

## SUMMARIES

**of Senior Asst. Prof. Dr. Nadezhda Stotanova's publications**

**presented for participation in the competition for the academic position of associate professor in professional field 2.1. Philology (Bulgarian literature - Bulgarian literature from the First World War till nowadays. Children's and young adult literature, announced in State Gazette, issue 24, March 17, 2023.**

There are 16 publications (1 monograph<sup>1</sup>, 3 studies and 12 articles) submitted for the competition. Of these, 3 articles have been published in scholar journals, referenced and indexed in world-renowned scientific databases; 7 publications (1 study and 6 articles) are in the discipline "Children's and young adult literature".

The publications are divided into four thematic groups:

I. Fashion and modernity in Bulgarian literature of the 1920s and 1930s

II. Beyond the canon. Bulgarian literature readings

III. Modern everyday life. Literary interpretations

IV. Literature and technology

**I. Fashion and modernity in Bulgarian literature of the 1920s and 1930s**

**01. Стоянова, Надежда. Украси и гримаси. Мода и модерност в българската литература от 20-те и 30-те години на XX век. София: Парадигма, 2022, ISBN 978-954-326-480-3. 378 с. Рецензирано.**

Stoyanova, Nadezhda. Adornments and Grimaces. Fashion and Modernity in Bulgarian literature of the 1920s and 1930s.

---

<sup>1</sup> A second monograph published on the basis of a dissertation work is also included in the list of minimum national requirements.

From the perspective of Bulgarian culture of the 1920s and 1930s, fashion constituted a problem with a high interpretive potential. It was not merely an evaluation of the ephemeral or the new, but mainly presented the perception of the human as heroic (see Baudelaire) in its ecstatic-traumatic and pleasurable-neurotic strive for the future despite the understanding of one's own death. In the post-war years of radical collapse of humanistic ideas and painful questioning of the Self, fashion came to serve as an opportunity to reconstruct and improve oneself, an opportunity for the Self to be more than it had been. A number of Bulgarian authors from the interwar years did not construe fashion only with reference to its objectification; it was not seen in the fashionable item itself. For these writers, fashion was most of all in the very anticipation of the pleasure of being fashionable, of being ahead of one's time, ahead of others, ahead of life and death. Therefore, this monograph does not focus on the history of clothing in literature or on the anthropology or semiotics of fashionable clothing (often perceived as a metonymic image of fashion itself), but rather on the possibility of seeing various fashion images and gestures as a manifestation of modern Self-consciousness. At the same time, the study deals with (thinking critically about) the failure of these images and gestures to gain a different self-image – they often turn into an elementary, non-reflexive manifestation of imitative impulses that stereotype the subject and their worldview. Insofar as fashion is often seen in its difficult and ambiguous correlation to the modern in cultural history, it can be said that in Bulgarian literature and culture of the 1920s and 1930s fashion was not conceived as an equivalent to the modern, but instead the *modern is conceived as a horizon for the fashionable person*.

The book is divided into two parts. The first one emphasizes the cultural-historical parameters according to which fashion is often studied and the elite and popular attempts at critical reflection on the phenomenon.

The first chapter is called “*Baudelaire's Costume*” of *Bulgarian Interwar Literature* offers an outline of the more elaborate understanding of the ephemeral in Bulgarian culture of the 1920s and 1930s. This chapter presents cultural-historical perspectives and conceptual basis for the analysis by studying the relationship between fashion and modernity through issues such as time, revolution, city and modern subjectivity and the research work of Georg Simmel, Walter Benjamin, Fernand Braudel, Roland Barthes, Gilles Lipovetsky and others. The second part of the

chapter focuses on the interest of Bulgarian intellectuals of the interwar years in the phenomenon of fashion and on their various attempts to explain, validate or deny it.

In the second chapter popular culture is discussed. The object are *fashion magazines of the interwar years* and the desire of their editors and authors not only to describe fashion silhouettes and to design fashionable clothes, but above all to reflect – *with the confidence of modern subjects* – on the functions and meaning of these silhouettes. The publications, on the one hand, provide an opportunity to understand the role of popular culture in the context of 1920s avant-garde. On the other hand, one can see how seemingly simple trends, such as Egyptomania, à la garçon and the “slim shape”, etc. began to draw the contour of the person from the interwar years with his/her specific modernist nerve. Other trends – of the athletic body or the body dressed in stylized folklore costume – often trivialize the subject and present fashion as a “soft” but firm means of achieving a certain ideological control.

The second part of the book outlines some of the literary reflections on fashion in Bulgarian interwar literature. It begins with the third chapter, which focuses on the “capital of the world” and fashion, *Paris*. For Bulgarian authors Paris was an environment that made the *new understanding of the fleeting possible*, an environment that gave rise to a new subject, namely “the painter of modern life” and opens Bulgarian culture to the modern and modernist experience of the ephemeral; an environment that allows the modern identity to be seen as a mask and a projection of subject’s hope for a random multiplicity of figures, for unlimited variability of the human, for the possibility to transcend the limits of the singular presence. The interpretation is focused on works by Atanas Dalchev, Konstantin Konstantinov, Nikolay Raynov, Petar Osogovets, etc.

In the next chapter, which focuses on the *cabaret* and *carnival* as heterotopias and heterochronies, this topic of the random changes in identity that fashion implies (see Lotman) receives further discussion. The urban environment is presented as *a space of play, and people as marionettes* that have fallen into the hands of an unknown “grown child”. Driven by a metaphysical impulse (see Baudelaire’s “The Philosophy of Toys”), this child tears the puppets apart but, through the eyes of a skeptical old man, sees only emptiness in them. But is the marionette’s “emptiness” a sign of person’s own emptiness? More or less well-known works are interpreted, including short stories by Svetoslav Minkov, Vladimir Polyanov, Georgi Raychev, Dimitar Dimov, etc.

The object of the fifth chapter is the *fashionable and/or modern character* who wants to recognize in fashionable clothing or gestures the coming true of their *dream of perfection and stability*, but

sees stagnation and/or discovers death. This drives characters' extraordinary desire to *dynamize their existence*, to expand the horizons of the future. In the first part of the chapter, the paradoxical nature of the anti-fashion dandy to construct and deconstruct themselves is studied; in the second – that of the dancing person and his/her eccentric utopianism or traumatic civilizational cynicism, and in the third – that of the bored person and the ironic interpretations of boredom in everyday life that were set by the stereotypical ideas of life that the mass culture fashion creates. This chapter places emphasis on works by Chavdar Mutafov, as well as on works by Andrey Protich, Dimitar Shishmanov, Fany Popova-Mutafova, Geo Milev, Vladimir Polyakov, etc.

The last two chapters focus on literary interpretations that present fashion as a cliché. The sixth chapter focuses on the *function of laughter as a tool to unmask fashion*, to present fashion in everyday life as a possible failure of the modern and modernist project. The study is focused on humorous short stories of the 1930s and their characters – squits, dodgers, gossipers, etc. Through their mediocre passion for love, tourism, dancing or vegetarianism they become *caricature images of “modern” heroism*.

The seventh chapter focuses on the notions of “*novelty*” in fashion that popular literature (manipulatively) imposes, but also – often in a parodic and ironic manner – tries to push away, albeit with rare success. This part of the study is focused on some of the humorous literary interpretations of the post-war Bulgarian modernism written by the authors of the *Balgaran* magazine and also it is focused on the literary “confection” of Bulgarian interwar literature: the trivial interpretations of urban fashion, written by popular songwriters, and the ironical and parodic cabaret works of the so-called “couplet writers”. In these lyrics one can notice, on the one hand, the strong impulse towards the stereotypical (see Simmel), and on the other hand, the more or less courageous attempts to break away from the stereotypical – attempts that often fall again into the trap of cliché.

The primary literature used for this study is wide-ranging. Critical and literary works by well-known authors receive commentary, as well as works by a number of authors that have rarely been an object of Bulgarian cultural and literary historians' attention. Some pieces are studied for the first time.

## **II. Beyond the canon. Bulgarian literature readings**

**02. Стоянова, Надежда. Далчев отвъд канона. Случаят с „Хроника“ – Литературна мисъл, 3/2022, ISSN (print) 0324-0495, ISSN (online) 1314-9237, с. 121–131. Изданието е индексирано в Scopus.**

Stoyanova, Nadezhda. Dalchev beyond the Canon. The Case with “Hronika” / “A Chronicle”

The article focuses on a not well-known poem by Atanas Dalchev – “Hronika” / “A Chronicle” which was published in a literary journal but later was not included in any of the poet’s books. In the research the reasons for the rejection of the work both by the author himself and by the compilers of his books is sought in the literary characteristics of the poem as well as in Dalchev’s strategies for modeling his own literary-historical image through the prism of the repeatedly stated high self-criticism. For the literary scholars “A Chronicle” can be seen as an important work not so much for the sake of achieving factual punctuality in the presentation of one of the greatest Bulgarian poets but above all for the need to trace the dynamically changing structures of the canon and to understand particular principles in the formation of the notion of Bulgarian literary classics.

**03. Стоянова, Надежда. Поредицата „Детски живот“ в контекста на Гео-Милевия модернистичен проект. – Български език и литература, 2/2022, ISSN (print) 0323-9519, ISSN (online) 1314-8516, с. 160 – 174, doi:10.53656/bel2022-2-4-NS. Изданието е индексирано в Web of Science.**

Stoyanova, Nadezhda. The Series “Children’s Life” in the Context of Geo Milev’s Modernistic Project

The object of this article are the books from the series *Detski zivot / Children's Life* which Geo Milev published in 1913 and 1914. In literary studies the series has usually been mentioned in order to illustrate the early literary interests and publishing ambitions of its author and only single poems from the books have been interpreted by the scholars when presenting his children’s works. The aim of this article is to prove that as an integral initiative the poems from *Children’s Life* can be placed in the broader context of Geo Milev’s modernist project. In the first part of the article the history of the series is presented and a poem that has not been included in poet’s later books is

published. In the second part it is emphasized on the author's desire to show his readers the modernist parameters of what he called "aesthetic emotion".

**16. Стоянова, Надежда. Гео Милев и философският камък. – Литературен вестник, 14/ 2019, ISSN (print) 1310 – 9561, с. 9, 10, 11.<sup>2</sup>**

Stoyanova, Nadezhda. Geo Milev and the Philosopher's Stone

The article is focused on the essay "Тайната" / "The Secret. Occult Reflections of Someone Uninitiated in Occultism" (1922) – a little-known and not studied until now text by Geo Milev, that was first published in *Anhira* – a newspaper edited by Nikolay Raynov. The purpose is to highlight the significance of this publication for Bulgarian literary history, not only because it introduces a different face of this classical Bulgarian author, but also because it can put in a broader perspective the occult grounds of Bulgarian avant-garde of the early 1920s. "The Secret" is interpreted in the context of other articles from *Anhira*, as well as in the context of some translated articles in Geo Milev's journal *Vezni / Libra*.

**10. Stoyanova, Nadezhda. The Orphan and the Other. Kalina Malina's Children's and Young Adult Novels. In: "Slavic Worlds of Imagination: Borders of Tolerance/Słowiańskie światy wyobraźni. Granice tolerancji", editor/s: Magdaleny Duras, Alicji Fidowicz, Marleny Grudy Krakow: Wydawnictwo Uniwersytetu Jagiellońskiego, 2019, ISBN 978-83-233-4774-3, pp. 73–84.**

In this article, the object of our attention are three children's and young adult novels by Bulgarian author Kalina Malina – *Golden Heart* (1930), *Orphan Children* (1933), *The Prisoner's Child* (1940). The orphan – a main character of the works – is studied as a person searching for protection from and relation with others and as a person who later, on his/her turn, realizes that he/she can be a source of recognition and protection for the others. It is established that the use of the orphan as

---

<sup>2</sup> The article has been submitted for participation in the competition but is not included in the list of minimum national requirements.

a character in the literary works reveals not only a casual interest in an actual 1920s and 1930s topic but also an awareness in the necessity to pose the problem of the relationship between the Self and the Other in children's and young adult literature.

**06. Стоянова, Надежда. Лириката на Николай Кънчев за деца. Форми на контрол, „места“ на свобода. – Филологически форум, 1(17)/2023, ISSN 2534-9473, с. 77–94. <https://philol-forum.uni-sofia.bg/portfolio-item/philological-forum-17/> [дата на достъп: 01.04.2023]. Студия.<sup>3</sup>**

Stoyanova, Nadezhda. Nikolay Kanchev's Poetry for Children. Forms of Control, 'Places' of Freedom

The communist ideological status quo did not allow Bulgarian poet Nikolay Kanchev to publish his works in the period between 1968 and 1980. The only exception was made for his children's poetry. Later, when rehabilitation of the author started (in the 1980s and 1990s), his children's works were read mainly as a compensatory gesture and were very often ignored by literary critics. The aim of this study is to outline the lyrical independence of these works by focusing on their interpretation of the control over the person and the escape routes of the subject into secret personal spaces and in poetry. This process unfolds in two steps. The first is related to the various forms of rational demythologizing, "disenchantment" of false images of heroism and obedience, and the second is related to the introspection as self-preservation through the experience with art and literature. In this aspect, Nikolay Kanchev's poetry, although as if focused on the possibilities of adaptation to the community through the chosen professional path, actually sets a rather different direction of socialization. It is not horizontal – not connected to the inclusion of the young person in social strata or groups, but vertical – it manifests itself through the concept of shared poets' experience, or through the idea of faith in the metaphysical nature of art.

---

<sup>3</sup> The paper is 44,990 characters, i.e. 25 standard pages.

**11. Стоянова, Надежда. Оттук дотам и след това, или за поетическите светове в стихосбирката „Над полето, сред небето“ на Биньо Иванов – Страница, 2/2022, ISSN (print) 1310-9081, с. 153-164.**

Stoyanova, Nadezhda. From Here to There and Beyond, or on the Poetic Worlds in Binyo Ivanov's poetry book *Nad poletoto, sred nebeto / Above the Field, Amid the Sky*

The focus of the article is the the problematization of liminality in Binyo Ivanov's children's poetry and in particular in his book *Nad poletoto, sred nebeto / Above the Field, Amid the Sky* (1979). It is concluded that the 'widening' / 'deepening' / 'lengthening' of the world has both exterior and interior dimensions because it can often be projected into the inner world of the Self and create the Romantic notion of its limitless expansion. The poetic language has the particular role to give expression to this process. In this way, Binyo Ivanov's books for children can be presented not as an educational but as a literary project that is directly tied to the functionality of the lyrics in times of imposition of the "realistic" poetics and opposes the aggressive ideological models that were enforced in children's literature.

**12. Стоянова, Надежда. Светът „расте“ и „свети“. Опит върху стихосбирката на Биньо Иванов „Пътешествието на бабините очила“. В: „Над него ден изгрява“, или за образа на слънцето в българската литература и фолклор,“. Ред. и съст. Н. Стоянова, В. Игнатов, М. Маринова-Панова, М. Русева, София: Факултет по славянски филологии, 2022. ISBN 978-619-7433-62-3. <https://bglitertech.com/the-world-grows-and-shines-binyo-ivanov/> [дата на достъп: 01.04.2023].**

Stoyanova, Nadezhda. The World "Grows" and "Shines". An Attempt on Binyo Ivanov's Poetry Book *Pateshestviето Na Babinite Ochila / The Journey Of Granny's Glasses*

The article is focused on the strategy to constitute the Self in the second children's book by Binyo Ivanov – *Pateshestviето na Babinite Ochila / The Journey of Granny's Glasses* (1985). The topic of the research is the *light* which reveals the world only when there is a subject to recognize it. The person is supposed to be able to recognize or come to know the world, and its potential to change



its dimensions. However, this is not something that the subject possesses by presupposition but something that becomes obtained after they have attained the knowledge of their own identity as a constant or variable characteristic. The three poems in the poetry book, “Priklyuchenie, v koeto ima mnogo moreta” / “An Adventure with Many Seas”, “Pateshestviето na babinite ochila” / “The Voyage of the Grandmother’s Glasses” and “Prikazka za Naum, Ruma i Lunata” / “The Tale of Nahum, Ruma, and the Moon” are analyzed sequentially by presenting the maturation of the Self and the growth of the world in Binyo Ivanov children’s poetry.

**08. Стоянова, Надежда. „Атласът“ като литературноисторически проект. В: „Литературата като съдба. Сборник в чест на 80-годишнината на професор Симеон Янев“, Ред. и съст. И. Иванов, Н. Стоянова, София: УИ „Св. Климент Охридски“, 2022, ISBN 978-954-07-5582-3, с. 128–136.**

Stoyanova, Nadezhda. The *Atlas* as a Project of Literary History

The article is focused on Simeon Yanev’s major research and compilation project *Atlas of Bulgarian Literature* (2003 – 2012). It is studied through its attempt for discursive reconstruction of the *authenticity of the work*. The project presupposes a different perspective to the figure of the literary historian, to the function of the literary fact and to the use of critical text that present literary history not as a completed process but as a procedure of ontologisation of national literature that never goes out of currency.

**07. Стоянова, Надежда. Нарстуд / Narstud. Периодика и литература. Том 6. Ред. П. Ватова, Е. Трайкова, М. Иванова-Гиргинова. София: ИЦ Боян Пенев, 2021, ISBN 978-619-7372-39-7, стр. 529–555. Студия.<sup>4</sup>**

Stoyanova, Nadezhda. Narstud.

---

<sup>4</sup> The study has been submitted for participation in the competition but is not included in the list of minimum national requirements.

The study is an analytical review of the Bulgarian journal *Нарстуд* / *Narstud* published in Germany between 1924 and 1926. All publications of the periodical are included in the study and are grouped according to their genre. It can be noticed that, although the literary or critical interpretation was constricted because of ideological propaganda, some of the literary works dialogued with current for the time literary trends. They were influenced by the interwar European avant-garde, in particular by German Expressionism, and nowadays they make visible the collaboration of the editors and authors of *Narstud* with Geo Milev, who was editing the *Plamak* journal / *Flame* at the time (1924 – 1925), and with Anton Strashimirov who in the meantime began editing the *Vedrina* journal / *Serenity* (1926 – 1927).

### III. Modern everyday life. Literary interpretations

**09. Стоянова, Надежда. „Великият незнаен“. Галерия от типове български в модерни времена. В: „Литературната периферия: памет и употреби“. Ред. Н. Стоичкова, Н. Стоянова, В. Игнатов. София: УИ „Св. Климент Охридски“, 2020. ISBN 978-954-07-5115-3, с. 47–54.**

Stoyanova, Nadezhda. “The Great Unknown”. Gallery of Bulgarian Types in Modern Times

The paper is focused on articles from the Bulgarian cultural periodicals of the 1930s and the first half of the 1940s that emphasize the figure of “the great unknown”, of “the great reader, great spectator, great listener and student” who, according to Kiril Krastev, was the aim of the genius’ work. At first glance, the interest of Bulgarian culture in this figure and its various images was influenced by the collectivist ideologies in the interwar years. However, some of the articles presented in the study suggest that this figure should be conceptualised primarily as a reaction against the pathetic romantic glorifications of both the crowd and the “exceptional person”. “The great unknown” was a new subject of Bulgarian cultural history that presented the attempt of an ethical and aesthetic reading of the human in its discreet singleness, silent resilience and unintrusive empathy towards the Other. In the second part of the article is paid attention to the negative / caricatured faces of the “unknown” that were not be defined as “great” anymore.

**05. Stoyanova, Nadezhda. Geography of Boredom. On Bogomil Raynov's Travelling in Everyday Life – Labyrinth. An international Journal for Philosophy, Value Theory and Sociocultural Hermeneutics, vol: 22, 2/2020, ISSN 2410-4817 (Print) / 1561-8927 (Online), p.177–195. <http://www.axiapublishers.com/ojs/index.php/labyrinth/article/view/273> [дата на достъп: 01.04.2023]. Студия.<sup>5</sup>**

The aim of the study is to present the problem of boredom in Bogomil Raynov's first novel *Travelling in Everyday Life* (1945). The interpretation of boredom in the novel is seen as based on the idea of a mismatch between expectation and experience. The expectation of the person turns out to be modeled by the mass commercialization of the 20th century. The “cultural industry” replaces the sublime ideas of the romantic poetics with superfluous clichés which deny the unpredictability and the unexpectedness of the worlds. It is these kinds of clichés that are subject of irony in Bogomil Raynov's novel – false expectations create a false feeling of boredom which is recognized and felt in various topoi of urban space. Boredom as a problem has been rarely discussed either by Bulgarian authors, or by Bulgarian literary historians, therefore this paper tries not only to focus scholars' attention on it, but also to interpret it.

**15. Стоянова, Надежда. „Непредсказуемостта“. Истории с тигри, с хора и с люти чушки от Зорница Христова. В: „Динамизирана епоха. Литературноисторически ракурси“. Съст. Н. Стоянова, В. Игнатов, М. Русева, ред. И. Иванов, Д. Григоров. София: Факултет по славянски филологии, 2021, ISBN 978-619-7433-50-0 < <https://bglitertech.com/nepredskazuemoto-istorii-s-tigri-hora-i-ljuti-chushki/>> [дата на достъп 24.03.2023].**

Stoyanova, Nadezhda. “The Unpredictable”. Stories with Tigers, People and Hot Peppers by Zornitsa Hristova

---

<sup>5</sup> The paper is 49,321 characters, i.e. 27 standard pages.

The subject of the article are the books *Blok № 4 / Block №4* (2015) and *Kratki prikazki za dosanuvane / Short Tales for Dreaming* (2017) by Zornitsa Hristova. The images of tigers (in the first book) and hot peppers (in the second) are seen as metaphors that give expression to a certain temporal pattern associated with contingency and unpredictability as characteristics of the (post)modern experience with future. *Block No. 4* and *Short Tales for Dreaming* are books that make sense of everyday life, as well as of non-sense as an opportunity to liberate the notion of future from conventional solutions dictated by the simple self-preserving reflexes of the present. It can be also said that in these books there is a rejection of the singularity of the story and its denouement, of the familiar typology of characters and of the clichéd models of heroism, thereby the works suggest a critical attitude towards the everyday mass media aggression of various ideological matrices.

#### **IV. Literature and technology**

**13. Стоянова, Надежда. Поглед отгоре. Жанрът на „аерописа“ в българската литература. В: „Надмощие и приспособяване. Сборник доклади от Международната научна конференция на Факултета по славянски филологии 24-25 април 2017“. Ред. К. Алексова, Е. Търпоманова, Р. Л. Станчева, Д. Атанасова, Н. Александрова, М. Калинова. София: Факултет по славянски филологии, СУ „Св. Климент Охридски“, 2017, ISBN 978-619-7433-09-8 (pdf), с. 332–338.**

Stoyanova, Nadezhda. A Look from above: the Genre of “Aeroscrittura” in Bulgarian Literature

The article is focused on a new and specific for Bulgarian literature of 1930s genre that shows the first reflections of the authors on their travelling by airplane. Some of these texts were influenced by the ideas of the Italian Futurism and that is why Bulgarian literary historians called them “aeropisi” / “aeroscrittura”. In the research this term is used because it helps to group the works by their topic although the absence of any stylistic avant-gard characteristics. The article tries to outline some of the aspects of the time and space experience that travelling by airplane can provoke. The world in these texts seems estranged and the picture is amalgamated. From the height of their bird’s-eye view and of their historical time, modern people perceive themselves as heroes

of all times, freeing themselves from the pressures of the everyday chronotope. Thus the popular narrative model of 1930's historical narrative is modified in some works: it may no longer follow the chronology of historical events, but, through the 'chronology' of the road, abandon temporal sequence and the search for cause-and-effect relationship and to problematize the teleological patterns of Bulgarian history.

**04. Stoyanova, Nadezhda. Childhood and Technology (Short Notes on the Genre and Character Picture of Bulgarian Children's and Young Adult Literature of the 1920s and 1930s). – Bulgarian language and literature / Български език и литература, 4/2018, ISSN 1314–8516 (Online) ISSN 0323–9519 (Print), pp. 407–417. Изданието е индексирано в Web of Science.**

The article is focused on the interpretation of technology in Bulgarian children's and young adult literature of the 1920s and 1930s. The analyzed issues in this paper are: the correlation between the notions 'child' and 'machine', the genre modifications and some of the changes in the character system that this topic provokes. It is concluded that, although in Bulgarian adult-reader-oriented literature of the 1920s and 1930s the images of childhood and technology are often presented as semantically opposed, Bulgarian children's and young adult literature of these years proves that they can be easily combined conceptually, narratively, and ideologically in the context of Modernity. Thus, by developing the theme of technology, children's literature modifies its genre and character system and the understanding of 'a child' as a metaphor of Modernity. Therefore, these works do not duplicate the messages of Bulgarian adult-reader-oriented literature, but add new, modern and modernistic aspects to them.

**14. Стоянова, Надежда. Изобретателят и „чарът на луната“. – Литературата, 19/2017, ISSN (print) 1313-1451, с. 205–217.**

Stoyanova, Nadezhda. The Inventor and “the Charm of the Moon”

The article is focused on the inventor as a literary character of Bulgarian literature of the 1920s and 1930s. In the first part of the research an attempt for a typology of the character is made. In the second part is studied the presence of the Moon in Svetoslav Minkov's short story "Lunatin!... Lunatin!... Lunatin!..." (1932). It is concluded that the transformation of the inventor as a cultural hero did not happen easily and unambiguously: he/she was supposed to be able to control the world and its meanings through the machine he/she had invented but in the overly rationalized and accessible world of Modernity meanings appeared to be tautological and the function of the inventor was therefore marginalized. The machine as a literary fashion no longer revealed but hid Being because it began to produce stereotyped worlds and to provoke predictable responses. Moreover, the inventor turned out to be a character who very easily was used in various ideological models, mainly nationalistic ones which is why this image lost its literary density but turned out to be an interesting character in various ironic-parody discourses.

Nadezhda Stoyanova

April 28<sup>th</sup> 2023