

*Sofia University "St. Kliment Ohridski"*  
*Faculty of Educational Studies and the Arts*  
*Department of Social Education and Social Work*

Valentin Kostadinov Vergilov

## **PEDAGOGICAL IDEAS IN CREATIVITY OF IVAN VAZOV**

### **ABSTRACT**

of a Dissertation  
for awarding the educational and scientific degree  
"Doctor"

Field of higher education: 1. Pedagogical sciences  
Professional field: 1.2. Pedagogy, doctoral program  
"Theory of education and didactics" – Theory of education

Supervisor:  
Assoc. Prof. Kosta Gerdzhikov

Sofia  
2020

The dissertation was discussed at a meeting of the Department of Social Education and Social Work to the Faculty of Educational Studies and the Arts at Sofia University “St. Kliment Ohridski” on October 1, 2020.

The work is structured in a study setting, three chapters, a conclusion and a bibliography and is 202 pages long. The bibliography includes a total of 102 titles, of which 92 in Cyrillic and 10 in Latin.

**Scientific jury:**

Prof. Klavdiya Sapundzhieva

Prof. Dobrinka Todorina

Prof. Nataliya Vitanova

Assoc. Prof. Marina Pironkova

Assoc. Prof. Petar Petrov

The defense is taking place on ..... at .....

The materials are available at Sofia University “St. Kliment Ohridski”, Faculty of Educational Studies and the Arts, floor 2, office 222 at the secretary of the scientific jury.

## **CONTENTS**

### **I. GENERAL CHARACTERISTICS OF THE STUDY / 4**

1. Actuality of the problem / 4
2. Scientific certainty / 5
  - 2.1. Object and subject / 5
  - 2.2. Working concepts / 6
  - 2.3. Purpose, tasks and scientific thesis / 6
3. Methodology / 7
  - 3.1. Principles / 7
  - 3.2. Scientific approaches / 7
  - 3.3 Research methods / 7
4. Organization / 7
5. Characteristic / 8

### **II. STRUCTURE AND CONTENT OF THE DISSERTATION / 8**

#### **CHAPTER ONE: IVAN VAZOV AND THE SPIRIT OF THE NEW TIME / 8**

1. The enlightenment “leaven” of Ivan Vazov / 8
2. Contributions of Ivan Vazov to the Bulgarian school / 9

#### **CHAPTER TWO: THE CREATOR OF VAZOV FOR THE SPHERE OF EDUCATION / 10**

1. The family as an educational factor / 10
2. Moral and value system / 11
3. Labor education and ecology / 16
4. For the educational role of art / 21
5. Religion and (self)education / 27

#### **CHAPTER THREE: “UNDER THE YOKE” – VAZOV’S VIEW ON BULGARIAN EDUCATION / 31**

1. To the pedagogical factors of development / 31
2. Artistic image of the modern Bulgarian school / 33
3. Education in the national revolution / 39

### **III. CONCLUSION / 40**

### **IV. REFERENCE TO THE MAIN CONTRIBUTIONS OF THE DISSERTATION WORK ACCORDING TO THE AUTHOR / 42**

### **V. AUTHOR'S PUBLICATIONS ON THE TOPIC OF THE DISSERTATION / 43**

## **I. GENERAL CHARACTERISTICS OF THE STUDY**

### **1. Relevance of the problem**

In the modern international landscape, where the social or moral atmosphere daily surprises the so-called “economic man” with increasingly unexpected and extremely powerful challenges, the global information society naturally hierarchizes the current educational needs of the Citizen of the World. Theoretically, the assumptions of educational thinkers about a possible conflict (generally classic for the continuous leaping historical process of development) between the new quality of knowledge with its corresponding way of life and the traditionally proven knowledge and abilities of the human individual in his attempts to adapt to the dynamics of the objective natural and social environment are justified and in practice today they are made meaningful by the cataclysms unexpected for the leaders of both the European and the other continents. Such a relentless clash of ideas, values and lifestyles can be fatal to the hopes of all human civilization.

Against the background of expectations for reasonable peace and social justice, material well-being and spiritual emancipation, cooperation and understanding between nations and states, individualism naturally prevails and the goal of education is already creative autonomous human individuality with the optimism that the individual will self-enrich and so socially will grow as a significant person. Naturally, in the process of “re-humanization” of man “the personal example must go ahead and illuminate the experience of the other” (J. A. Comenius), i.e. we need socially great noble personalities to mark the path for a humane future.

It should be accepted that in Bulgaria's attempts to be an equal and trusted partner in international collaborations, it also needs historical knowledge – both about the roots of the national democratic process and the contributions of great personalities and socially significant leaders in their new history. Among this inspiring constellation of national leaders, the national poet and writer Ivan Vazov occupies a special place.

According to D. Mead in each particular historical epoch naturally “the actual process has surpassed the experience of individuals... From time to time someone appears who can better understand than others a given action in the process of development, to establish relationships with entire groups of the community, whose attitudes have not entered the lives of others” (Mead, 1997: 363-364). However, in most cases, this “someone” has no real chance to assess the true value of their ideas and practical contributions on their own. That is why the essential function of the researcher is to trace what has happened and to bring to the fore changes, forces and interests that no one was aware of in the given epoch.

Spirituality in a nation exists objectively in the form of literature, art, architecture, painting, education, legislation. Generations subjectivize the objectified spirituality that corresponds to the goal of development. Some artists perceive the most significant and anticipate time with their spirit, creating works of art that remain eternal. In this way they increase the spirituality and enrich the spirituality of the people. However, when the artist lacks a high spirit and what is reflected in his own

mentality has not matured or been sifted, he creates anemic spirituality, i.e. “custom” art, which generations and people do not accept.

As for the Patriarch of Bulgarian Literature, it is a meaningless question. Undoubtedly Ivan Vazov is the greatest writer in Bulgaria, who walked a complex and difficult path in the historical processes of the XIX and early XX centuries. Thanks to his artistic talent (he composed more than a thousand works, which are often called “true Bulgarian studies”), he became one of the most prominent representatives of the healing forces of the nation and became an extremely popular figure among his contemporaries. Indicative of his not only national but also European “image” is his nomination for the Nobel Prize for Literature in 1916. A century later, the statement of the former President of the European Council D. Tusk, who in 2018 from the rostrum is indicative of the National Theater “Ivan Vazov” began his speech with “Fatherland kind...”.

In this sense, the national poet fully covers Mead's thesis as a leader of the era, so in Bulgarian history, literature, linguistics, the personality and work of Ivan Vazov are studied comprehensively and continuously. His life path, his rich literary work, his socio-political activities are presented in various monographs, studies, articles, scientific reports, reports, anniversary collections. Among them are the works of M. Tsaneva, V. Valchev, I. Shishmanov, A. Teodorov-Balan, M. Arnaudov, P. Hristoforov, I. Peleva and others. They write about the patriotism of the national poet, his realism and optimism, prove his important role in the process of development of the Bulgarian language and his great contribution in the field of literature. In this sense, M. Tsaneva proves that Ivan Vazov is the “bridge” that prepares the transition from the Enlightenment to modern literature.

Still (in my opinion) what has been published is not enough to penetrate Vazov's integrity and reliably assess the creative heritage of this author. For example, Ivan Vazov has quite a few works that have either not been analyzed at all, or (in the context of the present study) have not been the subject of analysis from a pedagogical point of view. From this position it can be assumed that despite the developments/contributions of D. Stankova (2012), O. Georgieva-Teneva (2011), K. Trendafilova (2011), S. Georgieva (2006), in the scientific literature there is no more in-depth research to present the views of the artist Vazov on upbringing, training and education.

## **2. Scientific certainty**

### **2.1. Object and subject**

In the general context of the introduction, the object of the present theoretical work should naturally be from the epoch in which Ivan Vazov lives and works. In this dramatic period of nationalisms and national romanticism, the national poet manages to objectively perceive the “trends of the real process” and as if “surpasses the experience of individuals” – he closely monitors the birth and course of the national ideal, the utopian San Stefano dream, its collapse (except of the Union), the complete rejection of the Ottoman rule (1908), the national catastrophes. All this constitutes valuable capital, which Iv. Vazov in a unique way manages to reflect in his writing. Thus were born remarkable works in all genres of Bulgarian literature, which not only

preserve the memory of an entire historical epoch but also enrich the Bulgarian language, show its beauty and the beauty of nature, problematize the national character of Bulgarians, perpetuate important images and metaphors, through which generations realize the struggle for a national language, a national church and a national state as a series of stellar moments in Bulgarian history from the middle of the 18th century until the Liberation. That is, it is permissible to say that they are a social phenomenon, so they should be read, commented on and analyzed – a feeling that in the context of this work is enhanced by the circumstance, works of art can serve as a source for researching pedagogical heritage.

Therefore, **the object** of the study are *the works of Ivan Vazov, which reflect the laws of development of the era and the moral values of society, as well as the personality and views of their author.*

Since **the subject** of any such work must essentially reflect the studied scientific nature of the object, historically valuable and socially relevant in Vazov's works, it is logical to determine the subject of the study: *the content, pedagogical characteristics and specific features of educational ideas and messages in the work of Ivan Vazov.*

### **2.2. Working concepts**

The subject of the research requires prior clarification of the meaning, which in the presentation of the results will be used in the main *working concepts* (key words): national idea; leader; education; education; culture; environment, interaction, etc.

It should be noted that the reflections in the present study are in harmony with the views of F. Fröbel on educational education, i.e. “training should be both upbringing and cover all aspects (forces) of the individual while at the same time turning to self-knowledge” (Thinkers of Education, vol. 2, pp. 495-497).

### **2.3. Purpose, tasks and scientific thesis**

In the context of the declared scientific intentions **the purpose** of this study is: *to derive and analyze the pedagogical ideas in the works of Ivan Vazov, which are the ideological center of his artistic work and significant socio-educational contributions to the cultural development of the Bulgarian nation.*

To achieve this goal, three main tasks are derived:

1. To study the personal growth of Ivan Vazov in the historical process of the Revival and the Enlightenment.
2. To study the ideas of Ivan Vazov about the different components of education, reflected in his works of art.
3. To reveal the main pedagogical ideas, expressed in the most read and translated Bulgarian book in general – the novel “Under the Yoke”.

The subject of pedagogical theoretical research is pedagogical theories, ideas and practices in the process of innovative development of upbringing and education – how remarkable teachers and thinkers interpret educational phenomena and what definitions they give for them; which of their experiments grow into educational practice. However, such creative intentions and the corresponding scientific efforts remain fruitless if their causes and consequences are not sought, if their historical and contemporary significance is not assessed, if their projections into the future are not revealed. In this context and in the spirit and originality of these studies and

respectively of the scientific certainty of the specific study, I allow as an opportunity in the ideological heritage of Vazov's work to be preserved pedagogical messages (not only for the child but for the whole nation) that can be rediscovered in the modern understanding of education and upbringing.

Therefore, **the thesis** of the present study is: the works of Ivan Vazov can not fit only in literary categories – *it is permissible to assume that they contain pedagogical ideas that may characterize their author as a modern educator and national educator of each generation of Bulgarians.*

### **3. Methodology**

#### **3.1. Principles**

The main principles that every pedagogical research should comply with are leading in this scientific work – science; historicism; flexibility; connection and interdependence of the social, economic, political and general cultural conditions influencing the pedagogical ideas; taking into account the specifics of the logical structures in the studied epoch, as they are not mechanically connected with the current way of thinking; comparability between national and European achievements; pluralism in the researcher's thinking; continuity in the development of socioculture; historical continuum of changes in the pedagogical reality; concrete-historical objectivism in the assessments of the ideas and the actual contributions of Ivan Vazov in the educational process.

#### **3.2. Scientific approaches**

The methodology of this study is based mainly on a systematic approach, which allows to reveal in dynamics the universal connection of development both in nature and society and in the socialization of the human individuality.

The chronological approach is also of methodological importance for the study, as it provides an insight into the consistency and continuity in the facts and events of the past reality.

The analytical approach is used as it provides a more in-depth interpretation of Ivan Vazov's judgments and clarifies more fully the nature and meaning of his ideological messages.

#### **3.3. Research methods**

The main research methods are: theoretical analysis and synthesis; comparison and abstraction; artistic and pedagogical analysis; research of scientific sources and archival funds; biographical methods.

In connection with this methodology, it is natural to note here that in order to understand the work of Ivan Vazov, his views, his actions, one should know the socio-cultural atmosphere in the given historical moment, which may be the root cause of the text, idea or action.

### **4. Organization**

The elaboration of the presented problems in the work is done primarily through artistic and pedagogical analysis of Ivan Vazov's texts of all genres - short stories, novels, short stories, poems, poems, travelogues, dramas, comedies, a fable, two textbooks, two scientific publications. The works of some of the best researchers of

the life and work of the national poet – M. Tsaneva, I. Shishmanov, M. Arnaudov, V. Valchev and others have been studied.

In order to discover the place and significance of Ivan Vazov's ideas for upbringing, training and education, in principle the research also includes works on pedagogy and history of pedagogy and Bulgarian education – N. Chakarov, J. Atanasov, P. Radev, A. Chavdarova, M. Belova, G. Dimitrova, K. Sapundzhieva, N. Boyadzhieva, D. Todorina, M. Pironkova, N. Vitanova, P. R. Petrov, N. Popov, Ts. Kolarova, S. Stefanov, J. Kolev, V. Atanasova et al, publications in collections and university yearbooks, periodicals and press, memoirs and documents, web-based sources.

For the purposes of the study, the stenographic diaries from the sittings of the IX Ordinary National Assembly (1897 – 1899) were also used.

### **5. Characteristic**

By its nature, the present work is a theoretical pedagogical study, the results of which are presented in the form of a dissertation, structured in a production, three chapters, a conclusion and a bibliography.

The presumed scientific effect of the research results is the enrichment of Bulgarian pedagogy with new perspectives on the ideological heritage of Ivan Vazov regarding upbringing, training and education.

## **II. STRUCTURE AND CONTENT OF THE DISSERTATION**

### **Chapter one: *Ivan Vazov and the spirit of the New Age***

#### **1. The enlightenment “leaven” of Ivan Vazov**

Ivan Vazov was born in a social environment, which is generally favorable for the development of abilities in a child. His childhood years are quite carefree for his time. He feels free and independent and his life is full of various adventures. His parents were children of the Enlightenment, so they are very well aware of both the principles of the freedom of the child and the power of education, although they themselves do not receive a systematic education. In this sense, it is reasonable to assume that the family environment has a favorable effect on the young Ivan Vazov and predetermines his enlightenment goals.

When he was seven years old, Ivan Vazov was enrolled as a student in the mutual school of his hometown. Three years later he transferred to the class school. The most lasting trace in his mind leaves teacher J. Nenov from Pazardzhik. He has no higher education but typically in the spirit of the times he is constantly self-educated. Thanks to his reformist views (awareness of the need for visual training, as well as play and work activities), the school yard, which once served as a cemetery, is now ennobled and adapted to the needs of students – free space for games, a garden, trees have been planted, another building has been built; the school is equipped with globes, physical instruments, geometric instruments and other teaching aids. Add to that the fact that this teacher conducts geometry lessons outside the classroom and it becomes clear that he is really acting as a reformer, realizing the need for practical training.

In the school year 1865/1866 the student Iv. Vazov went to Kalofer, where he also held the position of sub-teacher (assistant teacher) of S. Saykov in the boys' school. In fact, the most valuable for the young Ivan Vazov here is the school library –



thanks to the long tireless work of the head teacher, the innovator Daskal Botyu, it has a rich collection of books in which the young man first discovered the treasure trove of Russian literature. this book depository becomes a much more valuable profit than the money earned, as it lays the foundations for his development as a writer. “This school library played a big role in my development. Without her, I would not be anything” (Valchev, 2005: 60).

In the following year Ivan Vazov continued his education at the Diocesan Bulgarian High School “Cyril and Methodius” in Plovdiv, where the head teacher was Y. Gruev. Here an important role for his education was played by another great Bulgarian educator – Hr. G. Danov, whose bookstore is like a community center for young high school students. This teacher and writer gives students wide access to visit him, he knows how to talk to them and guide them, he allows them to read books that he publishes himself.

## **2. Contributions of Ivan Vazov to the Bulgarian school**

In the autumn of 1872, having already gained some pedagogical experience, Ivan Vazov arrived in the town of Mustafa Pasha (now Svilengrad) to start working as a head teacher in the boys' school. The most valuable thing in his teaching work there is that he manages to apply in practice the principle of clarity, which is proved by the memoirs of his student S. Dimitrov: “Once or twice a week, in good weather, he would take us around Svilengrad to study geography visually” (Dimitrov, 1920: 227).

One of the most valuable works on Bulgarian education after the Liberation is the work composed by Iv. Vazov (co-authored with K. Velichkov) “Bulgarian anthology or a collection of selected samples of all kinds of works, with short biographies of the most famous writers. For the classes of the City Schools and of the Real High Schools” (Plovdiv, 1884). The manual is published in two volumes – poetry and prose. For a long time it remained only in the pedagogical practice in Bulgaria and contributed a lot to the improvement of the learning process. The work of the authors becomes even more important than the fact that at that time in our country there was neither pedagogical science nor institutions to manage.

Since there are a large number of texts by foreign authors in Hristomatia, it can be assumed that Ivan Vazov is aware of the importance of mastering foreign culture, he is aware that only in this way can Bulgarians join European values. But this is only a means to solve the fundamental task – on the basis of the best achievements of world culture, taking into account the value context in which the relevant ideas are developed, to build and develop our Bulgarian culture, which corresponds to the needs of society, its value system and the way people think.

In this sense, it is reasonable to assume that in the first place the authors are interested in the social and educational role of the book. Therefore, it is no coincidence that the texts in it are based on common, democratic values – the right to freedom and private property, philanthropy, creative thinking, civic consciousness. That is, fairy tales, fables, novels, short stories, satires, comedies, songs, poems, etc. are designed not only to acquaint the reader with world literature but also to educate him in certain civic virtues.

It should be noted that during his stay in Plovdiv Ivan Vazov compiled another textbook, which is no less important for Bulgarian education than the Reader. It is about the book “Poems for young children”, which has been republished seven times in about a decade. Seeing an opportunity to transfer the national ideal in the space of children's literature, the poet again puts among the leading themes *the motives for work, patriotism, scholarship, faith in God, environmental protection / attitude to animate and inanimate nature.*

## **Chapter Two: The Creator Vazov on the Spheres of Education**

### **1. The family as an educational factor**

The family is the smallest social group but it is fundamental to the socialization of the younger generation. This micro-society must give the child the relevant knowledge, skills and values necessary for his integration into society. In this sense, the responsibilities of parents are not only genetic but also (above all) social. They are obliged to provide a favorable environment for the upbringing, education and development of the child.

Ivan Vazov gives a positive example in this direction in the novel “New Land”. It shows how the presence of lasting interpersonal relationships, characterized by mutual acceptance and understanding, cooperation and emotional empathy, has a beneficial effect on the personal development of the child. The images of Nevjanka Shamurova and Nayden Stremski embody Vazov's understanding that the basis of a true relationship between two people should be love and respect for the other. Undoubtedly, such a (golden) environment is most favorable for the moral formation of children in the family. That is, the text manifests *the idea that sincere love between parents and their love for the child are essential conditions for the education of moral values in him.* These feelings can compensate to some extent for the lack of special preparation for the realization of education and bring a calm home atmosphere, which predisposes to kindness and good deeds.

The daily communication in the family of Nevyanka and Naiden takes place naturally, casually, spontaneously. The spiritual closeness between mother, father and child, tenderness and attention provide a favorable psychological environment and evoke mutual trust and respect. That is why the child has acquired valuable moral qualities such as honesty and kindness. *The basic motive is that at the heart of everything is the personal example of both parents.*

The heroine Lavrova from the story “Nora” thinks: “The role of the mother is not only to give birth to the child but a real mother will be when she feeds and raises him” (chapter II). The quote thus cited clearly expresses Ivan Vazov's idea that in the new social conditions a good mother should be the bearer of traditional Christian values, moral and spiritual, fundamentally important for building the child's personality. And this key role in the process of education and training is revealed in the poems “My Mother”, “My Mother's”, “Awake Nights”, “The Guest Room”.

If “New Land” is a positive example of the role of the father in the upbringing of adolescents, in the stories “Bratakov's Theory” and “Asked” this motive is addressed in a negative aspect.

The “Bratakov's Theory” depicts a father who consciously raises his children so that “nature does not embarrass them”. Bratakov does not want his sons to be “saints” and “cows of God”, because they will make their way in life only with their bad instincts. That is why he taught his sons “audacity and devilishness” from an early age, so that they would not succumb to scoundrels and deceivers, whose victims are the quiet, modest, “sheep” natures.

Bratakov encourages his children to be aggressive, not to respect any authorities, not to follow any prejudices or positive patterns of behavior. He is adamant that they should only follow his instructions. If we accept Fromm's thesis that selfishness and self-love are not identical but opposite, then it is possible to assume that Bratakov's sadistic tendencies reflect his inner feeling of inferiority, nothingness and powerlessness. And since he is obviously the authority, the framework, the pattern of behavior in the family, it is not surprising that he passes these complexes on to his children. This is proved by the actions of his son Slavomir, a first grader. He recounts with pleasure how he took part in a school riot with fifth and sixth graders, how he caught a teacher by the “goat's beard”, how he verbally attacked the principal, how he replaced the notes and grades in the diary with “skillful scratching” and how he finally terrorized other students from the school.

The conclusion that can be made, given the age of Slavomir, is that bad instincts in humans can be awakened much easier than good ones, if the right conditions are created for this (Bratakov's family provides fertile ground). Then these instincts turn into inclinations, vices that neither school nor life can eradicate. In the case of Slavomir, the instinct for power, one of the main instincts that drives a person, has a destructive connotation – it is manifested through violence and aggression at school.

The absurdity of this educational approach is most evident when it is understood that the first-grader also encroaches on his father. “Slavomir once hit me with two fists, because without tearing his notebook”. With the reaction of Bratakov, who was excited by happiness, Ivan Vazov dropped his final sentence on those families who raise their children according to this or a similar model: “Yes, hit me and I said in my soul: Bravo! Like his father, he will beat everyone, he will not let himself be crushed”.

In the sense of a summary on the topic of family education, the most important prerequisite for the successful course of the educational process in the family should be the creation of a peaceful home atmosphere, characterized by mutual love, trust and respect, tolerance, charity, empathy, respect of the other. The clearest example in this respect are the two extremes of the educational process – Alexander, who lives under these conditions and Slavomir.

## **2. Moral value system**

In moral culture, good is the norm, requirement and basic value. It is included in the complex of properties that are part of the concept of humanism and one of the most striking manifestations of this ethical category in Vazov's work is the story “Pavle Fertigat”. For the population of Hissarya, Pavle is an emotionally unbalanced mansion, which with its inadequate behavior diversifies the stay of visitors to the city. However, this condescending assessment is reversed at the end of the story. It turns out that the “insane”, living in his world of eternal joy and merriment, is the bearer of

unthinkable for other moral virtues. Realizing the people's need for education and (quality) education, Pavle ignores his needs (he lives in extreme misery, although he earns well) and sends all the money saved to his next brother abroad.

In the context of these revelations, the reader has the impression that the author's messages are not limited to the category of “good”, as the actions of the character Pavle meet all the more essential principles of humanism: attitude to personality as a value; belief in the limitless possibilities of man; protection of the dignity of the individual and providing conditions for the development of his abilities; providing an opportunity for each individual to improve and cultivate; protection of the rights, dignity and freedom of expression. In other words, in addition to kindness, Pavle's nature includes other qualities included in the concept of humanism – charity, empathy, mutual aid, charity.

Charity as a supreme value is always preceded by understanding and empathy for the suffering of the other. Although these abilities are nurtured in a person from an early age, it is not easy to find the exact formula for instilling human virtues responsible for doing charity or a desire to help another. Many children/adolescents find it difficult to understand the meaning of this concept and exactly how donation is done. For example, it is almost impossible for a child to understand why it is good to give toys to someone, even after not using them for a long time. The reason – at this age the adolescent is not inclined to direct his experiences to the experience of someone else. Children are so overwhelmed by their own emotions, impulsive desires and needs that they do not accept at all the possibility of someone else being more important than them at certain moments.

In such cases, the child is much more willing to hear the adult if he is first told a story or read a story or narrative, i.e. it needs positive patterns, a pattern of behavior. The example is a classic method of influencing the consciousness, thoughts and feelings of adolescents and its educational role in early school age is based on the tendency of young students to imitate. Given that the educational work also uses the actions of characters from literature as an example, “Pavle Fertigat” would be an applicable opportunity to cultivate humane feelings in the younger generation. Even more valuable from the point of view of the plot is that the self-sacrifice of the protagonist is not just for the other but for the education of the other. That is, Paul denies himself not for something here and now but in the name of the future, which is still uncertain, incalculable. He does it because he realizes the need for this education. The ideas that are expressed in “Pavle Fertigat” are manifested in the stories “The Porter” and “Through the curves”.

Since the general goal of education is to create responsible individuals who care about others and meet the challenges of life with honesty and integrity, in addition to building a love of good, the other main task in the educational process is to build in adolescents and love of truth. (In Vazov's work, the bearers of these two qualities are at the same time Chorbadzhi Marko – the novel “Under the Yoke”, Vasil Levski – the story “The Clean Road” and K. Velichkov – the story “Memorial notes about K. Velichkov”). The child must understand that the truth is a wonderful thing and even if it brings him negatives, telling it will increase the trust of his parents and friends in

him. This will give him more and more freedom and responsibilities until he is convinced that being honest is one of the most positive qualities that should be a given to every person, i.e. not only required by the child. Therefore, those who educate him must also be honest in order to set a good example for him and gain his trust.

Raising the child in honesty will help him in choosing friends, ie he will look for people who are also honest like him. Thus, the lie will make him feel uncomfortable and will seem completely incompatible with the trust that he believes should reign in the group of friends. In this way, the child will not lie to his friends and will learn to value friendship more as an interpersonal relationship and to perceive it as a promise of integrity. In addition, it will avoid children/people who have a habit of lying.

This idea is suggested in the story “Un cas de psychologie”, where it is concluded that the main character Margaritov was brought up “crooked”. After realizing that Margaritov is lying, his interlocutor makes the difficult decision to end his relationship with him. “They say that psychologists are obsessed with this deep art and heart science: well, I leave Mr. Margaritova at their full disposal and give it up!”.

It should be summarized that the most important thing is for the child to be taught honesty from an early age and for adults to be consistent as they grow. On the other hand, not only honesty but moral feelings in general require constant nourishment and affirmation through charity, compassion, responsiveness, care for the weak and so on. However, adolescents need to understand that there are plenty of negative behaviors around the world, a number of traits and characters that they should not learn. Because a person can be good, honest, fair but also evil, mean, greedy.

For example, the “Candidate for Hammam” condemns the moral decline of unscrupulous rulers, who are guided only by their selfish motives. Selfishness is manifested through greed – an insatiable and bottomless pit in which man sinks, exhausted by endless efforts to satisfy his thirst. The egoist is subject to the fear that he always misses something, he fails, deep in his soul he cannot stand it, he lacks security, he wants to acquire everything for himself. This fully applies to Vazov's hero Ivanov – he is hypocritical, deliberately speaks untruths (lies), abuses the trust of the other; and in the end he will not fulfill his promises just because of his greed to satisfy his beloved Self.

The motive for greed is also touched upon in the stories “Window Sets”, “Ah, Excellence”, “Doctor Androzov”, the comedy “Mr. Mortagon”, the poems “Our Doctor” and “The Earth and the Sky Fear Us Without Fear ...”.

The stories “Dark Hero” and “La Traviata”, in which police officers use gross physical violence against detained citizens, condemns a property of character that contradicts all the laws of humanism – cruelty. According to the author, to show such a fanatical, inhumane attitude, bordering on madness, to the weak and helpless, is an unforgivable crime – feelings that are suggested in the story “A corner of peace and oblivion” and the poem “Letter to Mr. Vatsova”.

Naturally, Vazov cannot accept cruelty as a natural manifestation of human nature and seeks the causes of lawlessness. Only it displaces the “dark” instincts of the soul, which are responsible for the cruel nature of man. This reveals the hidden mechanism of immorality – a natural reaction of people living in conditions of social

arbitrariness. When a person is given the opportunity to act without prohibitions, he inevitably acts aggressively under the influence of his innate will to rule over others.

The story “Generation” raises the question of how Bulgarian society educates its children, for what future it prepares them. The protagonist seeks peace of mind in nature but hears the approach of children's voices and looks forward to understanding what “these carefree little people” are talking about. However, an orgy of dirty words and phrases, collected as if from “the most disgusting pubs and nativity scenes”, reaches his ears. He is especially saddened by the fact that these young children are future students. In general, there is a motive in the work that the main reason for the negative manifestations of adolescents is *the influence of the social environment*. Obviously, the author believes that the bad examples they encounter outside kindergartens, schools and the family, in many cases can not be overcome by these educational institutions.

When we talk about rudeness, it is usually associated with the school years. However, there are a large number of cases where the cause should be sought in the time before. This is exactly the case with “Generation”, i.e. rudeness should not always be attributed to school. Parents need to know that no matter how hard they try, the part of the upbringing that they do not know or do not notice comes from other circles. The upbringing that affects the child without their knowledge often has a much greater impact than purposeful upbringing.

In “Generation” the motive for imitation and the examples that adolescents follow are touched upon. Imitation plays an important role in the process of upbringing and self-education. Building a child's character through imitation is a source for the development of significant human qualities. However, negative examples give negative results. Therefore, it is necessary to cultivate in adolescents critical thinking and awareness in the selection of role models.

Other possible reasons for the vandalism of children are:

- overly busy parents who do not pay due attention to their heirs – so they spend their time looking for entertainment, get involved in various companies on the street and hence the adverse consequences;

- scolding and corporal punishment (undeserved praise and excessive tolerance in general is also unacceptable, as it fosters selfishness and vanity) – such parents inevitably face the resistance of the child, who responds to violence with their countermeasures: hypocrisy, lies, rudeness hatred;

- creating an atmosphere of emotional rejection, indifference and coldness – the child does not feel loved and the need for love during this period is strongest; its absence necessarily leads to negative experiences;

- the process of education takes place in conditions of increased moral responsibility – so the child lives in constant fear that he will be discredited in the eyes of his relatives; this constant tension at home must always be released somewhere; in this case – on the street.

“Generation” is a call to the whole society to rethink its values and take responsibility for the development of adolescents, as it must educate an educated and virtuous generation. In this sense, if the influences of interpersonal relationships in

different microgroups are turned into purposeful educational influences, they can manifest themselves as significant educational factors. That is why one of the possible tasks of the educational activity is the work for transforming the social environment into an educational force.

The occasion is appropriate to mention the elegy “Our generation is fading ...”, which sets *the motive for the eternal need to pass on social experience and prepare adolescents for life*. The Bulgarian, defined as primitive, uneducated, backward, is called to realize his responsibility to both the previous and the future generation in order to get out of the situation of mental crisis and moral chaos. Otherwise, his children and grandchildren will be deprived of the right to receive the necessary values and social experience and will not be prepared for a full life. And without the appropriate knowledge, skills and competencies, they will become an uneducated mob, which also has nothing to bequeath to their offspring.

Thus, at some point, the people will lose both the ideals they have followed and the belief that they can follow them again – symptoms that portend the erasure of the community / nation. The poems “And I often think sadly ...”, “Emptiness”, “Letter to Mr. Vatrova”, “On St. George’s Day”, “Current civil anthem”, “On one answer”, “Ours days in history” were also written in a similar spirit.

The poem “Memories of Batak” is based on the story of Ivan T. Ganev, who lost all his relatives during the Batak massacre. When they accidentally meet Ivan Vazov (somewhere in the streets of Plovdiv), the boy has neither a home nor a family, he is hungry, frozen, barefoot. “When they slaughtered them, uncle, I saw... / They cut them with an ax, like that... on the log”.

The fact is (practical experience proves it) that if you do not pay attention to the psychophysiological reactions to the traumatic event in the first hours after its experience (the specific event is the most severe that a child can experience), then the recovery process slows down and is often accompanied by antisocial behavior and difficult communication. And little Ivan is starving besides everything and neither the society nor the institutions notice this. In this sense, it cannot be mentioned that the poet takes the orphan to his house, loves him as his own and takes care of him until graduating from the Military School in Plovdiv (Ganev served in the garrisons of the Bulgarian army, where he reached the rank of captain).

This poem and the details surrounding it address a very important issue – the consequences (as well as their meaning) for people and especially for children, caused by major natural and social disasters (in this case, the targeted mass extermination during the April Uprising). History has shown that such catastrophic events are among the greatest catalysts of public sensitivity to children’s problems and their rights. The appearance of starving, crippled, homeless orphans actually provokes a real catharsis in the social consciousness and multiplies the commitment of societies to the fate of these children.

In our country, however, in the years after 1878 cases like this are not insignificant. Symptomatic in this respect is the elegy “Come and see us!”, which describes the consequences of poverty in the ordinary Bulgarian house: it leads to weakening of family ties and destabilization in the family – the father can no longer

feed him, the beauty of the mother is taken away as well as the innocence of the child. Thus, the opportunity for the family to perform its educational functions normally is taken away – children cannot rely on the attention of their loved ones, whose consciousness is occupied only with the thought of survival, not living. And this is nothing but *the depersonalization of the person/individuality and child murder*.

“Come and see us!” is a classic example of how children become a scapegoat for the vicious practices in the young Bulgarian state – a problem posed in the story “Landscape” and the poems “Song of the Storm”, “Poor Woman”, “First Snow”, “Traveler and Vitosha Mountain”.

The problem of human imperfection is also central in other Vazov's works, devoted mainly to the post-liberation reality. In them the author condemns many more of human vices – murder, betrayal, envy, malice, drunkenness, lust, hypocrisy, apathy, laziness, etc.

Against this background, it should be emphasized that bad tendencies are initially much easier to conquer than good ones, this is inherent in human nature. Therefore, any situation that has the potential to affect adolescents must be purposefully used so that they experience the relevant moral feelings and approach everyone with love and understanding, so that no one violates the other's right to personal expression ( or, as Fromm states, relations between competitors must be based on mutual indifference in the humane sense of the word).

### **3. Labor education and ecology**

A supporter of the idea of peaceful social progress, Ivan Vazov sees the stake for him in agricultural labor. He created many poems dedicated to the poor mountain population, in which he sang of the physical labor of the people in these “forgotten by God” areas (“Before the plowman”, “The Stone Cross”, “Fields”, “In Mala Planina”, “Galabinka”, “Mountaineers”, “Outlaws”, “In front of the threshing floor”, etc.). The main motive is diligence as a national virtue, the hard daily work of the Bulgarian peasant, his hard endless struggle with nature and time. Everywhere the working people are portrayed as pure, honest, charming, strong in spirit, brave, enterprising, spiritually and physically beautiful, believing people. Thus, the connection between labor and all other spheres of education is clearly emphasized.

That is why Ivan Vazov bequeathed to the generations one of his most impressive messages – the poem “Let's work!”. It offers an alternative to vice and diligence is compared to Noah's ark. The aim is to suggest that it is thanks to work that a person manages to realize his abilities and thus adapt to the environment that surrounds him.

The message is that each stage of development of the productive forces makes certain demands on the preparation of the young generation for work. The moral value of a person is measured mainly by his attitude to work and to the people he works with. Therefore, if adolescents are not educated in work habits, if they do not have the necessary work and physical culture, they will be unable to be realized in practice. Because society values and respects only people who work in good faith and their interaction with others is based on principle, mutual responsibility and cooperation.

In the poem “Read, cattleman!” Ivan Vazov reveals to the child that the basis of a person's great success is reading. From it the reader understands that going to school is



also work and extremely fruitful. The aim is to realize learning as a public duty and social value.

With this work the author reveals the connection between labor and physical education, on the one hand and labor and mental education, on the other. The child must understand that physical labor alone is not enough for the prosperity of mankind. That is, there is a different nature of work – intellectual. The young reader must realize the benefits of reading and love the book. That is why it is vital that the education of children in love for her begins as early as possible. It is the most important historically emerging and continuing to develop form of storage and exchange of human knowledge, social experience and ideas.

However, work skills are needed in both intellectual and physical labor. Proof is the teacher Chakalov from the novel “The Queen of Kazalar”. Thanks to his theoretical knowledge, practical skills and moral values, the whole village is well-developed beyond recognition and the happiness he finds in work becomes a source of his health. This idea meets the requirement that *the basis of labor education should be the connection of education with socially useful, productive labor.*

Labor is considered not only as the main reason for the emergence and development of human society but also as a factor of paramount importance for the formation of a proper attitude towards nature. This means that children must be taken out of the classroom and live in an environment of joy, love, poetry and music, which would contribute to their harmonious development. That is why the teacher Tsonka Hrusanova (“The Queen of Kazalar”), “when they finish school, she takes them to the cow, to the green, they sing..., they play on the meadows, she plays there herself” (chapter “Guest”). Because nature is the most sophisticated educator: mountains, forests, lakes, rivers, flowers, trees, birds – they must educate. In this way, children will gain experience from the source of everything and will touch the facts on their own. When they gather enough factual material, they will begin to process it and thus develop the mind, feelings and will. Therefore, the educational process must proceed primarily from those facts, processes and phenomena that students themselves perceive, discover and experience, i.e. everything leads to *the idea of environmentally friendly education.*

What Ivan Vazov has been fighting for all his life is *the protection of the environment.* According to him, one of the biggest absurdities in the post-liberation reality is the Bulgarian encroachment on nature. For example, in the travelogue “A corner of the Balkan Mountain” he expresses his indignation at the huge number of felled trees and destroyed forests. That is why he sharply condemns his compatriots for their irresponsible attitude towards natural values. The author believes that the reasons for this are the ignorance of the Bulgarian people and the active participation of Bulgarian politicians in this process, who use forests as the main means of gaining or retaining power – another problem that Ivan Vazov addresses in “Candidate for Hammam”. Provoked by this “self-dispute” with the natural resources of Bulgaria, in “Walk to Iskar” he raises the issue of planting new forest areas, calling for it to become mandatory for each municipality.

In fact, in some Vazov's works the motive is set that the reason for the (non) attitude of the civil servants to the ecological problems is due not only to their greed but also to their incompetence. That is why in these works the message is heard that in order to preserve nature, not only the people but also the politicians must be educated. In this context, one of the ideas set in the novel "The Queen of Casalara" can be accepted as an enlightenment alternative for dealing with the ignorance of the people and the rulers in the young Bulgarian state.

In order to preserve his original harmony, teacher Chakalov, who failed to complete his medical education in France, gave up civilization and decided to go to the countryside. Here this educator began to seek happiness in work and nature and found a way to use the acquired knowledge of the common good, which ultimately returned to his health – Chakalov began to teach not only children but also their parents how to cultivate their farms, for to get better results from their work.

The village of Kazalar, which soon sank into disease and mud (the name was invented), turned into a nice place with new houses and public buildings. Given that one of the means of aesthetic education is the surrounding reality, i.e. everything created by man – from the exterior architecture of settlements to the interior architecture of homes, school buildings, cinemas, theaters, restaurants, parks, gardens, etc., it can be deduced the understanding that in the "Queen of Casalar" are intertwined almost all spheres of education – labor, physical, mental, moral, health, aesthetic.

Carrier of the idea of environmentally friendly work as a high value, Chakalov tries to use modern scientific advances for practical needs in agriculture. That is why he stands out with his reader's taste, with his orientation towards the "useful" book, the one that has a pragmatic function. It is here that he made his great contribution – in his attempt to achieve a higher standard of living, protection and ennoblement of nature, he managed to apply the theoretical formulations of these works in real life.

In the face of Chakalov is embedded the author's idea of the national teacher, who must lay the foundations on the path of society to a higher cultural and moral level. In essence, this understanding is intertwined with Tolstoy's philosophical conception of man's place in history, of his special role at a given historical moment. By the way, the genesis of the "Chakalov's" idea can be traced back to the XVIII century, when the genius Pestalozzi urged parents to go to study in the cities and then return to the countryside to teach not only children but also adults how to cultivate their lands.

It should be assumed that the "Queen of Kazalar" contains a socio-pedagogical model, which refers to education as a major means of changing the lifestyle of Bulgarians from the post-liberation era. When learning is connected with the social-productive practice, this process will bring knowledge of the objective reality, will create material and spiritual values, will reveal properties, connections and regularities of the processes and phenomena. Participation in various spheres of the national economy will open new opportunities for adolescents to learn and enrich social experience. And this is an important prerequisite both for the construction of their characters and for their development as individuals.

It is known from psychobiological laws that every external human activity through subconscious processes has a certain influence on the inner world of man - his thoughts, feelings, actions. Whatever is done externally, it finds a projection in the mind. The forces with which one operates outside are the same in the human consciousness. For example, cleaning a spring or planting flowers changes the course of human thoughts and feelings. In this respect, these activities are educational in nature, as each act affects the mental world of man. By purifying nature, the child will learn to purify his thoughts as well. That is, from nature conservation one can come to morality. When he brings order to the surrounding world, the adolescent will subconsciously bring order to his thoughts, feelings, actions.

This connection between ecological and moral education is clearly evident in the stories “Kardashev on the Hunt” and “Denunciation”, the fable “The Greatest” as well as in the poems “The Beaten Dog”, “The Thorn plum”, “Grape Harvest”, “Spring Rain”, “On the bird perched on my window”, “Horse”, “Cow”, “Danube”, “Maritsa”, “Plovdiv”, “Drushlyavitsa”, “Vardar”, “In Ilina river”, “At dusk”, “A fir tree”, “Captured bird”, “Nightingale”, “Macedonian shepherd”, “Similarity of the butterfly with the flower”, “May symphonies”.

While in “Dark Hero”, “La Traviata”, “A Corner of Peace and Oblivion”, “Cannibals”, “New Land”, “Letter to Mr. Vatsova” shows the ruthless attitude of man towards his peers, in “The Beaten dog” Ivan Vazov reveals human cruelty to animals.

In this lyrical work, to which all the reflections provoked by the story “Generation” refer, Vazov’s idea is embodied that children can be extremely cruel in their angelic simplicity (“The Teachers”). A group of boys treat a helpless dog inhumanely, who dies after being repeatedly hit with stones. Shout “More!”, “In the head!”, “Hit!” provoke the author to compare bullies with “heartless villains”. The questions with which the text is saturated are rhetorical. They reveal the misunderstanding of the whole society about the importance of nature and life in it. People do not realize that in nature there are laws different from the laws of human society. Inevitably, this leads to the incorrect formation of adolescents' ideas and concepts related to the protection and preservation of the environment. This educational process is not based on the ideas of ecological ethics, because people mechanically transfer moral judgments from the world of ethics of human relations to the world of nature (the bad dog from fairy tales is actually a normal dog, it also has the right to its home in nature).

Reflecting on good and evil, on human crime, Ivan Vazov concludes that evil and crime are innate because they manifest from the first minute after birth. Therefore, at the end of the poem, a helplessness before the mystery of human existence is evident. This idea – for the incomprehensible soul of man, is embedded in other Vazov's works – for example, the poem “There are secrets”, the story “Un cas de psychologie” and some others.

Young children carry in themselves an unsuspected sadism, they experience monstrous pleasure when they stab or stone a wounded animal. Therefore, “The beaten dog” can be interpreted as an attempt to appeal to adults to build in adolescents a moral attitude towards nature and the guiding principle in this process to be

objectively accepted environmental definitions of good and evil. The same ideas are manifested in the stories “Kardashev on the hunt” and “Denunciation”.

The child must realize that there are no useful and harmful plants and animals – each organism has its own home in nature and depends on the life of someone else. Man cannot produce his own food, plants and animals produce it for him. For example, in the poem “Grape Harvest” the children understand why people cultivate the vineyards and what they give them. The messages in the fable “The Greatest” and the poem “Spring Rain” are similar. From the poem “Cow” it is clear what is the meaning of this sacred animal for man.

It all leads to the conclusion that the human species is dependent on nature, on all the plants and animals around it, which should never disappear from the earth. That is why it is necessary for *the adolescent to learn to distinguish the necessary from the senseless cruelty.*

In “The bird perched on my window” *the motive for educating a caring attitude towards animals is also touched upon*, i.e. it is not enough just not to hurt them but also to take care of them. Because, in the end, they can be useful for other human needs, not just food. For example, the poem “Horse” reveals the importance of horses for the faster movement of people from one place to another. The poems “In Ilina river”, “Danube”, “Maritsa”, “Plovdiv”, “Vardar”, “At Dusk” reveal the important role of rivers for the navigable and water supply needs of the people – so they should be kept clean.

In “Captured Bird” the motif of freedom is touched upon. The bird begs the children to let it go, even though they are willing to take care of it, even if they include it in games and entertainment. However, this will not help him and he will remain unhappy because he needs space. Adolescents need to understand that caring for animals alone is not enough. Apart from home, food and water, they, like humans, need freedom - so it is not humane to keep them in a cage. Similar ideas are contained in the poems “Nightingale”, “Macedonian shepherd”, “Similarity of the butterfly with the flower”, “May symphonies”.

The reflections set out above also apply to the poems “A fir tree” and “The Thorn plum. In “A fir tree” felling is compared to slaughter. The oath of the tree to the forest workers is actually a curse of nature against humanity. An expression of this idea are the poems “In the Pompeian Museum”, “In Pompeii”, “Lightning”, “Vesuvius”, which remind of the power of nature and the evils capable of falling on the human race. In this line of thought, it should be mentioned that some authors dispute the word “natural” in the phrase “natural disasters”, because according to them disasters would not occur without human intervention. The message is that man is part of nature, not the other way around – by destroying it, he destroys himself.

In “The Thorn plum” “heroes” are a group of girls who disfigure a tree. These girls obviously do not know what valuable healing properties the fruits, flowers and leaves of the tree they are destroying have. They have no formed cognitive interests in the world around them. They never wondered what this plant was called ?; why does it look like that ?; can it benefit people ?; what could they do to him ?; is it possible to protect it? Once they find the answers to these questions, adolescents are likely to

realize why trees are called the lungs of the planet, to wonder why people are polluting more and more the air they breathe, why they are destroying the environment in which they live. This will increase the chance to think about how they themselves will educate the next generation in love and gratitude for nature.

In this way, by taking care of animals, plants, inanimate nature, children will become better to the other person.

#### **4. About the educational role of art**

The assumption that in Ivan Vazov's texts the motive for the educational significance of art is widely supported can be supported by the fact that in general fiction allows, in addition to the magic of the word itself, to perceive the beauty of nature, human feelings, emotions, relationships, etc.

For example, in the travelogue "Bov" the charming image of grandmother Maria is revealed. She is about 45 years old but the residents of the village of Bov call her "grandmother" out of love and gratitude, because she is their "doctor", "counselor", "lawyer". Her vitality is compared to the energy of "one hundred and thirty wild horses", she is a "fairy", a "grenadier of Napoleon", "Newton", "Hercules", "possesses vast perimeters with ores of manganese, copper, silver and coal". And all this only because of her hard work. In this way the connection of aesthetic education with labor education is manifested.

"Bov" is one of the many works of Ivan Vazov, where the motif of the beauty of nature is developed – it is the most perfect creation of God, more perfect than man. This idea is manifested in the story "Landscape", the travelogues "The Great Rila Desert", "In the bowels of the Rhodopes", "Heights", "Vitosha", "Rila", "Pirin", "A corner of Balkan Mountains", "Walk to Iskar", "The Volat", "Veliko Tarnovo", "Tsarevets", "On the top of St. Nicholas", "The Rose Valley and Tundzha", "One of our Black Sea pearls", "To Radomir" as well as in the works from the poetry collections "Fields and Forests", "Sounds", "Wandering Songs", "My Lilac Smells", "July Wrist", "Dissonances", "First Poems". In all these works, the hero experiences the most blissful feelings when he is in the midst of natural harmony. Admired by her, he enjoys her, loves her, adores her. Peaks, valleys, rivers, mountain lakes with their unique beauties arouse his admiration and fill his soul with gratitude to the creative forces of this divine "invention".

The mentioned texts are like artistic geography and history of Bulgaria, as their content shows a deep knowledge of the most remarkable places of the country - their geographical features, historical events related to them, the people who passed there. This is because the love for the beautiful nature is inseparable from the national feeling, through it the love for the native country is actually expressed. This idea is clearly evident in the story "Emma", the poems "Walk to Banyasa", "Capuan Valley", "Homecoming", "Monuments of Bulgaria", "Where is Bulgaria", "Fatherland kind, how beautiful you are!", "I am a Bulgarian", the travelogues "From Maritsa to Tundzha", "Picturesque Bulgaria", etc.

In this way, emphasizing the beauties and riches of the native nature, the beauty and fertility of the Bulgarian land are glorified, which become a symbol of Bulgaria.

This is how the connection between aesthetic and moral education, in particular patriotic education, is manifested.

The beauty and elegance of the Bulgarian word (and even its healing power) are revealed through the artistic word itself in the sonnet “We do not give it!”, the ode “The Bulgarian language”, the story “Nemili-nedragi”, the memories “Recently”, the novels “Queen of Kazalar” and “Under the Yoke”, told “Memorial notes about K. Velichkov”, the cycle “Epic of the Forgotten”, the poems “Our Language”, “The Old Bookseller”, “Native Speech”, “Like Bees” as well as in the works for Jesus Christ. Thus, on the one hand, the connection of aesthetic education with the moral (patriotic) is strengthened and on the other hand, its points of contact with health education are revealed.

In the poem “Read, cattleman!”, where reading is called “sun”, “more expensive than diamond and gold”, aesthetic education is related to the mental. In this sense, some researchers believe that the first secrets of poetic art Ivan Vazov learned from his colleague at the Kalofer school S. Saykov.

On the other hand, the memoir “The Teachers” allows us to assume that the creative consciousness of the future poet was directly influenced in the Sopot mutual school. This became possible thanks to the graduate in Russia teacher Parteniy Belchev from Troyan. He masters the weapon of the word, tells fascinating stories, talks about Shakespeare's plays. His great strength, however, is the way he recites verses to his students. The feelings he puts into reciting them captivate the children and they listen with the most blissful pleasure. Their music enchants their ears and hearts. Thus, the lesson becomes a spiritual delight for the students and (obviously) encourages them to inner creativity.

Teacher P. Belchev is a typical example that the mission of the teacher is not only to impart knowledge but also to build, to elevate. Obviously, this Russian graduate brings something from the experience of European pedagogy – *the principle of emotionality* (applied intuitively by Belchev) is fundamental in the overall organization of the educational process in the field of arts along with *the principle of art in unity with science*; moreover, in its realization, since from emotions to thought is the natural path of children's interest in primary school age, the teacher forms in his graduates full motives for learning (the connection between these two moments is precisely (co)experience). Later, as a teacher in Mustafa Pasha, Ivan Vazov was also guided by this principle.

N. Boyadzhieva writes that the question of the social and especially the moral and educational role of poetry is not always resolved in favor of poetry (Boyadzhieva, 2001: 44). Indeed, in the history of pedagogical thought and educational practice, there are well-known authors and systems of education that reject the possibility of using poetry as a means of building personality. Both the claim that it can form moral and volitional qualities and virtues and the objectivity of the knowledge contained in poetic works are disputed and in this aspect it is even denied their cognitive value in general.

In an attempt to defend the thesis of the positive role of poetry in the formation and development of public feelings, the story “Feldfelbel Stambolkov” can be

mentioned here. The main character Yachev is a high school student but the Serbo-Bulgarian war broke out and he dropped out of school to enroll as a volunteer at the southern border (by the way, this is an idea for patriotic upbringing). However, the garrison commander is rude, petty and tyrannical, does not respect the right of opinion and dignity of the other.

One day the sergeant decided to write a few verses to lift the spirits of the soldiers. However, he did not succeed in this “craft” and therefore called for help Yachev, who began to recite verses from Lermontov. And the miracle happens – Feldfebel Stambolkov little by little begins to change, becomes better and more noble. At the end of the story, he transforms and becomes a new person. And all this thanks to the beauty of poetry.

The more Yachev studies the character of Stambolkov, the more he becomes convinced that the good, the sublime in this man has not died out but has only faded away with time; and thanks to poetry it has ignited again.

A distinctive feature of aesthetic feelings, which are manifested in contact with art, is that they cause a state of catharsis. When one encounters a certain work of art, one gets the opportunity to experience different in nature and direction emotional states, which are repeated in life situations similar to those in the work. Art creates conditions not only for experiencing certain emotional states but also for thinking about them. It is in this feature that its enormous formative and educational power lies.

It is possible to assume that “Feldfebel Stambolkov” contains a well-argued defense of the social and educational value of poetry, as it senses the understanding of the unity between beauty and good, between aesthetic and ethical (poetry makes people more better and happier). This statement overlaps with Boyadzhieva's idea that the most convincing arguments in favor of poetry as a means of building the personality are put forward by the authors, who start from the idea of such unity (Boyadzhieva, 2002: 59). It is no coincidence that Vazov himself writes that “where there is beauty, sympathy and love are nearby” (“Some memories of my mother”). I would also add kindness in the context of the short stories “My Meetings with Lyubena Karavelov”, “Memorial notes about K. Velichkov” and “A Corner of Peace and Oblivion” (about the last work I refer to the memories of the writer Milarov-Sapunov).

That is why the teacher Ts. Hrusanova (“The Queen of Kazalar”), who often takes her students for a walk, sings and plays with them, is loved by both adults and children.

*The idea of the teacher-artist* is also expressed in “The Teachers” (in fact, Parteniy Belchev can also be called such). Teacher Jordan Nenov – the man who left the most lasting impressions on the student Ivan Vazov, masters the magic of words, has a concise speech, conducts his lessons outside the classroom, composes poetry and teaches children to sing them, including during holidays .

From the principles of education, which the reformist direction didactic art from the end of the XIX and the beginning of the XX century defends, in the first place is the clarity. According to didactic artists, visualization is the first step towards penetrating the child's soul and its perceptual ability. However, they deepen and

expand this concept, requiring not only external clarity but seek to strengthen the internal spiritual ability to visually perceive reality. They declare themselves against the book and the subject visibility, which is carried out only in the classroom and recommend going out in nature and observing the phenomena and qualities of the objects there, in their natural environment.

One of the representatives of this movement, H. Sharellman, points out that a teacher who does not know how to invent good stories, who is not able to dress in an interesting form even the driest topic, who does not know how to sing with feeling, is half strength and with reservations may teach only in the upper classes.

It is clear that in his practice J. Nenov fulfills some of the most important requirements of didactic artists. Guided by the understanding that nothing should be imposed on children and everything should be the result of their spontaneous activity that the artistic and figurative nature of music corresponds to their personal needs, Nenov manages to apply it in his practice, which obviously he gained a good name outside Sopot. It is therefore not surprising that in his time the school gained great popularity throughout the country.

As Nenov compensates for the lack of higher education with systematic self-education, it can be deduced that the Pazardzhik teacher relies (intuitively) on a very important principle – *the development of the student's personality is determined by the constantly evolving personality of the teacher*. This principle can be applied only through the creative effort of the teacher, who creates conditions for the development of the personality, constantly developing himself (the idea of permanent education).

Apparently, the teacher J. Nenov managed to pass on his progressive ideas to the student Iv. Vazov, because, as noted, he later also applied them in his teaching practice in Mustafa Pasha. And not only does he conduct his lessons in nature but he often takes students outside to study and sing patriotic (marching) songs (*educational education*, a fundamental principle in pedagogy since it has existed as an independent science).

In this context, it should be noted that the idea of the magic of music is widely represented in the work of Ivan Vazov. The song, the dance, the handkerchief, the bagpipe, the drum unite the characters, make them repent and (or) make them better and nobler in the stories “The Belimeletsat”, “A corner of peace and oblivion”, “The King in Byala”, “The Expelled March” as well as in the novel “Under the Yoke”. Thus, once again, the connection between the aesthetic and moral sphere of education is manifested.

In the story “The Big Day” the idea of the role of the holidays in the educational process is set. The school holiday is a cultural event, a prospect that is eagerly awaited and attracts the whole village. The participation of students in the preparation of such a holiday unites them and makes them more organized and more responsible. The preliminary scenario includes a speech by the head teacher, songs and games. The teacher's speech is intended to remind of the Enlightenment idea. The main task of the songs is to awaken the national feeling and the freedom-loving aspirations of the Bulgarian and, in the spirit of the enlightenment tradition, to encourage him to overcome his backwardness through teaching and education. The text also shows the



motive for the beneficial effect of the game on the development of the child's personality – an idea that can be sensed in the poems “Teacher and Spring” and “Our School”. Valuable in this aspect is the message in the novel “The Queen of Kazalar”, where the teacher Ts. Hrusanova not only takes the children out of the classroom but also participates on an equal footing with them in the play activity – an approach that brings positive emotions for all.

The need for extracurricular activities, as a form of organization of school education, is indisputable. They are not self-serving or have only additional entertainment functions for students but a purposeful and organized educational process with fixed and fixed hours for the school year, which are realized in extracurricular time. School holidays are an example of such an activity. They allow children to touch the past, integrate them into the Bulgarian way of life and soul, which lays the foundation for the formation of national identity. Thus, the attitude towards folklore is a basic strategy for the development of national values.

As a soulful experience, school holidays always leave lasting impressions, specific impacts and a desire for new participation and empathy. Holidays at school are practically realized in the free time of students and combine diversity with recreation, entertainment and the impact on their feelings and behavior. This peculiarity of theirs in terms of education distinguishes them from direct school education and training. Therefore, the school holiday, as an extracurricular form of organization of life in the school environment, is a necessity that emotionally saturates the student's everyday life.

The mass school holiday (such as the holiday in the “Big Day”) has a complex character – it has its own image and at the same time comes closer to life in society. In this way the socialization of the adolescent's personality is facilitated by revealing in a solemn form his attitude to specific social phenomena, events, celebrations or to nature, sports, tourism, etc.

The pedagogical significance of the mass school holiday during the Enlightenment should be presented as follows (thesis):

- contribution of the new Bulgarian education and school for the formation and realization of the Bulgarian national ideal;
- disseminates and imposes the national unifying value – knowledge;
- is aimed at and influences not only the school community but also various and diverse other communities.

One holiday is connected with the school holidays, which unites all other arts – the theater. Ivan Vazov's conception of the educational significance of the theater is expressed mainly in the novel “Under the Yoke”. In ch. The “performance” central theme for the society of Byala Cherkva is the presentation of the drama “Long-suffering Genoveva” – an event that takes place in the building of the boys' school.

K. Sapundzhieva writes that the symbol of theatrical life and work in our country before the Liberation is precisely “Long-suffering Genoveva”. The author points out that this seemingly distant for the Bulgarian soul medieval German legend becomes a phenomenon that emblemizes not only the nascent theatricality but also imposes itself in our cultural and spectacular Revival tradition as a typical and irrevocable

element of theatrical and educational work. From this point of view, Sapundzhieva admits that with “Long-suffering Genoveva” not only the theater in Bulgaria begins but also that it synthesizes our idea of the Revival theatrical model (Sapundzhieva, 2002: 52).

The above explains why the performance in Byala Cherkva is a cultural event that excites the whole society. “Long-suffering Genoveva” is one of those works that unlock the long-standing patriotic aspirations of the Bulgarian and prepare him for concrete analogies with the heroics of historical plays and images. It changes the self-confidence and personal self-actualization of the viewer, as the unfortunate fate of Countess Genoveva provokes his sentiment, expectations, hopes and instills in him a sense of empathy. In the face of the defenseless heroine, subjected to malicious arbitrariness and humiliation, to torment and ordeal, he sees himself, his pain and more generally – the unhappy historical fate of the people. That's why his emotional commitment is so spontaneous and strong. When shedding tears or replicating actors, the audience unconsciously washes away their own pain or rebels against the established order.

In this sense, the aesthetics of the Revival theater is subordinated and woven into the national liberation context, which dominates the cultural and educational ideal. This is the reason why Vazov connects the acting and the spectator's artistic training with the requirements of the epoch and its revolutionary rise and not so much with the formal-aesthetic requirements. Therefore, it is logical, given that the cultural and educational context is aimed primarily at awakening the national consciousness and spirit, the mediocre performance of the actors and the low theatrical culture of the audience to bring a positive charge to the whole plot. Even Kableskov's “rough” intervention is referred to as a personal example, as in this way it is stated that the persons involved in the national liberation movement also take part in the theatrical practice.

The idea is that by becoming a direct participant in the Revival theatrical performance, the spectator unites with the actor and the two sides join together in the common fighting pathos. In this mutual emotional exchange a kind of soul catharsis takes place, in which the spirit is freed from the national sufferings and transfers them to the theatrical images.

However, the viewer's activity is not limited to touching associations with the past and the present, as the script provides the necessary reason for optimistic expectations for the future. After suffering comes the salvation of the heroine. Belocherkovtsi residents experience in the happy ending the premonitions of their own recent deliverance. Proof that the national-patriotic and educational goal of the young generation is to restore freedom and cultivate feelings of love for the other is the revolutionary song, which “ignited and intoxicated the hearts”, “brought all souls together”, “merged the stage with the hall”, “ascended to heaven as a prayer”.

The expression on stage, as a kind of art that not only affects the thoughts, soul and character of the person but also changes human destinies (as a result of this influence), occupies an important place in other Vazov's works – the stories “One Lost Evening”, “War on a plank-bed”, “Rehearsal”, “Memorial notes about K. Velichkov”,

the short stories “Nora” and “Nemili-nedragi”, the novel “The Queen of Kazalar” (theatrical art); told the Solomon Circus (circus art); the short stories "Drama" and “Sweet-spoken guest at the state table”, the novel “New land” (dance art); the short story “Margarita”, the poem “Nocturno by Chopin” (musical performance); told “Panem et circenses!”, the poems ‘Colosseum” and “In front of the Colosseum” (art as a political tool to win public support).

In the poem “My Songs” the idea is expressed that through art the global human communication takes place. In this way, the meaning of art is revealed – to break down boundaries and remove restrictions. The hearing, seeing, sensing artist, who must be recognized by the audience as a teacher and educator of the nation, declares to this same audience that he has found in himself symbolic values of the national character. Thus, through the power of the beauty he created, he transformed and became better. The author's anxiety about the approaching end is outlived by the realization that death has been defeated by art that immortality has been achieved through long and hard work dedicated to the spiritual needs of the people.

The unique and irreplaceable possibilities of art as a special kind of spiritual-practical activity consist in the fact that the artist and the spectator, the reader or the listener not only acquire knowledge about the world but also master the emotional-value attitude to the surrounding reality and to himself. Such a discovery of the humanity of the world by each individual is possible due to the fact that in artistic activity (perception, creation, interpretation of art) the whole richness of the socio-historically developed culture is assimilated, experiencing and suffering the universal human experience of knowledge. the truth, the good and the beautiful. In this way, the artist and the reader become part of universal human values and art develops man's universal ability to creatively transform the world into any kind of activity.

### **5. Religion and (self) education**

According to religion, the highest moral values, principles and requirements are not temporary but absolute. God is not only the source of morality but also the legislator in the field of morality and the last judge of the morality of men. The interpreter of God's will is his only-begotten son Jesus Christ, who is a supreme moral example for Christians. He was sent to earth to set a personal example of how to live according to the truth; to protect the poor; to help the hard-working; to treat the sick; to judge greed, hypocrisy, cruelty, lies, envy, betrayal; to reveal the best means of understanding between people – love; and finally to accept the self-sacrifice by which to atone for their sins and thus save them from certain doom.

Therefore, in the Christian religion, sacrificing oneself for the happiness of others is the highest virtue. This is the divine beginning, the meaning of the universe and the destiny of man in the chaos of hopes for a better future. Unfortunately, Ivan Vazov did not find it among his contemporaries and achieved the pain of doom, as there were no great personalities who could preserve and develop both Civilization and the fragile human individuality.

And since the real societies and the ways of life in them, with their colossal shortcomings and vices, force human thinking to seek, long for and believe in other possibilities of human existence, the poet turns to historical examples of greatness and

courage – to refresh the Bulgarian collective memory of the role of the national liberation struggles in the building and spiritual transformation of the nation. He finds the example, the divine beginning in the cycle “Epic of the Forgotten”, which becomes a poetic monument of an entire historical epoch – from the first manifestations of the emerging national (self) consciousness to the epic battle of Shipka. The messages of the great Bulgarian educators and revolutionaries reveal the foundations of the vital philosophy of active and civic responsible behavior in the name of the nation, society, the other person (*the idea of education by example*, by doing good for each individual and for humanity generally).

The short-term goal of writing the collection of poems is to protect souls from sin and evil. The emphasis is on loving and caring for the other as saving virtues for the human soul. Hence the general goal of the “Epic”: through the perception of various phenomena and patterns of behavior to provoke moral needs and to build the appropriate moral properties.

In the poem “Love is necessary” the message is heard that criticism is a necessary and useful judgment for the progress of society but it should not be the guiding principle for people. The idea is, however that social weaknesses and vices should be treated with good, not evil. To achieve this ideal, Ivan Vazov seeks the divine beginning in natural harmony, where man, “digging into himself”, has a real chance to find a god in himself, i.e. the good in yourself. Therefore, in the poems where this motif is set (“Excelsior”, “Forward”, “Suffering Traveler”, “On Black Peak”, “Prayer in the Mountains”), the lyrical hero experiences unimaginable suffering on his way to the top (natural and at the same time divine) but after every difficulty he manages to stand up thanks to his firm/free will and his unwavering faith, which come to the aid of the lubricated matter. That is, the moral self-cultivation of the person must be the meaning and purpose of man's earthly life (because it is the only way to God possible only through the fulfillment of the Savior's mountain sermon).

The idea that the vices of society should be treated with good leads to the teaching of Jesus: "Love your enemies and pray for those who persecute you to be sons of your Father," as well as to Vazov's poem. Pink bush. This idea is manifested in the story “Two Enemies”, the poems “Enemies”, “Woe to the Defeated”, “Bulgarian Kindness”. In the story “The Great Exile”, Patriarch Evtimiy Tarnovski prays to God for the ferocious and disrespectful Ottoman subjects who accompany him on his way to exile in the Bachkovo Monastery. Baba Iliytsa also mentions in her prayers the oppressor and his family. In the end, the elderly woman is rewarded for her faith in the original Christian values (her grandson comes to life). This award suggests only one thing: as protection and assurance of virtue, the Christian religion offers providence, which sooner or later gives people what they deserve - good for good, bad for bad – an idea that is evident in the poems “The Kiss of Judas”, “Voices”, “Invincible” as well as in the poem “Gramada”.

The desire to include adolescents in these and similar Christian values is evident in the poem for young children “Prayer”. It reveals the two most important focuses of the Christian consciousness – personal responsibility to God and care for others. In

addition, the idea of educating mental abilities and maintaining common sense is embedded.

“Prayer” contains the knowledge of Christian ideology and its sublime morality. It is in this connection that the high value of the poem is evident – the valuable thing is that its concept is secular and at the same time the Christian worldview is evident in it. The artistic text expresses the idea of justice, harmony and beauty in earthly life; at the same time, young children, without being forced, are initiated into the mysteries of communion with God.

Prayer emphasizes the importance of education for the child's development. Knowledge makes a person much stronger, more prepared and more capable of life's struggles. The poem also instills in the adolescent a sense of belonging to the family community and the nation. The love for one's own can also be connected with the inherent care of Christians for the native land, which is also evident from the love of the Son of God for places he likes, such as Jericho or Jerusalem, for example.

And since God answers every prayer made to him by men (and family and physical sustenance and knowledge are a gift from Him), it follows that man has borrowed his whole life from God. Which means that he justifies his existence only when he thanks God for what he has already received. That is why we must always thank Him before presenting our request for something new. Because the more we thank Him, the more He gives us – a message bequeathed in the poem “Thank you, God!”. Otherwise, if one begins to take everything for granted – an idea embedded in the poems “Magic Feast” and “We weaved our canvas, kick the cross”, providence will inevitably overtake him and God's wrath will pour out as in the poem “Dream in old church”.

One of Jesus' appeals to people is not to do to others what they do not want to be done to them. In the story “Dark Hero” of all the guards, only Nenko follows this teaching of God and refuses to fulfill the order for physical violence against a civilian. Given that this is a matter of mercy to a person with different (political) beliefs, it is reasonable to point out that Nenko shows several universal values that are particularly important to society: humanism, recognition of good and evil, tolerance, justice and equality.

Humanism reflects the central idea of man as a value. Good and evil are inherent in every person – the personality is neither only good nor only bad but the moral value is in the behavior of the person who in the particular situation acts in such a way that he prefers good to evil. Tolerance means patience. Tolerance requires respect for the beliefs and lifestyles of others, even if they are different from one's own. Justice is directly related to tolerance. It consists in assessing the other person's personality fairly, treating it with respect and not invading the sphere of its freedom, so that its freedom of action to preserve cultural values is not violated. At the heart of justice lies the principle of equality. The main norm of behavior arising from it is the equal treatment of other people, the avoidance of all forms of unjustified favoritism and granting special privileges to any persons or social groups, the refusal to use various forms of discrimination.

If it is accepted that duty is that inner feeling that makes you take care of someone or something, to act to realize your values and honor is the recognition, self-respect that a person shows to himself and can demand it from others, regardless of what social group he belongs to, it should be assumed that Nenko is also the bearer of these moral values.

By the way, Nenko's wife shows the same mercy as him. Realizing what had happened, she encouraged him to quit his job and although she was ill, she told him that God would help her heal and find a job. That is, the idea of God's providence is manifested here as well.

For centuries, our ancestors believed that the home is a sacred place where children learn the necessary knowledge about the world around them and learn the most valuable life lessons. In the family they are not only brought up but also build their character. In this sense, the Introduction of the Mother of God has been accepted by the Church as the Day of the Christian Family, which is celebrated as such only in Bulgaria. Family church attendance on this day symbolizes the entry of three-year-old Mary into the Jerusalem temple, where her parents doom her to serve the Lord and prepare for her great purpose as the Mother of God. Thus, this tradition reminds parents of their spiritual obligations to their children. Because the family is the best school that can give the first knowledge about God and the Christian virtues, on which the Bulgarian family has been based for centuries.

The idea is that both Nenko and Anna possess virtues that the Christian religion defines as the highest value – humanism; charity; tolerance; diligence; patience; a sense of duty, honor and justice; faith in God. When both spouses / parents are bearers of such moral qualities, i.e. are a true Christian family, this will undoubtedly benefit their children as well. Therefore, it is not surprising that these qualities are inherited from their daughter Dela. Despite her fragile age, she is aware of the difficult situation in which the family finds herself and humbly takes care of her mother and home, expecting nothing in return.

In the story “The Star” the three wise men, after a long and hard work on the prophetic books, finally manage to decipher the name of the new conqueror of the earth, who will cover it with “fires”, “ruins”, “crying”, “despair”, “human corpses”, “blood and ruin”. To their surprise, the name of this “cruel” king turned out to be Love! “And the wise men were astonished and their hearts were glad, because all their fears for mankind were vanished”. So they immediately set out for Jerusalem, determined to follow the Star of Bethlehem, which would show them the way to the good king.

In other words, if earthly man does not want crimes, he must carry out the Kingdom of God. It follows that the only chance for humanity to avoid the Last Judgment is to redirect its aspirations from greed and hatred to the ancient values of the Christian religion, first of all love for the other – an idea manifested in the stories “Easter reflection”, “Christmas gift”, “Pilate's daughter”, “Beggar”, the poems “Easter”, “Golgotha”, “Play the night storm”, “Where is God?”, etc.

If Feldfebel Stambolkov is again taken as an example from this starting point, it is possible to conclude: Everyone has moments when his sublime nature manifests

itself. It immediately brings with it strength, joy, purity, peace, love. In these moments a person forgives everyone, realizes himself as a being who loves, sacrifices, helps. Shackles and restrictions fall and freedom comes, with which all boundaries between people collapse. Then an inseparable connection is formed between their souls and they understand what the expression unity of all beings means. It is at this point that one begins to know oneself. Or: *to know yourself means to know the sublime (good) in yourself*. Christian values are considered to be immutable and eternal because they emanate from divine inspiration. Therefore, everything that God has planned for man should be perceived as absolutely good.

### **Chapter three: “Under the yoke” – Vazov's view on Bulgarian education**

#### **1. To the pedagogical factors of development**

The man who sows in the soul of Ivan Vazov the seed of love for culture and art is his mother. Daughter of the Enlightenment, Saba Vazova constantly monitors and studies the vicissitudes of the world, is excited by the great events of the era, seeks in literature answers to her questions about the world, man and nature; she herself wrote poetry and prose, set up a library in Sopot, donated books and funds, played a huge role in the flourishing of Rada's school and helped send poor girls to study outside Sopot.

It should not be forgotten, however that heredity “creates” the foundations but society ensures or hinders the further development of the child, who will experience the impact of a wide range of social factors throughout his life. In this sense, it is possible to assume that while in Ivan Vazov the environment is suitable for the development of his talents, in the novel “Under the Yoke” the idea is manifested that when there is a discrepancy between family values and social messages, although the family is fundamental. factor for the child's development, it can not overcome the overall impact of the environment on the child's personality.

An illustrative example of this assumption is the moment when Chorbadzhi Marko expressed his conviction that his children, brought up in the spirit of patriarchal traditions, had stayed away from the general enthusiasm caused by popular discontent against the Ottoman enslaver. However, after returning home and opening the closet, he finds a real combat arsenal – rifles, pistols, revolvers. This episode is a clear proof of the author's idea that the upbringing that affects the child without the knowledge of parents and teachers is often much more influential than purposeful upbringing.

In fact, “Under the Yoke” begins with the portrait of Chorbadzhi Marko, for whose prototype the author “takes” Mincho Vazov. Bringing to the fore his understanding of how the character of his children should be built, Ivan Vazov emphasizes here the key role of the father in the upbringing of adolescents. The actions of this character once again confirm the assumption that the folk poet was brought up in the spirit of modern times and in some cases even in harmony with the views of the great thinkers of the Enlightenment. The following may be accepted as evidence:

\* Even in such a tense moment as the invasion of the house of I. Kralicha, the hospitable Chorbadzhi Marko does not forget his Christian duty to take care of and pray for the other who needs help.

\* His cult of science, education and enlightenment – Marco's views on the role of the educational factor in individual and social development are the basis of his democratic view that education should not be accessible only to a few but to the whole nation.

\* His faith in God – Mark is a strong believing Christian, so he does his best to inspire in his sons a religious feeling; for him the church is an institution that has a direct bearing on the upbringing and education of children and plays an important role in the moral development and improvement of society.

\* The incident with the key to the coffin with the money and the incident with the wine – Chorbadzhi Marko realizes that good communication between parent and child is the basis of a successful educational process; unlike despotic fathers, who tyrannically impose their will on children and demand unquestioning obedience, for example Bratakov, the guiding principle that Marko follows is love and respect for the child, trust in his strength; he is aware that a direct ban is not the best way to get rid of bad habits; on the contrary, it often leads to internal resistance and response.

\* His fair and humane juvenile justice and his opposition to fear/stress – unfortunately during the period under review all educational institutions (family, church, school) preach and instill fear and death in the child's soul; unlike most parents who rely on educational outcomes out of fear, Chorbadzhi Marko does not present himself as a cruel master but on the contrary – for his heirs he is the most sincere counselor and the fairest judge – neither too strict nor too lenient; and thanks to this tact, the children see in his face a loving parent.

Stress is a state of strong nervous tension caused by negative physical or emotional impact, especially high levels of stress, which can have a negative effect on the physique, emotions and mental concentration. It is in this state that Boycho Ognyanov finds the Byala Cherkva – an atmosphere charged with hidden tension, frightened people, oppressed by the uncertainty of the surrounding reality.

Obviously, this feeling is instilled in the child in the institution that prepares him for his way of life and which over the centuries has played the most important role in the formation of Bulgaria as a nation – the school. In the novel “Under the Yoke” Ivan Vazov gives a serious reason to think about this issue. He places learning on psychological foundations, suggesting that children are more subject to feelings than to reason. The message is that it is extremely important for training to be associated with positive emotions, to bring pleasure and joy.

The need of the students for a calm and predisposing environment became apparent during the public annual exam in the history of the first-graders from the girls' school. Until the arrival of the external examiner Kiriak Stefchov, the exam went smoothly thanks to the humanity of the head teacher Kliment. The fact that the girls' expressions change quickly and only fear can be read on their faces means only one thing: Stefchov does not comply with the “rule” that in perceiving the teacher and forming an attitude towards him in the process of communication has an important role the first impression. The children's reactions then show how the test questions should not be asked: vague, distracted, incomprehensible, dry, cold.



There is no denying that communication between teacher and student is markedly emotional and selective when done spontaneously. But when it is subordinated to the respective educational goals and tasks (as a priori is the case with the exam), the humanization of the teacher-student relationship is one of the main prerequisites for an optimal educational process. Such a democratic style of communication determines the need for high communicative competence of the teacher (examiner) and, accordingly, he has no right to show likes or dislikes and indifference to his students.

It should not be forgotten that children are particularly emotional and tend to idealize the image of their teacher, expecting from him and attributing to him a lot of warmth, love, understanding, kindness and help. Their self-esteem is formed mainly as a consequence of the integration of his assessments. On what he approves and denies in the student's personality, depends his self-esteem (this "rule" applies especially to students of primary school age, in the context of "Rada's excitement"). Therefore, it is necessary for the teacher to be benevolent, to show friendliness and respect to all students, to strive to win each of them for the cause of his own development.

Regarding the exam in the girls' school, none of these requirements is met by K. Stefchov, although his knowledge of the subject cannot be denied (the latter only proves that the good professional training of the teacher in itself is far from enough to be called good). Such a manifestation of rudeness in addressing children usually occurs when the teacher is affected and can not control himself, i.e. in his helplessness he insults the disciples. Unethical treatment usually harms the dignity and grief of the affected child. This injustice on the part of the teacher really insults the student, which in turn would be destructive to their normal relationship. This leads to a lack of trust and mutual understanding. This places a kind of mental barrier between teacher and student and creates a firm psychological impassability for the educational influence. The offended student internally opposes, resists the influence, doubts the good intentions of the teacher, even expects another insult.

In fact, on the one hand, it is natural that the goals of a teacher and a student are in many cases not one-way and in this sense the emergence of such contradictions is inevitable. On the other hand, the more the teacher strives to bring them closer and to engage and empathize with the student in the educational process, the greater the effect of his work. In other words, in their actions, which are important to be timely, the good/tactical teacher/educator always relies on the individual rhythms of the child, his personal experience and motivation, the development of his self.

For example, if we imagine that Stefchov had tried to correct the injustice in the eyes of the students by apologizing to them, for example, his authority before them would not be violated but on the contrary – would be established. However, he not only does not do it but continues to ask questions that do not take into account the age of the girls and their lack of life experience. Given all these circumstances, it is not surprising that the performance of the students is unsatisfactory. This, in turn, can resonate with children's attitudes toward school in general.

## **2. Artistic image of the modern Bulgarian school**

In "Under the Yoke" with the help of artistic means the author tries to clarify to the reader what are the purpose, tasks and organization of the new Bulgarian school.

At the beginning of “Rada's excitement” information is given about the teaching profession: physical appearance (appearance), moral qualities, social origin, pay for teaching. It also becomes clear what the condition of the Bulgarian school is: separate education for boys and girls, the mutual school has grown into a classroom. It is clear what is the organization of the learning process: classroom system, exam at the end of the school year, the role of the teacher, the condition of students, the role of parents, the role of textbooks.

The teacher-student relationship in the organization of the annual exam is affected. The description of Rada's feelings shows a high awareness of the teacher's responsibility in conducting the exam. The strong emotions and worries of the heroine are caused by the teacher's sense of duty, recognition and responsibility to the parents and society. And there is no other way, provided that the work of the teacher is subjected to public inspection and evaluation, i.e. the teaching profession.

It becomes clear what the management and organization of the school and the exam is: classes, a head teacher (woman) who gives a speech to the parent body/public and a head teacher who leads the exam itself. Information is also given about the documentation of the educational process: the curriculum, the implementation of which is a guarantee for moving to a higher grade, serves as a syllabus on which the exam is conducted.

From the children's answers it is clear that the goals and tasks of the school are tied to the means and methods in the struggle of the Bulgarian people for national liberation. In this sense, it is no coincidence that the exam is exactly history. The topic of the past is naturally connected with the expectations for the future – the knowledge of the historical past of the Bulgarian people is perceived as a basis for building a national consciousness and for starting the liberation movement. And the idea of this is everywhere, even in children's minds. So the school, this mini-space, has become a symbol of the whole nation, which is waking up, growing up and claiming to become again a politically organized community with internal and external sovereignty (independent state).

According to the above reflections, the following conclusions can be drawn in a synthesized way regarding the education in the Bulgarian school in the 19th century:

- the aim of education is a prepared for life thinking and socially engaged person, ready to be actively involved in the general rhythm of the national revolution - therefore it is necessary to be practical, high quality, at the European level and verification and evaluation are a guarantee for meeting the requirements;

- the Ottoman government does not participate in the management and administration of Bulgarian schools – in this sense there is a need for a proven common criterion for assessing the knowledge of students throughout the country, prepared on the basis of uniform state requirements;

- it follows from the above that each Bulgarian school independently organizes, plans, conducts and controls the learning process and the work of teachers;

- for students of special importance are several more important characteristics in the teacher's personality that mediate pedagogical communication: appearance, moral aspects of his attitude towards them, predominant mood, voice, smile, look, facial

expressions, gestures, movements, intellectual level. and way of teaching, peculiarities of character, emotional reactions, etc.

- at the end of the school year there is an exam (with an external examiner), on which depends not only the fate of the student but also of the teacher.

The main role in the process of organizing, supporting, managing the schools and in general the educational work in general during this period have the school boards, which are the top in the development of the institutions and the civic consciousness of the Bulgarians from this period. They are broadcast by the municipality and are its bodies but at the same time they are independent units, as they are elected by the population and are governed by their own regulations. Together with the teachers' councils, the school boards are the only fully autonomous bodies of self-government of the people (the municipalities are still subordinated to the central government and are obliged to implement its policy).

Members of these boards are usually elected for a one-year term and have various names: epitrops, overseers, trustees, etc. These are the most educated, active and conscientious citizens who enjoy public trust, their work is honorable and do not receive remuneration. All the care for the educational work in the settlement is transferred to them: finding funds for the material support of the schools and for the payment of the teachers; daily supervising the work of teachers and requesting a report from them at the end of each school year, term or month; holding regular meetings attended by teachers; keeping strict records of the funds and reporting at the end of their term to the municipality. Although he was not educated, Chorbadzhi Marko could be considered a generalized image of the school trustees, who “enjoyed general respect and trust. In this humble public office, Marco spared neither labor nor time but fled from all others, often conjured up of power and benefit” (chapter “Guest”). From the quoted quote it is clear why this character is chosen as a school trustee every year.

This confirms the presumption that parents of children from the respective school are also members of the school boards – it could not be otherwise, given that the idea of spiritual and political freedom necessitates the teacher to be “right one” and the parents “left hand” of the school, which has the task to prepare not only educated people but also socially engaged individuals.

All this means that recognizing Bulgarian education as a bridge to the progress of personal growth and state greatness, parents and society are aware of both the huge role of the school and their responsibility in this process. This successful partnership through the school boards makes it possible to establish a large number of schools that have a strategic impact on the further development of the country. It is no coincidence that even before the Union there were over 2200 schools in our country, which with the then population (less than 3 million people) is a very impressive figure.

The huge number of external visitors to the exam in the girls' school is a sign of their commitment to the educational process. And when they are engaged, they convey to the children the important message that school is something valuable and makes sense. Parents have the right to know what and how their children learn and with what amount of knowledge, skills and competencies for lifestyle they leave the school institution. However, this right is also associated with certain responsibilities.

When a student fails/fails the exam, the parent is there, experiencing everything, getting excited with the child. “Raina, radiant and victorious, clung to her mother. She hugged her, hugged her to her chest and showered her with insane kisses and tears (chapter “Rada's excitement”). Finally, he shares his responsibility with that of the teacher. “Mothers whose daughters had not yet been called were looking ahead in bewilderment and fear. Each trembled for fear of hearing her child's name (chapter “Rada's excitement”). In this sense, the manifestations of parental interest, positive attitude and empathy for the learning process and school activities, for the school successes/failures of children affect in a positive aspect of their achievements.

In this case, the cooperation is expressed in the desire of parents and teachers to work together to achieve common goals. In school and family, people are built as individuals from an early age, at a time that is most conducive to individual development. The interaction between these two institutions gives them the opportunity to complement their strengths and neutralize their weaknesses. The point is to create such an environment that is most favorable for stimulating and directing individual and social development; an environment that is normal for a joyful, happy and enriching life for parents, parents and teachers.

The close relationship between the school and the parents allows mutual information and acquaintance between the two parties. Through teachers and other representatives, the school informs parents about itself (structure, mission, goals, rules, organization, learning content, teaching aids, etc.); for the development of the students and for the problems in it; for upcoming tasks; for expected assistance from the parents, etc. For their part, parents inform teachers and the school as an institution about their expectations of them: approaches to their children; the results they want to achieve; understanding and support from educators; features of the children and their upbringing in the family (interests and inclinations, skills and weaknesses, character traits and problems that they encounter or that the parents suspect).

It is important to point out that the presence of so many “bystanders” at the school exam, including school trustees and external examiners, i.e. individuals with authority, means that the public is also aware of its place in the cooperation between the school and the family institution. In this context: The school-family interaction is also reflected at the level of society, i.e. a specific social community, before which the two institutions legitimize their activity by giving publicity to the results obtained from the educational process.

One of the aspects of this function is to draw public attention to the educational and training problems of adolescents (in the family, at school, in the specific social environment), including in connection with overcoming their deviant manifestations. Thus, in addition to the results of the educational process, the pedagogical culture in the specific social environment and community will increase.

Another aspect of the function is the socialization of adolescents, their integration into the environment and their individual recognition by the same as individuals and individuals. Through the public recognition of the family-school interaction, adolescents realize from another angle both the importance of education and the role of the school institution and the importance that is given to them in society and

directly affects them. Therefore, at the end of the exam, all students in the class are eager to come forward, to declare their identity and to raise their social status.

In order to “illustrate” Ivan Vazov’s ideas about the image of a good teacher, B. Ognyanov came on stage at the most critical moment of the school exam. He asks the children tested by K. Stefchov the same questions but since the tone (calm) and the attitude (positive) are already different from those of Stefchov, now the girls answer all the questions correctly.

Ognyanov shows that an important factor for achieving good results during the test are not so much the questions themselves but rather the way they are presented – they must be short, clear, accurate, consistent with the age characteristics of students. Reminding questions should also be asked if necessary.

One of the main functions of the student’s role is for the individual to assimilate the relationship with the environment in order to build the self. The status of the student in the class is important here. Modern pedagogical theory and practice prove that students with high status differ significantly in activity, behavior, communication, emotional state from students with low status, which automatically affects the further formation of their personality. In this sense, it is reasonable to point out that B. Ognyanov performs a very important pedagogical task – by all possible means to help raise/restore the “damaged” image of students tested by K. Stefchov.

By opposing the two images, the need for a positively oriented education has been updated and the achievement of this goal is mainly linked to the requirements for the teacher’s personality and his attitude towards the student: he must be smiling, tactful, foresighted, noble, friendly, honest, well-meaning, determined, fair, to maintain the good mood in children, to create conditions for the best expression of all, to arouse in children interest in learning and love of knowledge. This professionalism is a necessary prerequisite for successful communication between teacher and student (as well as between the students themselves).

Communication between the teacher and the student is a necessary condition for the implementation of fruitful interaction and cooperation between these two subjects of the educational process. Only the active participation of both parties, the positive emotional contacts in which the student feels the object of attention, would create an atmosphere in which he will not be hardened by anxiety or fear but will consciously master the knowledge, values and norms of behavior. Conversely, the absence of emotional harmony, the expectation of negative assessments, the cool indifferent attitude of the teacher suppresses the student’s activity and desire for positive actions and manifestations. In the case of K. Stefchov, the participation of the children is practically non-existent, because the coldness of the examiner deprives the pedagogical atmosphere of vitality, of a basis for any pedagogical interactions. He shows marked selectivity and subjectivity in his contacts with them. It does not take into account their individual features and the specifics of the specific situation but is guided by their subjective expectations and requirements. It maintains a considerable distance from the girls and undermines their dignity. And this is what gives rise to this arrogant approach – a pedagogical climate filled with negative emotions, where children are frozen by anxiety and fear.

Apart from the emergence, formation, development and affirmation of significant cognitive interests, communication is especially important in the process of social affirmation of the student's personality. Such a need appears in a person very early, so everyone strives to express their individuality, to occupy a certain place in the community, to be recognized as a person by other participants in communication. B. Ognyanov overcomes the dogmatism, the pattern, the formalism, the imperative-directive leadership, which are observed in the case of K. Stefchov. Thus, he manages to create favorable conditions for the full performance of all students. It takes into account their individual characteristics and the specifics of the specific situation. Applies adequate means and ways to create an atmosphere of tolerance, benevolence and partnership, which creates a desire in each child for empathy in the educational process and activity in the search for the right path to self-affirmation. Ognyanov proceeds from the idea of man as a gift of nature, a basic value of society, faith in the capabilities of every child, protection of dignity and fundamental rights, respect for his personality, ensuring pedagogical comfort and psychological health. In this line of thought it cannot but be pointed out that *the actions of the examiner* fully (or at least to a very high degree) *correspond to the modern principles of heterogeneity and of humanity and tolerance in the educational process*. And it is characteristic of them that they provide conditions for self-development, self-improvement and self-education of each student.

Ultimately, the examiner's approach inspires in children confidence in his personality and joy in communicating with him. Therefore, it is not surprising that Radina's students increase their self-confidence and logically at some point everyone wants to be tested, to declare themselves and to rise in the eyes of those present. That is, communication has a strong influence on the volitional development of the student. It depends on the specific situations of communication whether he will manifest himself as organized, decisive, courageous, persistent and purposeful, or with the opposite negative qualities. And this is again related to the teacher's personality – the more broadly “tailored” he is, the richer his spirituality, the greater the degree of his nobility and generosity, the more fruitful, effective and desirable his activity.

It can be summarized that the way of communication between teacher and student depends on how much a favorable atmosphere will be created in the classroom, imbued with humanism, mutual understanding and trust, ethics, respect for the individual, mutual affection and willingness to help each other. These moral aspects would make the strongest impression on the children, as they meet their needs and expectations for the manifestation of warmth and kindness on the part of the teacher. Only in such a democratic environment will children's mental talents be brought into harmony and motivated to learn. They will feel safe, secure and ready to deal successfully with problems and situations. In this sense, the methods of stimulation and encouragement have an extremely important role in the formation of positive educational relationships between teachers and students, to increase the effectiveness of the educational process. This is because all children feel the need to be praised, to receive recognition for individual success. An example is the episode with the student Raina – thanks to the positive atmosphere created by Ognyanov, she

is not frustrated by her initial failure and manages to cope after the reminder question from the teacher.

The incentives express the public assessment of the positive performances of the students, cause them moral satisfaction. In this way they strengthen the student's faith in his own strength, reveal the good in him, become a powerful stimulus for showing perseverance and perseverance, for affirming the achieved successes. The examiner loves children (and confirms the “axiom” that love begets love), so he is able to look through Raina's eyes, trust her, respect her dignity and suggest that he is benevolent. This shortening of the distance unleashes emotions and ultimately brings joy and satisfaction to all. The conclusion is that in his activity the pedagogue should rely on the good features of the child, who with this approach will find it much easier to believe in his abilities.

### **3. Education in the national revolution**

The embodiment of the mature idea of organized rebellion, the charismatic personality of the teacher (mentor) B. Ognyanov enters the material world of Byala Cherkva from a higher world – the world of ideas to test society (after checking himself in Diyarbakir, i.e. “he has discovered his fateful social purpose”) and to elevate him to the historical movement of the epoch. The main goal is for the Bulgarian to mature psychologically for the revolutionary struggle, to overcome the centuries-old psyche of a humble taxpayer and to become a citizen, ready to go out and earn his freedom even at the cost of self-sacrifice.

Taking into account the transformation of a number of characters in the novel and ultimately the “drunkenness of a nation”, it becomes clear that the popular teacher succeeds in fulfilling his mission – finally the peaceful patriarchal man begins to feel the spirit of the new time violate the established order and make a revolution (*the personality of the individual is built*).

When the Bulgarian people began to organize a general revolt against the Ottoman enslaver, the woman's urgent need for education suddenly became apparent. In “Under the Yoke” it becomes clear that the Bulgarian has already matured and realized this need. For several years in a row, the exam in the girls' school of Byala Cherkva is a holiday for everyone – students, teachers, parents, chorbadzies, priests, ordinary citizens.

According to the connection between the tasks of the school and the struggle for national liberation, the Bulgarian girl/woman was taken out of the home, educated and acquired the right to her own choice (which allowed her to join the educators and revolutionaries). This is most clearly conveyed through the image of teacher Rada. At a time when women's access to education is limited due to clear gender inequalities, Rada has won the right to study and then to educate girls herself. Moreover, she loves them, gets excited with them, suffers when they fail, rejoices and is proud when they succeed, i.e. rejects despotism and strict supervision in the teacher-student relationship.

In “Under the Yoke” Ivan Vazov reveals the importance of education in the national liberation movement through the image of Ivan Borimechkata. Of course, Vazov cannot write about the April Uprising without drawing the broad peasantry –

one of his main driving forces and Borimechkata embodies her generalized features – hardworking, compassionate, with a sense of humor, always ready to sacrifice for the other (he saves Rada from the flames of the burning Klisura). However, wearing the cherry ball of Bai Marco, this good-natured giant is limited in his knowledge. In the context of the failure of the April Uprising, here follows the rhetorical question: Is it possible for the uneducated population to make a revolution?

On the other hand, Borimechka is constantly striving to learn, to improve. He managed to cross the Romanian border, continue the struggle and resurrect the nation and the state. The idea of Bulgaria will materialize in the New Land, which will be free and will seek its new spiritual goals, its new path of development, its new people. That is why his image is present in “New Land” – developed and enriched. Although portrayed in a slightly favorable light (his transformation is symptomatic of the era), he was educated, writes in a newspaper, took part in the Liberation War, was present in the government, adopted the Constitution, carried out the Union.

### III. CONCLUSION

According to the scientific intentions declared in this study and the results obtained from it, it is permissible to assume that **the thesis** about the importance of the personality and creative work of Ivan Vazov and for Bulgarian pedagogy **is protected**. The following assumptions were confirmed:

1. Ivan Vazov understands that the prosperity and integration of Bulgarian society into the modern world requires mass dissemination not only of writing and literature but also of science and education. Therefore, everything he creates in his writing activity is subordinated to this mission, the ultimate goal of which is an educated and spiritually elevated society, capable of determining its own future and being part of a larger community.

2. In the Vase texts the tendencies of the epoch, the depiction of the Bulgarian national character, the re-creation of the national ups and downs are clearly felt. The Christian virtues of the Bulgarian man and woman from the pre-liberation era are praised, the rural way of life, the working people and the true national leaders are aesthetically idealized. Against this background, the idea of malicious acts was manifested, because the new order created after the Liberation is an uncertainty, uncertainty, an unnatural chaos, arranged according to the needs of individuals (groups), whose sole purpose is to meet not common needs but their own (which is nothing but disrespect for the rights of the people). Therefore, contempt for murder, child murder, betrayal, cruelty, hatred, lies, envy, selfishness, hypocrisy, slander, drunkenness, patriotic songs, state terror and police arbitrariness, corruption in political life and in the press, ignorance, irresponsibility are suggested. the apathy of society.

3. From the lines of Vazov's works the idea is perceived that evil should be treated with good – by getting to know yourself and the surrounding reality, you strive to immerse yourself, to develop your abilities, to harden your will through self-training, i.e. you turn everything, including yourself, into an object of knowledge (*the modern principle of developing skills and the need to work independently*). Since then the spirit rises above the psyche, where this motive is embedded, the idea that the



sufferer is always closer to God is evident. In fact, it is “encoded” in all Vazov's work and sounds especially relevant in modern conditions of contradictions in all spheres of public life, when the problem of self-education increasingly find a place in pedagogical research, in school documentation, in the goals of educational systems; when it becomes necessary for each individual to find ways to actively participate in social activities, to solve problems, to survive in the complex situations in which he finds himself and thus gradually prosper (it is possible to look for the symbolism in the personality of Vazov himself, who a hundred years ago, just after the disastrous end of the First World War for the whole nation, he overcame the severe pandemic disease with which he became infected, thanks to extremely high self-discipline). In this sense, it is especially important for the person/child to learn the ability to work on themselves permanently.

4. In the work of Ivan Vazov are preserved the educational ideals of the national revolution, already socially meaningful of the opportunities for personal growth of the Bulgarians and oriented to the needs of industrialization. This is evidenced by the author's attitude to the ignorance of the population and his understanding of the fateful role of the school in the process of differentiation of Bulgaria as a nation and his understanding that national revolutionaries should be good (people's) mentors.

5. In Vazov's works the idea of the influence of fear / stress on the development of the child/person is expressed. It has a number of adverse effects. Naturally, the idea of philanthropy, i.e. education of love for the other, becomes one of the most recognizable in all Vazov's work.

6. In the texts of Ivan Vazov the motive is set that even in primary school age children actively strive to satisfy not only their cognitive needs but also the need for new impressions and perceptions, love and support, interaction and cooperation. In this sense, the idea is expressed that knowledge of pedagogical theory is not enough for the success of the teacher in teaching. The peculiarities of teaching deny the possibility of its full theoretical conditionality, because teaching is refracted through the personal characteristics and abilities of pedagogical theory, which will never be able to cover the diversity in the specificity of the teaching act. It is a synthesis of explicable and inexplicable dependencies, the success of which depends on the talent of the teacher. This means that he is also required to: always find the right approach to solving pedagogical tasks; to behave benevolently and tolerantly; to understand the condition of each individual student, his motives and interests, to quickly discover and apply the most effective way to positively influence his consciousness, feelings and will, his culture of behavior, without violating his personal dignity.

7. In the context of the above messages, the idea is derived that both in each activity and in the teacher's results are strongly dependent on the degree and form in which the teacher has mastered and applied love. The positive orientation of the teacher-student relationship has a stimulating effect on the cognitive needs and interests of students, creates positive intellectual and emotional states of desire to participate in the educational process, satisfaction and joy of the interactions at school. Conversely, the use of threats, insinuations and other similar forms of communication cause frustration, which can ultimately lead to a negative attitude towards the school

as a whole. The same applies to the moral value system - if the teacher is kind, the probability that he will pass on his kindness to students is high and vice versa. All this presupposes constant work of the pedagogue on himself, inner motivation for transforming negative states, events, behaviors from everyday life into positive ones, for correcting one's own shortcomings and mistakes, for overcoming constantly arising contradictions.

8. The work of Ivan Vazov is based on the motive that art, as a complex of means of expression, carriers of artistic imagery, is used in the educational process primarily in the direction of the emotional sphere of the individual, to provoke feelings and experiences. And in this way the connection between the beautiful and the moral, the aesthetic and the moral ideal is revealed.

9. Ivan Vazov connects the devastation of the Bulgarian nature with the ignorance of the population and the greed of those in power. This is how the problem of politicians' dangerous disregard for natural resources stands as a factor directly influencing the climate – a worrying trend, which to some extent is also caused by incompetence. That is why the national poet emphasizes education as a means to achieve the right attitude towards nature. In this way, it raises the question of whether teaching is not a constant care for others ...!?

10. Ivan Vazov's texts contain educational ideas, related characteristics of which can be rediscovered in the modern understanding of education – humanistic approach to man / child, clarity, art, emotionality, work and physical activity in education, close connection between theory and practice, educational education, formation and development of critical thinking in adolescents, the important role of parents and society in general in the overall educational process.

11. In the life of Ivan Vazov there is an obvious correspondence between words and deeds. From the ranks of his works he connects the educational and upbringing tasks of the school with the goals and means of the national liberation struggles and as a teacher he applies this concept in his practical activity. He constantly demands from his compatriots to get to know himself and the surrounding reality and he himself gets to know and educate himself all his life. He preaches honesty, mercy, empathy, love for man, homeland, his nature, his language and in terms of these virtues the examples in his life are not one or two (*education by example is a key thesis in European reform pedagogy, whose values today are we try to cultivate in the Bulgarian school as well – another topical idea in Vazov's work*).

#### **IV. BACKGROUND ON THE MAIN CONTRIBUTIONS OF THE DISSERTATION WORK ACCORDING TO THE AUTHOR**

1. Ivan Vazov's views on upbringing, training and education, which are reflected in his works of art, have been developed in a pedagogical system.

2. Pedagogical accents on Ivan Vazov's conceptions of Bulgarian folk psychology, the development of the Bulgarian and the process of the Bulgarian revolution have been updated in the most read and translated book in our country – the novel “Under the Yoke”.

3. It has been established that the main ideas of Ivan Vazov about upbringing, training and education, manifested in his texts, are intertwined in a peculiar way not

only with some classical principles of pedagogy but also with important starting points of modern pedagogical theory, meaning it is possible to put them into practice and successfully fit into the overall process of education for democracy.

## **V. AUTHOR'S PUBLICATIONS ON THE TOPIC OF THE DISSERTATION**

1. Vergilov, V. (2017). Self-knowledge in the poetry of Ivan Vazov. – Pedagogy, book. 8, pp. 1044-1060.

2. Vergilov (2015). The spirit of Sopot and the young Vazov. – Yearbook of the Faculty of Pedagogy at SWU “Neofit Rilski”. Pedagogical science – theory and practice. Blagoevgrad: Univ. ed. “Neofit Rilski”, vol. 3, pp. 210-222.

3. Vergilov, V. (2012). Ivan Vazov (1850 – 1921). – History of pedagogy. Guide to self-control, panel 40, p. 68. Co-authored with Kolev, J. & Filipova, N. Blagoevgrad: Univ. ed. “Neofit Rilski”.

4. Vergilov, V. (2011). European Culture in the Bulgarian Reader (1884). – Coll. The doctoral student's modern view of science. Blagoevgrad: Univ. ed. “Neofit Rilski”, pp. 70-75.

5. Vergilov, V. (2011). Ivan Vazov – educator and national educator. – Coll. Innovative practices in education. Blagoevgrad: Univ. ed. “Neofit Rilski”, pp. 403-408.