

S U M M A R Y

of Nikolay Papuchiev's researches, deposited for participation in the competition for obtaining the scientific position Professor

The Museum – possible and impossible . The Challenges of Mass Culture, the Market Strategies, and the Nostalgia of the Past. Sofia: Queen Mab. 2019, ISBN 978-954-533-176-3, 315 pgs.

The 1st chapter of this research is dedicated to the outlining in the broadest sense the characteristics of today's mass culture. Its main focal point are several museums and museum exhibits, serving as specific centers for different cultural tendencies. The in-depth study of these specific objects is examining the role they play in generating symbolic messages in the public space. The study also reveals the mechanisms through which they turn into centers of certain cultural themes. Thus the museums, as spaces that offer physical visualization of disciplinarian knowledge start to function in the context of the mass culture with its consumerism of goods and services.

What provoked our interest, (and what is also one of the contributing parts in this research) was the striking phenomenon of the rapidly growing (according to the statistics) tourist influx towards certain museum exhibits.

The method employed here makes possible to critically distance ourselves from the hidden ideologies used by some historicized "grand" narratives (typical for the majority of museums) as well as from the commercial strategies masquerading as revivals of the past – a task quite utopian and yet with the potential to capitalize on and reach rapid liquidity through operating in the spheres of the collective identities.

An important part of the research is the focus on the ways the museum exhibits turn into material and visual places where the narratives built accordingly to the modern understanding, communicate actively with the ideologies and aims of the today's commercially oriented culture. Film productions, literary and theatrical works are leaving the realms of the *elite* culture and the critical reflection which once determined their purpose and become part of a constantly multiplying reading.

A subject of analysis are museums such as the one of Juliet in Verona, of the Brothers Grimm in Kassel, of Skansen in Stockholm, Etara in Gabrovo and of Grandma Iliitza in Chelopek. The big national ideologies are met with literary fiction in order to find the mechanisms through which, in a symbolic sense, the notions in the collective memory are built.

The second chapter of the research is dedicated to the unbuilt museums of the recent past. It is based on the analysis of several private collections, representing the initial stage of museification of the socialist time. The study of them reveals the problem questions the collective memory with its identification constructs, generated in our modern culture.

A key element in this part of the study is the conceptualization of the forgetting and the nostalgia in today's society with its ways of remembering the past. Through these 2 notions we are outlining and seeking the inner dynamics of certain themes passing in between the personal memories, the individual biographies, and the attempt to include them in the grander stories of the collective memory.

In addition, the biographies are often presented as corrections of the forming historic knowledge and even though they rarely can become its element, they often remain definitive for certain bigger or smaller groups of people.

Among the important contributions of this work are the observations on the market which also responds to these social and cultural tendencies by manufacturing products and goods that evoke cozy memories and pleasant experiences. The private collectors are noticing significant orientation and movement towards the market of antiques. The nostalgia starts to stimulate the

economy and trade of items from the past, finding their place in TV productions, in reality formats and in private and public interiors.

Festivals. Networks. Identities. The Masquerade Games in Pernik and Their Regional Effects. Sofia University "St Kliment Ohridski", 2021, ISBN 978-954-07-5134-41, 240 pgs.

The main focal points in the 1st chapter of the book are the creation of the masquerade games festival in Pernik, the expansion of its programs, the merging of the authentic folklore with the amateur artisanship, the role of the experts and the different ideological influences. They are an archival historic as well as theoretic attempt to find the beginnings of the big revival of the regional "Surva" with its influences in the Pernik County which also takes part in the explanation for some of the processes today.

The analysis is based on a large archival material, a photo and video presentation and interviews with participants and audience members. Through its historic research of the roots and the ideological motivations for the games' creation the work corresponds with the contemporary studies on the socialist time.

Among the key contributions in the later parts of the book is the implementation of the stakeholders' theory in the observing of the Pernik festival as a social phenomenon. The work enables us to analyze the politics in national cultural field as a sum total of different interests and thus to analyze its fragmented nature today. The stakeholders' theory enables us analyze the festival's participation not only as part of our heritage, but also as an element of the social relations today, where the cultural heritage is only a bet in the games. Thus the "cultural heritage" "bequeathed to us by our ancestors" and the one "we've been called to preserve" in reality is viewed only as one of the bets, like the symbolic funding for the players in the field of cultural politics.

Contributing to the work are the observations on the participants' efforts to deconstruct the consensual knowledge of the tradition, even in the cases when they insist that they are keeping the authenticity of the tradition with its inherent game rules, costumes and the masks as universal symbols.

The field work showed that there is a careful handling of the actual social horizon in its relationship to a sphere filled with conflicts and compromises. We are witnessing the emergence of a very real and "alive" field, where the participants refuse to accept the passive role of stage performers. On the contrary, they actively and deliberately build strategies and have clear goals to achieve in the real or simulated conflicts with the local authorities or the festival organizers and jury experts. Thus, they do not simply follow the tradition, but even when insisting on respecting its essence, they constantly deconstruct it and rebuild it anew, depending on what they want to achieve. We are seeing a dynamic reconfiguration process of symbolic entities, which is a key element in the book.

The field studies in the different villages of the Pernik region show that the "Surva" is a platform for symbolic conflicts. Every one of the stories has a plot containing the rivalry between the different villages, represented by the "Surva" groups, disputes with ethnographic experts about what is authentic and to what extent the innovations have the right to exist, who owns the primary initiative and place in the organization of the Pernik festival dating from 1966. These conflicts are viewed as structural markers of the field which is part of the games' holding and is important not only to the locals), but also to the county authorities, and, on a larger scale - as an element of the cultural calendar of the nation.

Object of this research are the different interpretations of the tradition in the different historic periods, in the light of which we are discussing the ratings, other festivals here and abroad, the importance of the groups representing the villages and the whole region.

Additional contributions to the work are the observations and the conclusions shedding light on the celebration and the practices of cultural management. They are seen particularly clear in the regional frame study of the cultural context and its

elements. The regional festivals (organized today by different counties on an increasingly mass scale) are a complex result from the efforts of numerous "Surva" groups of different country regions as well as from the deliberate efforts of county specialists, trained in the sphere of cultural management.

Changing the Names as a Movie Subject in the Time of Transition

In the focus of the present study are two movies. The first one – „Gori, gori, ogunche“ (Burn, Burn Fire) (1994), scenario – Malina Tomova, director – Romyana Petkova, is a metaphor of the initiated by the Communist government process of the violent change of Turks or Arabian names of Bulgarian Muslims, realized in 60-ties and 70-ies of 20th century. The second movie – „Radiogramofon“ (Radiogram) (2017) – scenario and director Ruzie Hasanova – is a more concrete narrative about a particular family story, which happened in the beginning of 70-ies. Analyzed in a confrontative aspect both movies show different social and cultural aspects of the so-called Time of transition and the time after it. This approach helps to understand the main topics of changing Bulgarian society – the collective images, the attitudes towards history, the problems of group identities in new social, political, economic and historical period.

Surva Festival in the Town of Pernik and the Features of Cultural Heritage Protection Policies in the People's Republic of Bulgaria.

The article presents the results from the study of one of the most famous festivals of masquerade games in Bulgaria – the International festival of masquerade games – Surva – Pernik. The first edition of the festival was in 1966 and since then (until today), there have been many changes in its organization, conceptions and periodization over the years. The focus of the present article is put on the policies

of the ruling communist party of preserving cultural heritage in the People's Republic of Bulgaria in the period between 1945 and 1989. „People's culture and the heritage of oppressed people“ was among the main ideological formulas in the official documents, which focussed the party members officials' efforts in the sphere of culture. Under this ideological phrase there have been implanted a lot of changes in the traditional way of life in the country, which reflected over the cultural customs and rituals. The questions of traditions, heritage, and the old and new forms of inherited rituals are analysed in the light of the new ideology enforced in the social life after 1944. The documents from different administrative centres – both government's offices, party's committee and municipality's bureaus – are studied in order the hidden sides of the decisions, concerning cultural policy in the country, to be shown in their complexity.

Count Dracula and the Artistic Pictures of Evil: Imagologies, Ideologies, Tourism

The article is focused on the role and the power of the horror and terror literature and movies to create very popular images, which become important factors in the developing of contemporary tourism. These supernatural creatures have turned into objects of cult for big fan-groups all over the world. The fans share common interests reflecting – along with the rest – the longing to see the special places that inspired authors and moviemakers. In this way, Bram Stoker's novel Dracula, used as a basis for many literature and movie interpretations during 20th and the first two decades of the 21st century, has become an influential generator of images for mass consumption. The bloodthirsty Count gathers strength in people's imaginations during the years and changes the historical medieval fortress – Bran Castle – into a very popular museum, visited by different people striving to see his scary home.