for the months from March to August.

Adnominacija v bálgarskija i v srábskija prevod na sinaksarnite stihove za ljatnoto polugodie. [‘Adnominatio in the Bulgarian and the Serbian Translation of Synaxarial Verses from the Summer Half of the Year’] – *Kirilo-Methodievski studii* 30/2021: 277-294. ISSN 0205-2253 ISBN 9789549787450

The rhetorical figure of adnominatio – a phonetic or semantic wordplay related to proper names – is probably the most characteristic one in the dodecasyllabic calendar verses by Christophoros of Mytilene which became the basis of the synaxarial/prolog verses also in the South Slavonic tradition. A linguistic classification of the subtypes of this figure is proposed and the poetic instances excerpted from the Byzantine Synaxar and the South Slavonic Verse Prolog for the summer half of the year follow it strictly. The notion of mental adnominatio is introduced, explained and exemplified.

Towards the History of the Word *Мим* (‘Mime’) in the Bulgarian Language. – In: *Югоизточна Европа през вековете: социална история, езикови и културни контакти. Сборник от Българо-румънската конференция в София, 19-20 юни 2019 г.* (= *Studia Balcanica* 35). София: Институт за балканистика с Център по тракология „Проф. Ал. Фол“ – БАН, 2021: 432-448. ISBN 9786197179170

The paper is prompted by a calendar verse dedicated to the actor St Ardalion written by the Byzantine poet Christophoros of Mytilene (1000–1050). This verse is given in the Bulgarian translation of the Verse Prolog for the summer half of the year after its earliest copy in MS Zogr. 80 (dated to 1345–1360), where the Greek μῖμος is rendered with a derivative of the root *МИМ-*. Other Bulgarian counterparts of the Greek word are traced. Besides, a question is raised whether there was theatrical terminology and theatrical context in the Bulgarian Middle Ages. Attention is drawn to the fact that, from a semantic perspective, the medieval Bulgarian lexical correspondences of playing and players on stage are closer to those used even nowadays in the Germanic and, to a certain extent, in the other Slavonic languages, which, most probably, calque the Latin *lud-*, unlike the derivatives of act- in the Roman languages including Romanian.

Retoričnijat potencial na antroponima. [‘The Rhetorical Potential of Proper Names’] – In: *Slъdovati dostoit’*. *Dokladi ot meždunarodnata onomastična konferencija „Antroponimi i antroponimni izsledvanija v načaloto na XXI vek“*, posvetena na 100-godišninata ot roždenieto na prof. d.f.n. Jordan Zaimov (1921 – 1987), 20 – 22 april 2021 g., gr. Sofija. Sofija: Izdatelstvo na BAN „Prof. Marin Drinov“, 2021:

322-332. ISBN 9786192451172 (online) <https://ibl.bas.bg/wp-content/uploads/2022/06/СЛЕДОВАТИ-ДОСТОИТЬ.pdf>

The paper argues that the semantics of anthroponyms are multifaceted and multilayered, and that the masters of the pen are able to activate any of these layers by rhetorical means and to use them for artistic purposes. The more skilful they are, the more difficult it is to translate *adnominatio* into another language. And when the source text is poetry, its rhythm should also be preserved. Christopher of Mytilene masterfully – and quite often – applied rhetorical figures based on personal names in his dodecasyllabic Orthodox calendar. This poetic cycle entered the tradition of the Verse Synaxarion, was translated in South Slavonic (twice in the 14th century), and became part of the Slavonic Verse Prologue. The conclusion is that, when impossible to render, etymological figures based on names were either transformed into semantic repetitions (as the meanings of some of the Christian names were clear to the Slavonic Christians) or were compensated through the incorporation of etymological repetitions elsewhere in the target text. Whenever possible, names were also included in phonetic repetitions, much more frequently in the target texts than in their source – again as a means to compensate those lost in translation. The activations of the Biblical associations of names were successfully rendered, due to the competence of the audience in this regard, while the Ancient Greek, primarily mythological, layer, was ignored and interpreted in Christian terms.

The Sermon on the Transfiguration of Christ (CPG 3939) Ascribed to St. Ephrem the Syrian in South Slavonic Translation: The Construction of Rhetorical Rhythm. In: L. Taseva, R. Marti (eds.) *Translations of Patristic Literature in South-Eastern Europe. Proceedings of the session held at the 12th International Congress of South-East European Studies (Bucharest, 2-6 September 2019)* (= *Bibliothèque de l'Institut d'Études Sud-Est Européennes* 14). Braïla: Editura Istros a Muzeului Braïlei „Carol I“, 2020, pp. 125-142. ISBN 9786066544191

The authorship of the sermon in consideration is disputable and, most probably, it is a compiled text. But this captivating piece of writing enters the Slavonic church tradition as a unit ascribed to St. Ephrem the Syrian and is kept there intact as such (at least up to the fifth edition of St. Ephrem's works printed by The Holy Trinity – St. Sergius Lavra in 1908). There are two South Slavonic translations of this piece that are known to us so far in about ten copies. The purpose of my paper is to investigate the ways in which rhetorical rhythm of this sermon is rendered into Slavonic (actually Bulgarian) and the techniques to construct it in both the source language and the target language according to its two translations (the one with its earliest copy of the 13th and the other with its earliest copy of the 14th century). Since, from ancient times, rhythm is considered the result of word arrangement and phrase endings, I will be most interested in the interactions of cola in the periods and the figures related not only to word order (e.g. zeugma, antimetabole) and parallelism (especially homoiteleton and homioptoton) but also to spelling (i.e. metaplasm). The comparison of the two translations will hopefully give evidence on the level to which each interpreter was acquainted with Greek rhetoric.

Ludo vs. *ludo*: kām etimologijata na korena *lud-*. [‘Λυδο vs. *Ludo*: towards the etymology of the root *lud*] – *Ezik i literatura*, 3-4 (2020): 152-161. ISSN (print) 03241270, ISSN (online) 25351036 https://www.ezik-i-literatura.eu/last.htmlhttps://www.ezik-i-literatura.eu/2020/3-4/12-EiL_3_4_2020_Ekaterina_Dikova_web.pdf

The article proposes a new perspective towards the etymology of the Slavonic root *lud-*. A possibility is examined that its origin is related to the Latin root *lud-*. In addition, attention is drawn to the fact that there is no written evidence for its use before the 14th century which makes it probable that it is rather a loanword than an originally Slavonic one. Even though rare, Slavonic words deriving from *lud-* are more often without Greek correspondence in the monuments (i.e. found in marginal notes) which may well be considered, on the one hand, as a sign that their single use as Slavonic correspondences of ἀπόνοια and μωρός are rather occasional and related to context and, on the other, as a sign that they were alive in the language. Last but not least, the slight differences in its semantics in the different groups of Slavonic languages could mean different paths of its adoption: one of them led to the Western Slavonic group and Slovenian, another one – to the Balkan Slavonic languages and a third one – to the Eastern group (most probably indirect, only by means of texts, as its meaning is the narrowest one and the less related to the corresponding Latin root). The root *lud-* became most productive in the Balkan Slavonic languages where it has accumulated also positive connotations.

Ritāmāt v dvata južnoslavjanski prevoda na proložnite stihove za april. – In: *Zografski sãbornik: Zografskijat arhiv i biblioteka. Izsledvanija i perspektivi*. Sveta gora: Zografski Manastir, 2019, 610-627. ISBN 9789547704527

The article proposes an analysis of the ways in which the rhythm is rendered in two South Slavonic translations of Christophoros of Mytilene’s calendar verses for April. The Greek text is given after its editions and the translations – after their early copies preserved: MS Zogr. 80 at the Monastery of Zograf (dated 1345–1360), as the oldest witness of the text by a Bulgarian bookman, and MS Wuk 29 at the Staatsbibliothek zu Berlin (dated to the fourteenth and fifteenth century), as the oldest witness of the translation made by a Serbian bookman – both, of course, only for April. The following peculiarities are observed: structuring in distichs; number of syllables and of accents in adjacent verses; accentual clausulae; main figures of rhythm. The analysis reveals that the structuring in distichs and the isotonism of the source text is strictly preserved in both target texts, while in terms of syllables and clausulae the target texts are looser – syllables are not always twelve, as in the source text, but there is a tendency to isosyllabism; the target verses do not always have the stress on the penultimate syllable, as is in the source verses, but there is a tendency towards similar clausulae in the adjacent verses of a distich. Besides, other rhythm techniques are not always preserved in their original places but appear elsewhere in the translations, which shows that the Slavonic interpreters had a competent knowledge of them. And the deviations of the noted tendencies might be a result of the prosaic context of the translations placed in the Slavonic Verse Prolog, while the original was written as a unit of poetry by Christophoros of Mytilene.

Notes relating to the Rhetorical Device πλοκή (‘Weaving’) in the Hagiographical Works of Saint Evtimii the Patriarch of Tŭrnovo. In: *Medieval Bulgarian Art and Letters in a Byzantine Context*. Sofia: Gutenberg, 2017, 528-537. ISBN 9789549257106

In the scholarly discourse concerning the Slavonic Orthodox literary style called *pletenie sloves* (‘word weaving’), and, more concretely, the discussion of its frame of reference and its relation to other cultural phenomena, the problem of the meaning of the word *pletenie* and its Greek equivalent πλοκή, has never lacked scholarly attention. The fact is, however, that among the numerous interpretations, the idea of πλοκή as the name of a specific rhetorical device known, applied, and defined since ancient times, has received little regard. The article presents the modern scholarship on ‘pletenie sloves’, hints at its relation to the rhetorical figure πλοκή and exemplifies the application of this figure in St.

Euthymius of Turnovo's works. The conclusion is that the waving – and that is in the classical sense of the word *πλοκή* as the waving of figures of repletion – was well known to St. Euthymius and frequently used primarily in the introductions of his vitae and eulogies.

Metamorphosis of Sacral Places in Sofia. – In: *Metamorphosis and Place*. Ed. by J. Parker, L. Tunkrova, and M. Bakari. Cambridge: Cambridge Scholars Publishing, 2009, 30-36.

The article deals with a number of questions related to the sacral places in Sofia: what mechanisms allow churches to later function as mosques, and mosques likewise as churches; what factors lead to reuse (instead of destruction) of the same temple; what precisely is the metamorphosis they undergo; how can its signs be defined; can a sacred place be “inherited;” to what extent is its metamorphosis accepted by the different social strata and religious/ethnic groups who make use of that place (not only worshipers, but also academics, visitors or locals); non-functioning churches are still accepted as churches by Christians, just as former mosques are perceived as mosques by Muslims. Despite all the transformations, a given locus remains unchanged in its consideration as numinous in different people's perception. Sofia's history, geographico-cultural position and ethno-religious mix make it an intriguing case study.

Trapezata – občuvane i občtenie. [‘Table and Dining as Communication and Communion’] – In: *Hristijanska agiografija i narodni vjarvanija: Sbornik v čest na st.n.s. Elena Koceva*. Sofija, 2009, 310-316.

The paper raises the traditional issue of festive and ritual food as communion (with God, with the dead and even with supernatural powers) and as social communication. The main focus is on the Christian rituality in one particular village in the Rhodope Mountain mainly as far as the food code is concerned in relation to rituals related to the remembrance of the dead, to Christmas and Easter. The choice is justified by the fact that in these feasts there is a close relation between funeral, agricultural and genesis cults (Eliade 1995). The analysis of the data only proves this presupposition: it can easily be related to the motion from chaos to cosmos. In addition, during the ritual meal, the table becomes a centre for communication among the people seated around it and between them and the powers that rule their well-being.

Изиграване на езика: фразеологизми, визуализирани на екрана и сцената. – В: *Проблеми на социолингвистиката*. Т. 9. София, 2008, 249-255.

The article deals with idioms that are expressed only by means of visuality and action (and not by means of speech even though they originate from it). Material is drawn from American, British, German, Bulgarian and Russian films and productions. Attention is drawn to the effect that visualised phraseologies have on the perceivers, which is similar to the effects of puns, although the very artistic mechanism is different. Cases of overuse of this successful technique, mainly in animation, are also mentioned together with some particular examples when such visualisations have become clichés.