



Faculty of Slavic Studies
Sofia University *St. Kliment Ohridski*

International Academic Conference

**Event and Immortality
in Literature, Language and Philosophy**

Program

13-14 May, 2011
Sofia



Organizing team:

Dimitar Kambourov

Juliana Stoyanova

Darin Tenev

Todor Hristov

Kamelia Spassova

Maria Kalinova

Milena Kirova

Boyko Penchev

The conference will focus on two key concepts of contemporary thought and will aim to shed some light on their productive interaction within literary, linguistic and philosophical discourses.

The issue of the event has often emerged within the humanities lately; it was of interest to Foucault and Deleuze, Lyotard and Derrida, Nancy and Badiou. For some of them (Blanchot, Lyotard, Derrida, Badiou) it has been constantly connected with the questions of death and immortality. It is this bond that has determined the decision to revisit and redefine these interrelated concepts in a manner both provocative and productive.

Secondly, after Foucault and through Agamben, bio-politics is recognized, more often than not, as *differentia specifica* of modernity, and is perceived as a magic key to its understanding. Seen in a bio-political perspective, the dilemmas raised by immortality as a more and more conceivable and feasible event today provide an incentive for many futuristic, philosophical, literary, and art projects, among which those of Ray Kurzweil and Michel Houellebecq are just the most vocal.

Thirdly, the questions about what makes a literary or a philosophical work an event, as well as about the conditions for its likely immortalization, have always occupied the humanities. The issues around the classics and the canon are as contentious today as they have always been.

Fourthly, the topic of immortality and the topic of the authentic event, which irreversibly changes the course of life or of a story, often intertwine within literature and the other narrative arts.

In linguistic terms, the event could be observed in its relation to fact, action, condition, process, moment, and according to its temporal-aspectual and modal characteristics, it could manifest itself within language and text. Also, event and immortality refer to the philosophy and history of language, as well as to the history of linguistic thought.

To sum up, event and immortality, the event of immortality, and the immortal event outline a rigorous yet sufficiently broad heuristic field allowing both a classically solid and a challengingly innovative exploration. Overall, the conference seeks to be specialized yet open for unexpected visions and approaches towards the indicated range of issues; it will also seek to demarcate new territories in treating the human and the linguistic event of being with or without death.



Plenary session, 13 May, 8:30
New Conference Hall
Moderator: Dimitar Kambourov

1. Gabriele Schwab, University of California Irvine
Immortal Ghosts: The Transgenerational Legacies of Violent Histories

2. Sean Homer, American University in Bulgaria
Dreaming of the End Times

3. Fujii Sadakazu, Risho University, Tokyo
Time as Event Confronts Immortality

10:45 Coffee break

11:00

4. Julia Stefanova, SU, Faculty of Classical and Modern Studies
Romanticism and (Im)mortality

5. Vladimir Trendafilov, Southwestern University, Blagoevgrad
Bureaucratizing the Hero: The Encroachment of Mortality on the Cult Figure of the Revolutionary in Socialist to Post-Socialist Literature in Bulgaria

6. Dimitar Kambourov, SU, Faculty of Slavic Studies
The Advent of Immortality: Badiou, Houellebecq, Kurzweil and the Biopolitics of Singularity

7. Mira Kovatcheva, SU, Faculty of Classical and Modern Studies
Spoken Language and the Language System – Event and Immortality



Section I: Immortality – Literature – Canon

13 May, 14:00 h., Hall II

Moderator: Vladimir Trendafilov

1. Milena Kirova, SU, Faculty of Slavic Studies

Immortality Without Event. On the Legendary Logic of the Biblical Narrative

2. Silvia Mineva, SU, Faculty of Philosophy

Death as Otherness and Co-existence - Ethical Discourse

3. Ewelina Drzewiecka, The University of Warsaw

Judas's Immortality. The Image of the Traitor in Bulgarian Biblical Paraphrases of the First Half of the 20th Century

4. Reneta Bozhankova, SU, Faculty of Slavic Studies

Event and Immortality in Literature, Language and Philosophy

The Blog, or the Domicile of Days. Observations on Eventfulness in Online Diaries

16:00 Coffee break

16:15, Hall II , Moderator: Kamelia Spassova

5. Nevena Panova, SU, Faculty of Classical and Modern Studies

Between Oral and Written Immortality of Literary Text and Literary Event in Ancient Greece

6. Dimitar Iliev, SU, Faculty of Classical and Modern Studies

The Greek Epigram: A Tale of Death, Immortality, and Other Events

7. Klara Machkova, Veliko Tarnovo University

Byzantine Octoechos as an Expression of the Theological Understanding of Event and Immortality

8. Cvetana Hubenova, SU, Faculty of Slavic Studies

The Discovery of America: An Event of the (Anti)Utopias of Immortality

19:00 Cocktail



**Section II: 13 May, 14:00, New Conference Hall
A: Event in Language and Speech: Theories and
Realizations**

Moderators: Mira Kovacheva and Bistra Andreeva

1. Krasimira Aleksova, SU, Faculty of Slavic Studies

Admiratives – Reaction to Suprising Facts, Actions, Events

2. Savelina Banova, SU, Faculty of Slavic Studies

An Event in the Verb: on Verb Formation in Bulgarian – Stem and Flexion

3. Bistra Andreeva, Saarland University

Fine Phonetic Detail in Prosody. Cross-Language Differences
Need Not Inhibit Communication

4. Ina Vishogradska, SU, Faculty of Classical and Modern Studies

Is the “Universal Applicability” of the Optimality Theory an Event?

16:00 Coffee break

16:15, B: Events and Discursive Practices

Moderators: Krasimira Aleksova, Savelina Banova

5. Julliana Stoyanova, SU, Faculty of Slavic Studies

The Initial Event

6. Krasimira Petrova, SU, Faculty of Slavic Studies

Time : Eternity. Life: (Death): Immortality (Cognitive Analysis of
Data From *Slavic Associative Thesaurus*)

7. Andreana Eftimova, SU, Faculty of Journalism Preferred

Combinations Between Aspectual Adverbs and Temporal-
Aspectual Semantics of the Verbs for Expressing Quantification of
Events in Newspaper Texts

8. Alisa Trendafilova, SU, Faculty of Slavic Studies

Communication Accommodation – Events, a Reaction to Events
or a Complex of Factors

19:00 Cocktail



Section III: Event-Singularity-Immortality
13 May, 14:00, Russian Center, Aud. 124
Moderator: Darin Tenev

- 1. Svetlana Sabeva, University of Plovdiv**
The State of Exception and the Exceptional Language
- 2. Maria Kalinova, SU, Faculty of Slavic Studies**
Kamelia Spassova, SU, Faculty of Slavic Studies
Lamella: The Organ of Immortality
- 3. Deyan Deyanov, University of Plovdiv**
Singular Point and Non-Time-Resistant Eternity
- 4. Enyo Stoyanov, SU, Faculty of Slavic Studies**
The Event of Literature: The Deleuzian Reversal of Platonism Continued

16:00 Coffee break
16:15, Russian Center, Aud.124
Moderator: Miglena Nikolchina

- 5. Dimitar Bojkov, SU, Faculty of Philosophy**
Tragedy and Sovereignty
- 6. Lubomir Terziev, SU, Faculty of Classical and Modern Studies**
Uses of Immortality: Locke's Person and Badiou's Subject
- 7. Miryana Yanakieva, Bulgarian Academy of Science**
The Quadrivium of Truth
- 8. Todor Hristov, SU, Faculty of Slavic Studies**
An Event of Truth: Wikileaks and the Arts of Telling the Truth

19:00 Cocktail



Plenary session, 14 May, 9:00

New Conference Hall

Moderator: Sean Homer

1. Miglena Nikolchina, SU, Faculty of Slavic Studies

The Wagers of Discretion: Fiction as Inverted Theory in Julia Kristeva's Novels

2. Kimura Saeko, Tsuda College University, Tokyo

Rituals of Resurrection and Immortality

3. Darin Tenev, SU, Faculty of Slavic Studies

Effects of the Event: Beyond Mortality with Badiou and Derrida

11:00 Coffee break

11:15

4. Filitsa Sofianou-Mullen, American University in Bulgaria

Cosmic Event and Death in William Blake's *Book of Urizen*

5. Ofelia Nikolova, Valdosta State University

The Abdication of Identity in Marguerite Duras' *L'Amour*

6. Ileana Alexandra Orlich, Arizona State University

Death and Ghosts in *The Cherry Orchard, A Sequel*



Section IV: Events and Histories

14 May, 14:00 ч., Hall I

Moderator: Maria Kalinova

1. Nikolay Chernokozhev, SU, Faculty of Slavic Studies

Event and Co-being: National Self-legitimizations and the Value Order of Narrated and Manifested Past

2. Nadezhda Alexandrova, SU, Faculty of Slavic Studies

Initiating Eventfulness: *A Journey to Tzarigrad* by Evgenia Mars

3. Nadezhda Stoyanova, SU, Faculty of Slavic Studies

Event and Everyday Life in Konstantin Konstantinov's Short Stories

4. Inna Peleva, University of Plovdiv

Death as Event and *Immortality* as Text

or What Is the Function of Biographical Narrative (Here and Now)

16:00 Coffee break

16:15 Event and Contemporaneity

Moderator: Milena Kirova

5. Bilyana Kourtasheva, The New Bulgarian University

Event and Empathy: Sylvia Plath

6. Amelia Licheva, SU, Faculty of Slavic Studies

Today's Event: Paolo Giordano's *The Solitude of Prime Numbers*

7. Rumjana Ivanova-Kiefer, Universität Trier

Patterns of Immortality and Canonical Structures in Kristin Dimitrova's *Sabazyi* (2007) and What Makes This Novel an Event in Contemporary Literature?

8. Ani Burova, SU, Faculty of Slavic Studies

The Literary Event: Is It Possible Today?



Section V: Event and Literary Facts
14 May, 14:00, New Conference Hall
Moderator: Ani Burova

1. Boyko Penchev, SU, Faculty of Slavic Studies

Events Underlain by Eternity: Nikolay Haitov, Yordan Radichkov and the Reception of the 60's

2. Nadezhda Tsocheva, University of Shumen

The Concept of *Decorativeness* – the Language of Modernity in *September* by Geo Milev in the Transition from Event (Historical) to *Da-sein*

3. Poly Mukanova, SU, Faculty of Philosophy

The Fragment and the Deciphering of *The Literary Absolute*



15:30 Coffee break
Section VI: Ethics of Event 15:45
New Conference Hall
Moderator: Todor Hristov

1. Rositza Dimcheva, SU, Faculty of Slavic Studies

The Problem of Spiritual Freedom in the Second Half of the 20th C.

2. Ralitsa Georgieva, SU, Faculty of Philosophy

Gender and Immortality in Regine Kollek's Aarticle "Fragile Coding – Genetics and the Understanding of the Body"

3. Andrey Bobev, Cyrillo-Methodian Research Center, BAS

Eternal Glory for the Hero – Violence to the Other

4. Albena Hranova, University of Plovdiv

Dimitar Vatsov, New Bulgarian University

Event and Immortality in Two Concepts, Two Plots and Two Readings



Section VII: Figures of Immortality

14 May, 14:00, Hall II

Moderator: Amelia Licheva

1. Iren Alexandrova, SU, Faculty of Slavic Studies

Soul and Human Collectives as Expressions of Immortality of the Unconscious and the Ego

2. Plamen Antov, Bulgarian Academy of Science

Spasming Modernity: Dialectic and Avant-Garde

3. Yanitza Radeva, SU, Faculty of Slavic Studies

Overcoming Death in the Poetry of Ivan Teofilov

4. Elena Azmanova, Southwestern University, Blagoevgrad

Death and Immortality in Ritual Lyrical Texts

16:00 Coffee break

16:15, Hall II

Moderator: Reneta Bozhankova

5. Elena Daradanova, SU, Faculty of Slavic Studies

Immortal Beloved in Southeast European Poetic Avantguard

6. Dimitrina Hamze, University of Plovdiv

Mortal Multiplication as Immortal Sequencing of Events in Witold Gombrovich's Novel *The Universe*

7. Katerina Kokinova, SU, Faculty of Slavic Studies

Immortality Engraved: Kundera and Nabokov

8. Radost Veleva, SU, Faculty of Slavic Studies

Myth and Immortality in Contemporary Russian Prose

9. Valya Krumova, SU, Faculty of Slavic Studies

Signs of Immortality in the Artistic Space of Ludmila Ulitskaya



Plenary session, 13 May, 8:30
New Conference Hall
Moderator: Dimitar Kambourov

1. Gabriele Schwab

Immortal Ghosts: The Transgenerational Legacies of Violent Histories

The talk might serve as an introduction to the topic of my most recent book, *Haunting Legacies: Violent Histories and Transgenerational Trauma*. I will show how victims and perpetrators pass on the ineradicable, «immortal» legacies of violent histories across generations. Narratives of the descendants of holocaust survivors and perpetrators in postwar Germany will be analyzed in the context of earlier histories of colonialism and slavery, as well as in the context of more recent violent histories of apartheid in South Africa, “disappearances” under South-American dictatorships, and new practices of torture after September 11, 2001. I will explore what happens to psychic, cultural, and political life in the wake of unfathomable violence through a personally-inflected critical study of literary texts, memoirs, and personal recollections. Proposing a new methodology of shedding light on what I call “networks of interlaced memories”, I will argue that the interaction of different histories of psychic life and cultural memory creates a transference that dynamically engages violent legacies and informs future-oriented political actions in the present.

Prof. Gabriele Schwab is a Chancellor's Professor of Comparative Literature, School of Humanities at the University of California Irvine. Her research interests include Twentieth-Century Comparative Literature with a special emphasis on the Americas, including Native American Literature; Critical Theory; Psychoanalysis; Cultural Studies; Literature and Anthropology; Feminism. Her books include: Haunting Legacies: Violent Histories and Transgenerational Trauma, Columbia Univ. Press, 2010, The Mirror and the Killer-Queen: Otherness in Literary Language (Theories of Contemporary Culture), Indiana University Press, 1996; Subjects without Selves: Transitional Texts in Modern Fiction (Harvard Studies in Comparative Literature), Harvard Univ. Press, 1994.

2. Sean Homer

Dreaming of the End Times

Today, as Fredric Jameson has frequently reminded us, we find it much easier to imagine the end of the world than the end of the system we live in. Slavoj Žižek has also recently taken up this theme drawing our attention to a series of “ends,” global catastrophes, which mark the limits of capital. Living in such “end times” we need to break out of the false dichotomies of left liberalism and rightwing orthodoxies through the instigation of an authentic event. What constitutes an *authentic* event, however, is not clear and has led to a series of exchanges between Alain Badiou and Žižek. In this paper I will examine the divergence between Badiou and Žižek on the nature of an authentic event in relation to a series of recent struggles within Europe. One of the key issues separating Badiou and Žižek being the role each respectively accords to the Freudian death drive. Finally, taking my cue from Žižek’s discussion of Benjamin’s “divine violence” as on the side of the authentic event, that is to say, as ‘the heroic assumption of the solitude of sovereign decision’ ... ‘with no cover in the big Other’, I will ask how *useful* such evental thinking is in these end times.

Sean Homer is Associate Professor in Writing and Literature at the American University in Bulgaria. He is author of Fredric Jameson: Marxism, Hermeneutics, Postmodernism (Polity Press, 1998) and Jacques Lacan (Routledge, 2005). He is co-editor, with Douglas Kellner, of Fredric Jameson: A Critical Reader (Palgrave, 2004) and, with Ruth Parkin-Gounelas and Yannis Stavrakakis, of Objects: Material, Psychic, Aesthetic, a special issue of Gramma: Journal of Theory and Criticism (2006). His most recent publications include: ‘Retrieving Kusturica’s Underground as a Critique of Ethnic Nationalism’ JumpCut, 51 (2009) and ‘The Voice as Objet a in Tony Gatlif’s Gadjó dilo’ Psychoanalysis, Culture and Society 15 (1) (2010).

shomer@aubg.bg

3. Fujii Sadakazu

Time as Event Confronts Immortality

The discovery of 'event' (=a), and then of 'immortality or death' (=b), is profoundly related to the phenomenon of 'the end' or 'death' (=b¹) of the big narratives (=c). The c breaks and the a comes to the front instead. The end of the Cold War in 1989 once again interrupted this postmodern explication principle and the post-Cold-War quest began. In East Asia there are still traces of the Cold War, such as the 'divided' 'Korean Peninsula' or the 'Okinawa Treaty', so the postmodern still lingers in a suspended state (perhaps the recent big earthquake will finally put an end to the postmodern suspension). If one talks about big narratives in literature, one unavoidably thinks of the works analyzed in Auerbach's *Mimesis* (1946). I have developed my own research approach, based on a postmodern methodology, by de-constructing (and then re-constructing) *Genji Monogatari*, one of the big narratives of Japan. The theme of *immortality* that comes from older narratives, such as *Taketori Monogatari* and *Utsuho Monogatari*, was reversed in *Genji Monogatari*. It was interpreted – with the background of the Buddhist notion of *sukuse* (destiny) – in terms of the opposition between the worldly Life and the Life beyond (the World of Ghosts, as it were), their conflict or their reconciliation, and from that moment on everything was represented as a series of events. In one of the scrolls of the narrative it is said that "all men live between enlightenment and affliction".

Orikuchi Shinobu (1887-1953), an eminent scholar and poet, strongly resisting the samurais' view of Japanese society, sought a foundation of Literary Studies in the spirituality based on *uta* (Japanese poetry) and ethnology. The starting point of Orikuchi's research was grammar. In order to de-construct the big "narratives" and to reveal their specificity as events, I did turn to grammar as well and focused primarily on the reconstruction of their complicated temporal system.

Prof. Fujii Sadakazu is one of the most celebrated contemporary Japanese poets, but also a literary scholar: a specialist in Classical Japanese Literature and Literary Theory. Professor Emeritus of University of Tokyo, he is currently teaching at Risscho University, Tokyo. He has published many books; the most recent one is Japanese Language and Temporality. A Study on the Grammatics of Time (Tokyo: Iwanami, 2010).

4. Julia Stefanova

Romanticism and (Im)mortality

Immortality is a key theme in Romantic poetry and thought and there is hardly a significant poet of the period that has not touched it. The split of the real/mortal and ideal/immortal in the Romantic mind-set accounts for the dramatic intensity of most romantic texts.

The proposed study comments on the romantic treatment of immortality in several poems by William Wordsworth, Percy Bysshe Shelley and John Keats: *The Prelude*, *Ode to Immortality*, *Ozymandias*, *Hymn to Intellectual Beauty*, *The Triumph of Life*, *Ode to a Nightingale* and *Ode on a Grecian Urn*. The analysis establishes interfaces between the romantic notions of immortality, death, love, nature and art and describes how the individual poets try to cope with the burden of corporeality at different points of their artistic and intellectual evolution.

My argument is that at the zenith of their poetic achievement the above-mentioned poets yearned after a communion with the ideal and the transcendental as the ultimate zone of immortality; towards the (untimely) end of their careers, most of them tended towards a shift to the real and the earthly, including an interest in the *carpe diem* theme. With some poets this seems to be a sign of a philosophical, moral and epistemological crisis; with others, the change can be construed as a transition to a higher degree of intellectual and existential maturity.

Julia Stefanova, Ph.D., associate professor at the Department of English and American studies, Sofia University.

Field(s) and related publications: English literature (17th -19th century), especially British romanticism; American culture; communication and literature; transatlantic cultural relations; myth and literature etc. Fulbright Alumna and Executive director of the Bulgarian-American Fulbright Commission.

5. Vladimir Trendafilov

Bureaucratizing the Hero: The Encroachment of Mortality on the Cult Figure of the Revolutionary in Socialist to Post-Socialist Literature in Bulgaria

The paper aims to trace the gradual erosion of a powerful hero cult in modern Bulgarian literature from the mid-20th century until nowadays. Although the organization of the national-cultural values around a few heroic deaths in the anti-Ottoman liberation movement in the 1870s managed to stay practically unchanged until the beginning of socialism (1944), it met serious problems with the rise of bureaucratization during the totalitarian regime and then with a rapidly changing global milieu after the fall of the Iron Curtain. Still, some old celebrity traces survive in the literature even nowadays and deserve attention for the complex game that they play with the rapidly changing context inhabited by them.

Vladimir Trendafilov is an associate professor of English literature with the Department of Literature at the South-West University of Blagoevgrad, Bulgaria. He is the author of two books in reception history, one dealing with the image of England and English people in the Bulgarian popular imagination during the 19th c., and one on Charles Dickens' significance in Bulgarian culture and translation history. He is also a published poet, critic and translator of poetry.

6. Dimitar Kambourov

The Advent of Immortality: Badiou, Houellebecq, Kurzweil and the Biopolitics of Singularity

In his *Ethics* Badiou posits the human as immortal being as far as she is capable of behaving as such in the face of death. The implication is that such conduct ruptures the mortal order of a predatory, sacrificial animal and includes the human in the structure of the subject of an event – that of the truth of human immortality. Since «there is no God» immortality has to emerge as an overcoming of the mortal human condition. Curiously enough, however, for Badiou immortality is, rather, an a-theistic rhetoric, and thus remains in the scope of individual heroism, of an exclusive – and excluding – singularity. The very inaccessibility of immortality makes the human – potentially – an immortal being.

The new millennium, however, has been marked by a growing – as it is based on research – belief that human immortality is to come true. In fact, this optimistic scenario is an antidote to the advent of Singularity: the moment, presumably around 2045, when the machines will surpass human understanding and imagination, so their ongoing «progress» will be their own business.

What, then, would be the status of human immortality in its exigency? Would its coming to the end transform it into an evil? Or does immortality already require a radical shift of the paradigms of thinking, political action, aesthetic act or amorous faithfulness?

The talk will be examining human immortality as an event, disrupting an immanently mortal being. It will be inquiring why the topic of immortality is so marginalized within the public discourses, and whether such marginalization has to do with the state of democracy and the market. If the event of accessible immortality breaks through a particular ontological order of mortality, then whose event is this and what would be the effects for the other conditions of truth, i.e. for politics, art, love? We will try to act out the subjective fidelity to the truth of immortality in order to trace out how this event reshuffles art and literature in particular (for example, through Houellebecq's novels), of science (for instance, through Kurzweil's futurism) and love (through the vision of the posthuman as an overcoming of the nexus sexuality/death).

Dimitar Kambourov is an associate professor of literary theory at Sofia University and a Literary studies MA Programme director at Slavic Studies, Sofia University. Spheres of interest: Literary Theory, Critical Theory, Modern and Postmodern Literature and Culture, Gender, Cultrual Regionalism and Globalization.

Books: Явори и клони, (Sycamores and Branches), Figura Publ. House, Sofia, 2003, pp. 1-439 ISBN954998513X.

Българска поетическа класика (Bulgarian Poetic Classics); Prosveta Publishing House, Sofia, 2004, pp. 1-340, ISBN: 954-01-1961-0.

Men in the Global World: Integrating Post-Socialist Perspectives, eds. Irina Novikova and Dimitar Kambourov, [Kikimora Publications](#), Aleksanteri Institute, Helsinki, 2003, ISBN 952-10-1308-7.

Pro Art/ Арт Про, edited by Maria Vassileva and Dimitar Kambourov, Bilingual collection of cultural analyses of the transition in the arts, Altera Publishing House, Sponsored by the Swiss Cultural Program, November, 2007. ISBN: 9789549757064

7. Mira Kovatcheva

Spoken Language and the Language System – Event and Immortality

The last 10 -15 years have become witness to a slow change of the linguistic paradigm towards liberation from the grip of formal approaches that had branched off from Chomsky's school. Most active in this process seem to be researchers dealing with social and pragmatic contexts of language use who are not shy to cross over to the domains of other disciplines such as psychology and anthropology. Paradoxically, they have become the promoters in linguistics of Bakhtin's ideas on dialogic speech and speech genres, familiar to literary critics in the West for a long time. The main objection against the efforts of different formalistic schools has been that they treat language as a computational system, based on an abstract Universal Grammar, generating grammatical sentences. Moreover, the criterion for grammaticalness has been the written language only, while communicative and other semantic factors have been considered external to grammar.

The paper discusses recent views on the nature of spontaneous spoken language and its relation to the language system. Reference will be made to the explanatory power of the notion of *emergence*. An attempt will be made to bring into perspective some recent data, supposed to be sensational, from a field study of the language of the Piraha tribe from the basin of the Amazon (D. Everett). Some examples from English and Bulgarian spontaneous speech will be adduced. The discussion of the place of spontaneous spoken language in linguistic theory targets the malpractice of 'reifying' language, that is, of using descriptive metaphors which present it as a physical object rather than the product of the speaker's cognitive activity. The emphasis of the paper is on language as *becoming*, not *being*.

Mira Kovatcheva is currently Associate Professor in the Department of English and American Studies at the University of Sofia. Her interests were originally focused on English historical linguistics and English–Bulgarian contrastive studies. Following a three-year secondment to Leeds University UK to teach Bulgarian she extended her interests to Bulgarian as a second language and English-Bulgarian language contact. She has published three self-study textbooks in Bulgarian, two of which in the UK. Her research has been based on topics of grammaticalization in the history of English and, more recently, on the nature of slang and the vernacular.



Section I: Immortality – Literature – Canon

13 May, 14:00, Hall II

Moderator: Vladimir Trendafilov

1. Milena Kirova

Immortality Without Event. On the Legendary Logic of the Biblical Narrative

The paper is focused upon the example of a single story from 1 Sam. 17: this is the prominent among the Western Christians narrative about the combat between David and Goliath. The question about the narrative authenticity of the story is first discussed in connection with a popular folk story which traveled across the first millennium BC through the Ancient Near East and the Mediterranean region, followed by another discussion on the historic reliability of the narrated events. The mechanisms of legendary logic are being analyzed; the same mechanisms took effect – albeit in a different way – in the archaic era as well as within the frame of the modern Western culture. The story of David and Goliath appears in the process of this analysis within its (most likely) original genre: as an oral, folk trickster story, similar to the stories of Clever Peter in Bulgarian folklore. Centuries later the biblical author/redactor included the same story in the historical narrative about the Israelite Monarchy.

2. Silvia Mineva

Death as Otherness and co-existence - Ethical Discourse

Unlike traditional European views of death as an inevitable fate or evil, with which we must fight, ethical knowledge today focuses on the possibility that we look at death not just as a medical fact, but also that it should be regarded, rather, as an "otherness" of the life and experience which is an integral part of human existence. According to this view, death is as an "excluded third", something different from both being and nothingness. (E. Levinas)

The understanding and sense of death, like the understanding and sense of life, is impossible without the idea of humaneness as "togetherness" of action and emotional commitment, disproportionate to each reciprocity or calculation of interest (Z. Baumann). Thanks to this "togetherness", everything that happens in human life from its beginning to its end - birth, illness, death and all success and failures, are events, if the Other is involved and engaged in them as an accomplice and co-author .

This commitment, this co-being, co-existence, even etymologically speaking, is ethically meaningful, something different from the simple fact and from usual presence. It is not accidental, unlike the randomness of any fact in the world in which anything happens the way it does, and so the world itself is random (L. Wittgenstein). In this sense, coexistence as togetherness exhausts all human experience about death. Therefore, one ethical discourse of death will depend on a discussion of otherness as a difference, as uniqueness, which makes it impossible that it be analytically articulated and understood, outside the meeting with the Other, who simultaneously amazes and surprises us with his/her otherness.

The surprise is that every single person is for himself/herself his/her I, but for any other h/she is Other and vice versa, the I of the Other is for me the other of the I, but this is not my I. So intransigence with others can be both a source of alienation and of its attractiveness. (J. Baudrillard) Otherness is not the opposite of the I or symmetrical of the You; it is transcendence which is ontological rather than metaphysical or religious.

An attempt to denominate and to recognize this transcendence are the words of F. Lyotard that postmodern knowledge sharpens our sensitivity to differences and reinforces our ability to endure incommensurability.

The other is the one whom we cannot understand, but whom we meet.

Therefore, the first philosophy is ethics (E. Levinas), since philosophy, which explores the meaning of existence, always does so with reference to the Meeting with the Other as unique and single.

3. Ewelina Drzewiecka

Judas's Immortality. The Image of the Traitor in Bulgarian Biblical Paraphrases of the First Half of the 20th Century

The paper raises a question about the creation of Judas Iscariot in Bulgarian paraphrases of the Gospel story of the first half of the twentieth century in the context of the functioning image of the traitor-apostle in the Orthodox tradition. The texts focus on those literary works that claim to give an orthodox interpretation (that approves or protects the fundamental Christian values) or use the familiar story to suggest ideas seemingly consistent with the theological thought. The object of analysis is not reduced to the works of writers (K. Velichkov, L. Stoyanov) and playwrights (B. Borozanov) well-known in Bulgarian history, but also quite unknown artists whose poetic choices, however, illustrate the fixed ideas about Judas in the Bulgarian culture. The purpose of this research is to identify and interpret a popular image of Judas in terms of theological issues, to which his orthodox reading refers (free will, sin, God's mercy, repentance), and so to answer the question about prevailing ("immortal") features in the name of God traitor, which could serve as a guide for determining the place of Christian tradition (and the Orthodox Church) in modern Bulgaria.

4. Reneta Bozhankova

Event and Immortality in Literature, Language and Philosophy The Blog, or the Domicile of Days. Observations on Eventfulness in Online Diaries

Having received their name in the distant 1999, and having evolved from personal diaries to an influential genre in new media, blogs through all their phases and metamorphoses are basically registries, reels, threads of events. The study focuses on two types of blogs - writer's blogs and scholar's blogs, which, considering their authors' awareness of the diary tradition, allow for parallel comparisons with activities in the 18th-20th centuries.

The paper focuses on distinctive features of blog events such as the interactive construction of narrative through notices, records and commentaries, and its transmedial representation through textual, video and audio information; in addition, underlying markers of blog events such as time orientation,

detachment, localization, record frequency, source, etc. are traced. Blog events can be internal and external, real and virtual in relation to the web, and their correlation can be reversed. Blogs are oriented at different levels of publicity - from a personal revelation to product positioning, yet in all cases the focal event of the record/post has two main characteristics - topicality and attractiveness, while the blog post itself can be analyzed through the same narrational and rhetorical techniques applied in the course of establishing the event sequence in personal blogs.

The empirical basis for this study is provided mainly by blogs from the Cyrillic web - these are presented against the backdrop of global tendencies, recorded and analyzed chiefly in the research of the Oxford Internet Institute and the **Berkman Center for Internet and Society at Harvard University**. The study aims at accumulating arguments for the case that the event reel in blogs, next to all other web 2.0 platforms and instruments, incrementally and continuously maps the present, thus becoming an archive and a foundation for the collective global memory.

13 May, 16:30, Hall II
Moderator: Kamelia Spassova

5. Nevena Panova

Between Oral and Written Immortality of Literary Text and Literary Event in Ancient Greece

The performance of literary texts in Classical Greece is usually an event, incorporated in another broader event, most often of festive character. This character of the event and, more generally, the collective reception of literature are mainly due to the restricted technical means for individual use of texts and to the still undeveloped reading culture. Wherefrom the following question rises: which is the object of immortalization in this context – the literary work, its author, or the event itself? I intend to present here evidences mainly from Homer and Plato, representative in the frameworks of the classical Greek culture of the two most influential discourses (literary and philosophical), in an attempt to search for auto-reflexive suggestions able to answer the above question. Some modern paradigms will be also drawn in the reading of these

texts as “classically immortal”. The passages from the epic corpus that are of greatest interest to the topic are those in which the role of the rhapsode-reciter-coauthor is discussed, whereas from the Platonic work of greatest interest are some comments on Homer as immortal authority, but also on the philosophizing as an event and a co-event. A parallel question will be also investigated, namely the problem of mimesis as a procedure of converting real events in literary ones.

6. Dimitar Iliev

Greek Epigram – A Tale of Death, Immortality, and Other Events

Epigram stands out as a peculiar genre in the context of Greek literature. Most other Greek literary forms evolved as oral patterns designed for live performance before a group of listeners. In contrast, epigram is the first genre in Western literature whose primordial form is conceived as a written text. The reason lies in epigram’s origins from the dedicatory and funerary inscriptions. An inscription inevitably suggests reading and is usually addressed to an individual reader. It is also inevitably focused on a particular event: the dedication to a deity, the fortunate or unfortunate occasion for it, etc. Last but not least, it can announce a death: a grim event that sometimes the very monument claims to have overcome through its longevity. The account can be given by internal speakers: in Greek funerary epigrams, it is usual for the deceased to present him- or herself. Sometimes, the personified monument speaks about its own construction. Such approaches were probably effective enough in the original context of a tomb beside the road or a statue of an eminent citizen in the city’s agora. But it is particularly interesting how they are applied in purely literary epigrams that never served practical purposes. Such works of fiction often present themselves as inscriptions about imaginary dedications or deaths. Thus, the voice of the monument or the character addressing the internal reader of the imaginary inscription is in a complex relationship with the (implicit) voice of the author and the external addressee, the reader of the epigram. This “reading inside the reading” makes a seemingly ordinary message about an event in an intricate play of different viewpoints instances of which will be examined in our paper.

7. Klara Mechkova

Byzantine Octoechos as an Expression of the Theological Understanding of Event and Immortality

This text presents an overall author's view on the theory of Byzantine Octoechos (a musical system of eight tones/echoi) in its organic fusion with Orthodox theology, in particular with the theological understanding of event and immortality. In a theological perspective, the climax of all the events of the divine Economy is the descent and redeeming sacrifice of Jesus Christ – the greatest event determining all the others. In this sense “the Christian faith is based on events, not on ideas” (after Fr. G. Florovsky). Faith itself is an event; and so is music. At the root of the Byzantine musical system is the micro-structural element denoted by the term *phone* (literally meaning ‘voice’). So far the word has been translated according to context as either ‘sound’ or ‘interval’. The present study arrives at the conclusion that *phone* is neither only a sound nor only an interval, but includes three sub-elements – an initial sound from which the chanter's voice is pushed off, the reached sound, and the distance (interval) between them. *Phone* contains time within itself and turns the reached sound into a musical event, which radically distinguishes Byzantine vocal music from the music of antiquity, and of the West. After the event of Christ, the faithful already live in “two different dimensions, each of them within and beyond the bounds of ‘ordinary’ time” (after Fr. G. Florovsky). Under the conditions of historical ‘linear’ time, eternity is experienced as circularity, and the symbolism of circularity is present in absolutely all aspects of liturgical life as well as in Byzantine music. According to the direction (ascending or descending) in which the third sub-element of *phone* is reached, the unique “quality of sound” is revealed, and the linking of an ascending *phone* with a descending one generates both the principles of the system and the possible movements along its sounds – straight, spiral, and circular, which is the genetic code of the deified human nature whose only destination is divine knowledge.

The structural unit of Byzantine music – tetraphony (that is, four adjoining *phonai*) provides the unique opportunity to differently colour the sound-pitch space in ascending and descending movement, which represents the synergy of communion as event. On this basis, the eight Byzantine tones (*echoi*) unfold – four principal (Gr. κύριος) tones (thought of as ascending), and four plagal tones (thought of as descending). John Koukouzelis' magnificent drawings – the Circle and the Tree, which have uniquely combined the straight, spiral, and circular movement – symbolize the divine plenitude and eternity proper to the musical archetype – the mystical heavenly angelic singing.

8. Cvetana Hubenova

The Discovery of America: An Event of the (Anti)Utopias of Immortality

This paper traces historical, mythological, eschatological, psychological and aesthetic aspects of the event of the discovery of America. It presents facts and ideas, related to the actual urge of Columbus to find a spring of immortality in the West. This event is revealed within the background of endless religious believes in a New Land, New Paradise, New Man, New Adam. The particular event reflecting on the typology of this quest of immortality leads to allusions and new ideas, raises questions about the ways Europeans think of their history, science, arts and literature in the last several centuries.



**Section II: 13 May, 13:00, New Conference Hall
A: Event in Language and Speech: Theories and
Realizations**

Moderators: Mira Kovacheva and Bistra Andreeva

1. Krasimira Aleksova

Admiratives – Reaction to Suprising Facts, Actions, Events

A fact from reality which the speaker had no knowledge of, or had misunderstood, is what gives ground to the use of admiratives. The use of such forms allows the speaker to emotionally express a surprising inference. This paper examines the possible sources of the admirative inference, as well as the specifics of this real fact, action or event.

2. Savelina Banova

An Event in the Verb: on Verb Formation in Bulgarian – Stem and Flexion

The present paper deals with the Bulgarian verb formation and the processes which govern the changes in the formation. In the work I depart from the following standpoint – the changes in the stem are influenced by the flexion, since verbs, as all variables of a word, have one stem, i.e. one constant part common for all forms. The paper focuses on the changes in the paradigm of certain verbs.

3. Bistra Andreeva,

Fine Phonetic Detail in Prosody. Cross-Language Differences Need not Inhibit Communication

The recognition of the systemic nature of language structure was important for the development of linguistics in the 20th century (de Saussure 1916, Trubetzkoy 1939). The argument that the study of form and function of

language, i.e. phonology, should be studied separately from the study of the substance, the acoustics and articulation of speech, i.e. phonetics, may have allowed scholars to focus on less complex scenarios of communicative reality and, presumably, considerably advance our understanding of the separate pictures. However, it has been at the expense of the wider vista. In over-simplified terms, the result has been, until this decade, to a large extent, the study of the phonetics of speech in relation to phonological constructs rather than a study of speech communication where the direct phonetic contribution to the communicative process is considered in its own right both within and outside the particular phonological currency of the period (cf. Kohler 2007a,b for a more thorough-going discussion).

The goal of this study is to consider the phonetic event for information-structural purposes (focus) in Bulgarian and German. It seeks to determine whether the degree of inter-language variation that has been observed in the use of duration, intensity and f0 in the production of focused and non-focused lexical items has perceptual consequences for the communicationally important interpretation of focus.

Two tasks were chosen. In experiment one, five versions of a German sentence differing in focus, and therefore in the degree of prominence of two critical words implicated in the focus conditions, were presented in pairs to Bulgarian and German subjects who judged the degree to which the prominence of the critical words differed. In a second experiment, the questions used to elicit the different focus realizations of the sentence were paired with each of the focus versions. Subjects judged how well the answer matched the question. In the meta-linguistic first task, evidence was found to support the hypothesis that the greater use of signal intensity in Bulgarian prominence production is paralleled by greater sensitivity to intensity differences in perception. In the functional second task, there was no indication that the greater sensitivity to signal intensity has any communicational consequences.

4. Ina Vishogradska

Is the “Universal Applicability” of the Optimality Theory an Event?

The phonological works of the past decade have been “overwhelmed” by the Optimality Theory (Prince and Smolensky 1993) which has been proudly ruling over that linguistic field. There are numerous investigations varying in depth and thickness which have chosen namely the frame of the Optimality theory

for carrying out their analyses. The present paper looks into the “universal applicability” of the theory in question by presenting a case study – elision and epenthesis in word initial prevocalic consonant clusters (syllable level).

16:15 B: Events and Discursive Practices

Moderators: Krasimira Aleksova, Savelina Banova

5. Juliana Stoyanova

The Initial Event

This paper concerns the cognitive and linguistic development indispensable for young children's (aged 1-3 years) ability to talk about events. The empirical data used in the investigation are excerpted from the spontaneous verbal communication of Bulgarian children with their mothers and/or other surrounding persons. The cognitive structure of the event is organized according to the notion of Manipulative Activity Scene (Slobin 1985) which aims at revealing how children acquire the formal, semantic and pragmatic levels of the Basic Child Grammar in the process of their successful interaction with adults.

The acquisition of the main verbal means for talking about events follows the universal developmental stages, starting with the pre-verbal one, and moving from the early two-word combinations to more complex sentences expressing highly sophisticated temporal-aspectual and modal dimensions according to the language-specific rules.

6. Krasimira Petrova

Time : Eternity. Life: (Death): Immortality (Cognitive Analysis of Data From *Slavic Associative Thesaurus*)

The listed concepts (some of the basic ones in the naive language picture/outlook of the world) are examined in verbal associative network, implemented in the *Slavic Associative Thesaurus* (Славянский ассоциативный словарь (русский, белорусский, болгарский, украинский), (Уфимцева Н.В.,

Черкасова Г.Я., Караулов Ю.Н., Тарасов Е.Ф.), Москва, 2004). This form of language representation contains semantic information regarding a " language-mediated world image of a certain culture" (ibid.).

Our notions of 'time' are complex, multidimensional, so they are considered in three oppositions: Time vs. Eternity, Cyclical vs. Linear Time, Active vs. Passive Time. The data from verbal associative networks of all concepts in question share common elements, mutual connections and cross-references. They build up a multidimensional semantic complex. They all intertwined and build contrary and complementary oppositions. 'Time' is the dimension of our 'life'. Through the threshold of 'death' we enter into 'eternity' and 'immortality'. By analysing individual variant representations in the dictionary we reconstruct part of the invariant, nation-specific language picture/outlook of the world. It covers the chosen concepts which are some of the fundamental ones in our self-feeling and world outlook.

The data found in the associative thesaurus can be interpreted in terms of semantics, grammar, pragmatics, cognitive linguistics, psycho-, socio- and ethno-linguistics. Verbal association network as a form of language awareness is useful as a source for hidden, subtle information within the concept.

7 Andreana Eftimova

Preferred Combinations Between Aspectual Adverbs and Temporal-Aspectual Semantics of the Verbs for Expressing Quantification of Events in Newspaper Texts

This paper outlines the most typical combinations between the aspectual adverbs and the temporal-aspectual semantics of the verbs used in the Bulgarian newspaper texts. The analyzed temporal-aspectual combinations are responsible for the ways of expressing single, or definite, vs. indefinite iterative semantics, as well as the process characterization of the events. The awareness of the stylistic potential (neutral vs. stylistically marked) which the temporal-aspectual combinations within the verb phrase possess, is a precondition to a better efficiency and precision in the verbalization of event in the newspaper information texts.

8. Alisa Trendafilova

Communication Accommodation – Events, a Reaction to Events or a Complex of Factors

Communication accommodation theory (CAT), originally labeled speech accommodation theory, provides a framework aimed at predicting and explaining many of the adjustments individuals make to create, maintain, and decrease social distance in communicative interaction. Communication accommodation refers to the way interactants adjust their communication behaviors so as to either diminish or enhance social and communicative differences between them. Interlocutors in interactions use different ways to set the social distance (convergence, divergence, maintenance, complementarity strategies) in a wide range of communicative behaviors (linguistic, paralinguistic, discursive, and nonverbal) in a rich array of contexts (e.g., the workplace, intergroup and intercultural relations, the mass media, and health clinics). The goal of this text is to research the communication accommodation as events, a reaction to events or a complex of factors



Section III: Event-Singularity-Immortality
13 May, 14:00, Russian Center, Aud.124
Moderator: Darin Teney

1. Svetlana Sabeva

The State of Exception and the Exceptional Language

The *polis* heritage of the public-political life presupposes that the political action is simultaneously an action and apostrophic speech, i.e. speech that not only speaks *about* something but also speaks *to* somebody. As Hannah Arendt put it, “Only the bare violence is speechless”. However the speechlessness of violence should not be considered as meaning that the functioning of language is devoid of any violence. There is a (singular) point, where language and violence meet – as the violence of the *linguistic* event, or the linguistic event of *violence*. And it is at this very point where one cannot speak directly *about* violence. The language *of* violence could function only where the language – as is the case with all types of violence – is capable of inventing a “sphere of vulnerability” (Waldenfels) in the experience, reserved for silence, while the violence – as is the case with every language – is capable of leaving the sphere of bare means and – in Benjamin’s definition – turn in “manifestation” (of existence, of force) or “communicability” of a spiritual essence. As the order of law creates its own juridical fiction of the “state of exception” as a zone of indifference between law and violence, where “the sovereign is the one who decides” (according to Agamben’s interpretation of Schmitt), so the police apparatus – institution functioning according to the logic of the permanent “state of exception” – invents a linguistic fiction of the *exceptional language* as a specific language *of* violence. The paper will aim at problematizing this linguistic fiction through the example of the “Contract for collaboration” used by the former secret police of the communist regimes.

2. Maria Kalinova

Kamelia Spassova

Lamella: The Organ of Immortality

Lacan introduces in his Seminar XI *The Four Fundamental Concepts of Psychoanalysis* the myth of lamella in order to explain in what way he developed the Freudian concept of *drive*. This myth is opposed to the Aristophanian myth of androgynous people, as told in Plato's *Symposium*. The lamella is conceived as an unreal organ, and yet an organ, of immortality. The two philosophical myths presuppose two different frameworks for the reflection on the problem of the doubles. On the one hand, in Plato the two halves are erotically sublimated in their way to achieve the One. In Lacan, on the other, the lamella is the organ that gives birth to the doubles. The present paper attempts through a reading of Miglena Nikolchina and Alenka Zupancic to provide an answer to the following questions: Why is it that it is Aristophanes, the Father of Comedy, that is chosen to give a voice to the idea of the androgyne; and in what way the Roman comedy in general, and the *Menaechmi* of Plautus in particular, produces the problem of the doubles as a means for the comic emplotment. The event is conceptualized as an explosion between the one and the other double, between Plato and Lacan, between immortality and the real.

3. Deyan Deyanov

Singular Point and Non-Time-Resistant Eternity

The singular point, which Mamardashvili opposes to the 'dimensionless, instant, ideal point', is, so to speak, pregnant with deviation. Therefore, before observation, interpretation etc. happens as an event in this singular point, it is not determined how and in what direction these would occur. This could also be summarized thus: it is an *ecstatic point* in which the temporizing of practice, coming upon the so-called resistant matter, becomes de-temporized, and in which a new temporization could take place. It is the singular point in Mamardashvili's meaning that provides chances to understand what I mean under 'non-time-resistant eternity' – eternity as a suspended image of time (rather than, as in Plato's *Timaeus*, 'time as a moving image of eternity'). Thus eternity – as a projection of time – also comes out to be ecstatic; an eternity that can eternize, be de-eternized and become re-eternized anew. This gives us

a chance to become aware of the non-time-resistant eternity – the ‘immortality’ – of a work of art, of a scientific treatise etc., distinguishing the possibilities that are in them from the possibilities that we have through them (e.g. jazzing ‘Eine kleine Nachtmusik’ is not an inherent possibility of Mozart’s work but a possibility through it). Such an understanding of singular points and of non-time-resistant eternities gives us a chance to distinguish between two quite distinct forms of interpretation (which cannot be distinguished otherwise).

4. Enyo Stoyanov

The Event of Literature: The Deleuzian Reversal of Platonism Continued

The paper aims at critical examination of what might be considered the unfinished reversal of Platonism in the philosophical project of Gilles Deleuze. While initially what Deleuze himself proposed as a continuing attempt at reversing Platonism as started by Plato himself entailed a reversal of the hierarchy between identity and difference in favor of the later, his late-life collaboration with Félix Guattari *What Is Philosophy?* retains the relative positions and subordinations between the now normatively considered processes of philosophy, science and art in the precise order, in which we find them in Plato’s *Republic*. The paper proposes that it might be more beneficial to consider the specific positions, entailed in the original Platonic hierarchy (idea, copy, simulacrum) and in Deleuze’s own more flexible, yet rigorous regimentation of production of concepts, functives/prospects and percepts/affects, as thresholds of a virtual process, whose actualizations proceeds non-linearly and might be approached by claiming that a reversal of the process (whose “moments” or thresholds would be self-identity, mimesis and invention) is itself part and continuation of the process, and the threshold of reversal – poetry in Plato’s hierarchy, literary invention – is in fact a continuous undoing, an immanent and irreversible reversal of self-identity and mimesis.

16:00 Coffee break

16:15, Russian Center, Aud.124

Moderator: Miglena Nikolchina

5. Dimitar Bozhkov

Tragedy and Sovereignty

This paper focuses on Carl Schmitt's interpretation of *Hamlet* from the point of view of political philosophy. This interpretation is in a direct dialog with Walter Benjamin's book *The Origin of the German Trauerspiel*, but introduces some new aspects which help us think through the theology of history. The state of exception is an event which is constitutive for sovereignty, but at the same time it has tragic dimensions. Thus the main political event can make a tragic decision possible, a decision that would lead the course of history into catastrophe and tragedy. By rethinking the history of the Danish prince, Carl Schmitt reveals the relationship between political philosophy and literature as a means to understand the state of exception and civil war.

6. Lubomir Terziev

Uses of Immortality: Locke's Person and Badiou's Subject

In this paper I will envisage some points of contiguity between John Locke's concept of the person and Alain Badiou's concept of the subject. For Locke, "consciousness makes personal identity", and the sameness of immaterial or material substance does not constitute the same person (*Essay Concerning Human Understanding*). In other words, personal identity rests upon the continuity of experience, provided by consciousness. Locke actually suggests, in opposition to the Cartesians, that an account of immortality based exclusively on the assumption of the discreteness of the soul would be partial and inaccurate. Only an account premised on the consciousness-identity nexus can make sense of personal identity, with personal immortality providing a case in point: "The body, as well as the soul, goes to the making of a man. And thus we may be able, without any difficulty, to conceive the same person at the resurrection, though in a body not exactly in make or parts the same which he had here, - the same consciousness going along with the soul that inhabits it"

(Locke, *Essay Concerning Human Understanding*). For Locke, then, the consciousness component of the immortal soul makes the afterlife bound up with the historicity of mortal existence.

Badiou's subject appears to be quite different from Locke's person. Actually, for Badiou, the subject is not confined to individual consciousness; instead, something "convokes [the individual] to the composition of a subject" (*Ethics*). The subject emerges through faithfulness to an event, which, in turn, disrupts the order of multiples of the situation. The Immortal in the human animal enunciates itself at this juncture. Immortal humanity is, as it were, forced upon a condition of mortal animality. In other words, the individual is promoted to the status of immortality because of a rupture, rather than persisting as the same person because of a continuity (as Locke would have it).

There is a gap, then, between Badiou's emancipatory subject and Locke's identitarian person.

For all differences between them, however, it seems that the subject and the person share a contingency on the precarious figure of immortality for their justification. It is this instrumental kinship that the paper will explore.

7. Miryana Yanakieva

The Quadrivium of Truth

The paper's aim is to comment on two crucial assertions made by Alain Badiou. The first one is that the truth is always "post-événementielle"; and the second is that there are only four domains which have the privilege to produce truths – *mathematics, poetry, politics* and *love*. On the basis of these assertions the French philosopher redefines philosophy as thought on the heterogeneity of the spaces in which truth can appear.

Taking his statements as a point of departure, the paper tries to think the relationship between Literature and Truth and to defend the possibility for literature, as one of the elements of Badiou's quadrivium, to integrate in itself all the others.

8. Todor Hristov

An Event of Truth: Wikileaks and the Arts of Telling the Truth

Truth is rarely reducible to statements corresponding to the state of affairs. Statements often refer to open, controversial, unclear, ambiguous or fictive states of affairs, and they often make sense due to their entanglement with practical circumstances. In such cases truth does not arise spontaneously, as if from a short circuit between language and reference, it is rather produced. In my presentation I will describe a particular set of methods for producing truth. Their specificity comes from the fact that they are geared to produce truth by regulating the act of enunciation rather than the enunciated statements, or, to put it more precisely, that they are geared to produce truth by articulating a particular position of enunciation, which I will call veridiction, place of telling the truth, borrowing from the work of later Foucault. I will illustrate the production of veridiction by summarizing the findings of a semantic ontology study of several well-known 2010 and 2011 press releases by the Wikileaks founder Julian Assange. I expect the study to demonstrate that in the case of Wikileaks veridiction has been produced by a particular constellation of secret, opposition, and disclosure, aimed at bringing about not merely truth but rather an event of truth, a truthful event powerful enough to channel both political activism and conspiracy theories into producing hegemony and to raise to the status of truth even blatantly banal information.



Plenary session, 14 May, 8:30
Moderator: Sean Homer

1. Miglena Nikolchina

The Wagers of Discretion: Fiction as Inverted Theory in Julia Kristeva's Novels

The essay claims that Kristeva's novels can be read as an inversion of theory whose outcome is a turning around of the said and the unsaid, a change of guard, so to say (with reference to one of Derrida's glosses of Hegel's term *Aufhebung*) of mystery and discretion. What happens in Kristeva's novels as crime and mystery is a surfacing of the theory's secret which takes place in spite of the novelist's explicit praise of the underside of language and of the unsaid. Such upheavals are bound to produce surprises: in this case, they take us, via the story of Anna Comnena, a Byzantine princess and intellectual, to a symptomatic encounter.

Miglena Nikolchina is Chair of the Department for Theory and History of Literature, Sofia University, Sofia, Bulgaria. Her publications in English include Matricide in Language: Writing Theory in Kristeva and Woolf (New York, Other Press, 2004) and Heterotopias of the Seminar: the Lost Unicorns of East European Revolutions (Fordham UP, forthcoming). Her present research is on the theoretical and artistic ramifications of the artificial and parahuman creature.

2. Kimura Saeko

Rituals of Resurrection and Immortality

This presentation will examine the treatment of death in Japanese ritual as seen in Japanese literary works. Buddhist thought, which was originally imported to Japan in the sixth century via Korea, came to flourish in the hedonistic court salons of the twelfth century, where aristocrats perceived Buddhist practice as a means of securing their place in the afterlife. As with any religion, the fear of death and the hope of a better afterlife guaranteed passionate believers. Within Buddhist thought, the notion of reincarnation was associated with images of suffering and returning as a dog, insect, or other

lesser being. Accordingly, the ideal was to break the cycle of reincarnation and never return to life, but rather achieve immortality through arrival in the Pure Land. In other words, the goal was to depart from this world forever. In contrast, the folk traditions practiced outside Buddhism manifest a different type of belief in immortality. Within such practices, immortality was not equated with failure to die. Rather, dying and being resurrected or returning to life were seen as forms of immortality. Thus, death could come many times, and rituals celebrated life not as a single period of living, but as one period within numerous consecutive lives.

Associate Prof. Kimura Saeko received her PhD from the University of Tokyo, and is currently teaching at the Tsuda University, Tokyo. In 2009 she published two books: Breasts for Whom? Sexuality and Authority in Japanese Medieval Tales, Tokyo: Shinyosha; Homosexuality and Love Tales: Court Society and Authority, Tokyo: Seidosh. In 2010 she published her first book in English: A Brief History of Sexuality in Premodern Japan, TLU Press. She is the most promising name of the Japanese feminism in the present.

3. Darin Tenev

Effects of the Event: Beyond Mortality with Badiou and Derrida

In his *Ethics* Badiou claims that faithfulness to the truth procedure, provoked by an event, presupposes immortality. Humans are not simply living animals to the extent they transcend their situation, and by becoming subjects reach a certain kind of immortality. Derrida, on the other hand, also relates the event to something irreducible to finitude. In his case, this specific critique of finitude was already inscribed in some of his early work on phenomenology, and was later developed as a thought on what he labeled “*survance*” (living on; survival). In the present paper I will examine the relative notions of immortality and *survance* and try to show how the difference between them results from the conceptualization of the event. I will argue that Derrida’s insistence on *differance* as something that is neither finite, nor infinite, helps him find a better solution to the problems raised by the nature of the event. The itinerary presupposes comparative analyses of the conceptions of time and the subject in both authors, as well as a critique of the way Badiou excludes animals from the field of the subject and the event.

The theoretical objective of the paper will be to provide an outline of the relationship between event and impossibility, such that it would turn every ontology into hauntology.

Darin Tenev is a senior assistant in Theory of literature Department at the University of Sofia. He teaches also in the University of Plovdiv and is a member of the Institute for Critical Social Studies. He has worked on modern English, Japanese and Bulgarian Literature, as well on the problematic of fictionality, image theory, and deconstruction. His first book (Fiction and Image. Models) will appear later this year from Sofia University Press.

4. Filitsa Sofianou-Mullen

Cosmic Event and Death in William Blake's *Book of Urizen*

In his *Book of Urizen* William Blake grapples with the primordial paradoxes of the void bearing creation and of life made possible by death or division. The horrific vision of Urizen, the "horizon" (which literally means the one that sets limits or regulates) emerges from Chaos as the desire for being. But the moment this desire becomes expressed it must be satisfied and defined by its separation from all the other elements in the material and spiritual non-cosmos, the cosmos before creation. In this sense, Urizen's desire is the Event that spurs separation and thus identity, sexual desire, pity, love, life and death. The moment of creation is the moment of the first movement from stasis to the creative vortex that divides the potential for life into actual life and its components. Unlike other mythologies of creation, Blake's version emphasizes desire as the epicenter of divided creation and the identification of Urizen with humanity, God, and fallen reason. Such multi-layered selfhood points ultimately to man and the division within himself as both the creative force and the movement from pre-cosmic immortality to physical and spiritual death. Thus, the rupture of being causes the event, on which all other future events hinge, including the final (or even constant) event of death. In this highly symbolic literary work, Blake philosophizes on ontology, the nature of being and becoming, and presages the thoughts of Freud, Lacan, and Badiou.

Filitsa Sofianou-Mullen has a MA in English from Kent State University, a BA in English Philology from Aristotle University in Thessaloniki, Greece and will be completing her Ph.D. in Old English literature at the University of Leiden, Netherlands. She currently teaches literature and academic writing at the American University in Bulgaria. Over

the past twenty-seven years she has pursued her interests in the pedagogy of academic writing, Old English language and literature, Medieval literature, British Romantic poetry, contemporary Balkan literature, and creative writing. She is a board member of EWCA (European Writing Centers Association). She is currently working on a collection of poems and on her first prose work, After Eve: A Memoir.

5. Ophelia Nikolova

The Abdication of Identity in Marguerite Duras' *I'Amour*

The present paper proposes to examine Marguerite Duras' novel *I'Amour* as a poetic re-presentation of the tension in the triad void-event-immortality from the point of view of abandonment of identity. With its circular structure, its aerial prose verging on poetry, and its characters devoid of identity and attuned to an osmotic communication with the other(s), *I'Amour* is one of the quint-essential Durasian novels. In the age of postmodernism, in which metanarratives have gone bankrupt, Marguerite Duras creates a metatext of her own. Hers is a tale of madness, alienation, love and death, populated with beggars, madmen, voyeurs, and ravished/raptured women. Durasian protagonists are haunted by the memory of an event, which they cannot recall but that they are unable to forget. This event is love and death, Genesis and Apocalypse, knowledge and ignorance, an elusive primeval happening that explains all and encompasses all. The writer and her characters spend their time in search of the *mot-trou* the "word hole" to name it. But naming it will destroy its fragility and will create a limitation that will in itself deny its all-transcending power. A tension is thus created between the all-elusiveness of the event, the void, and the constantly failing search for its ap-/comprehension and naming. This *a-priori* impossibility of the search and the impossibility to destroy a self devoid of identity, sentence Duras' protagonists to immortality, a verdict that they carry out from novel to novel, appearing, disappearing, and reappearing, caught in the web of their fantasms.

Ofelia Nikolova is currently a Professor of French at Valdosta State University in Valdosta, GA. She holds an MA in French from Sofia University, Sofia, Bulgaria, and an MA in French and a Ph.D. in Curriculum & Instruction from Southern Illinois University at Carbondale, IL. Her research interests include second language acquisition, cultural studies with emphasis on the US and France, and French writer Marguerite Duras.

6. Ileana Alexandra Orlich

Death and Ghosts in *The Cherry Orchard, A Sequel*

Nic Ularu's play, *The Cherry Orchard, A Sequel*, harks back to Chekhov's masterpiece and also foreshadows the central ideology of Bolshevism: Stalinist tactics, the Party's language of wood, and aberrant politics disguised as class struggle.

The framing device of Ularu's play maintains both the well known topological configuration and protagonists of *The Cherry Orchard*, of whom several appear as ghosts; the interaction between these characters and the *Sequel's* new personages weave a scenic interrelation of literary, artistic, and mental space, a half and half or mezzo-text, not only literally, but also in terms of life-death occurrences.

But if Ularu's play seems at first glance no more than theatrical *bric a brac*, a quaint relic of its great Russian model merely resurrecting ghosts, I will argue that it also foreshadows a new political and social order in the interruption of patrilineal transmission (of social and political authority, of characters' identity) – in short, that it features an interrupted world and damaged characters that have everything to do with the emergence of the new, Soviet order, itself shrouded in death for a playwright who has seen the demise of Communism in the countries of the former Eastern bloc.

Ileana Alexandra Orlich is Professor of Comparative Literature and Director of Romanian Studies, as well as Head of German, Romanian and Slavic Faculty in the School of International Letters and Cultures at Arizona State University. She is also the Director of the ASU summer study program to Romania and Central Europe and of the Central European Cultural Collaborative in the School of International Letters and Cultures.

Her books include Silent Bodies: (Re)Discovering the Women of Romanian Short Fiction (2002); Articulating Gender, Narrating the Nation: Allegorical Femininity in Romanian Fiction (2005); Myth and Modernity in the Twentieth-Century Romanian Novel (2009); and Avantgardism, Politics, and the Limits of Interpretation: Reading Gellu Naum's Zenobia (2010).

Her teaching, which focuses on Comparative Literature, Translation, and Cultural Studies, relies on interdisciplinary approaches to examine societies and cultures of the former communist countries as well as political systems, changing religions, nationalism and ethnic conflict in the region of Central and Eastern Europe.



Section IV: Events and histories

14 May, 14.00 ч., Hall I

Moderator: Maria Kalinova

1. Nikolay Chernokozhev

Event and Co-being: National Self-legitimizations and the Value Order of Narrated and Manifested Past

„Is it possible for a human to know the past without understanding the present? And who would choose the correct concepts from the present without knowing the future? The future determines the present, which then determines the past.»

Johan Georg Haman

The presentation will address the configuration of historical narrative and the accentuation of particular moments endowed with the status of events. The term ‘event’ is here meant to denote an occurrence responding to particular needs, but also one produced on the basis of available knowledge, of a particular level of public awareness. Literature finds its (unproblematic) foundations in the already formed backbone of events, but the question remains whether the events build up a solid conception of being. This question – posed here in terms of the foundational text of Paisius of Hilendar’s «История славянобългарска» (History of the Slavs and Bulgarians) – could be addressed from the perspective of the translation (even of the very title), of the scope and the content of the key concepts, etc.

2. Nadezhda Alexandrova

Initiating Eventfulness: A Journey to Tzarigrad by Evgenia Mars

In 1909 Evgenia Mars published the first women’s travelogue in Bulgarian literature – *A Journey to Tzarigrad* as part of her collection of short stories. The prospective to be the first of her gender was pointed out by Ivan Vazov – the national poet who strongly encouraged the young woman to publish this text. However, the travelogue remained almost unnoticed. It was another motive for Mars’s critics to question the originality of her writing.

In this paper I firstly present an overview of the 19th and early 20thc. Bulgarian travel accounts on Tzarigrad, claiming that Evgenia Mars's text marks an important change in the perception of the narrator. Beside the wish to trace the signs of Ottoman backwardness, this travelogue contains the frivolous excitement of the modern tourist to the peculiarities of the Orient. In the end, I provide the reasons for the oblivion that happened to this text, seeking them in the obstructive manner of a perpetual initiation of the women's literary tradition.

3. Nadezhda Stoyanova

Event and Everyday Life in Konstantin Konstantinov's Short Stories

In the 1930-ies Bulgarian literature focuses on the slow time of everyday life. Konstantin Konstantinov, a representative writer from that period, was interested in this problem in many of his short stories from this decade. The object of the analyses are the short stories from the books „По земята” [“On Earth”] (1930), „Трета класа” [“The Third Class”] (1936), „Ден по ден” [“Day by day”] (1938) and „Седем часа̀т заранта” [“7 A.M.”] (1940) in which the event is a measure of both the time of the characters and the narrative time of the text. Essential for the event are not the circumstances, but its potential to provoke the self-reflection of the characters, to lead to a sudden awareness of the trivial and in fact empty of events world.

4. Inna Peleva

***Death as Event and Immortality as Text* or What is the Function of Biographical Narrative (Here and Now)**

In 2010 three books appeared – Georgy Tenev's *Mr. M.*, Veselin Stoyanov's *The Model and Her Artist* and Alexander Tomov's *Angels and Daemons*. The books apply incompatible narrative techniques, preach very different visions of the world, and their authors belong to different generations. There is something, however, that entangles them in a common plot: the three texts attempt to narrate-display real-life figures (the writer Georgy Markov, the painter Ivan Milev, and the politician Stefan Stambolov); they seek to reconstruct actual

lives acquiring added value through the deaths that brought them to an end. Do these texts acknowledge themselves as versions of the project for immortality in the style of Hristo Botev's famous line, "and singers remember him in song"? Do they repeat the moves performed in the past by Zahari Stoyanov in, for example, *Hristo Botyov, an Attempt at Biography*, or are they, rather, keen not to remember such a matrix for perpetuation? Do they believe at all, that the "passional" confirms the presence of the "hero" for eternity? Why is it that exactly 2010 witnessed this strange persistence within a national literature, traditionally struggling with the genre of the "biographical novel" (or by the same token, with the "fictionalized biography")?

16:15 Event and Contemporaneity
Moderator: Milena Kirova

5. Bilyana Kourtasheva

Event and Empathy: Sylvia Plath

The paper will offer a reading of a Sylvia Plath's poem through the notion of event and, vice versa, will interpret the notion of event through Plath's text. The poem in question is the anthological "Lady Lazarus". Enacting suicide, resurrection and Holocaust, it provides three liminal cases that define and test the very notion of event. At the same time Plath strains the event between painful empathy and staged repetition which doubles her text's potentialities in relation to the theme of the conference.

6. Amelia Licheva

Today's Event: Paolo Giordano *The Solitude of Prime Numbers*

This text would have probably not existed if an unusual book debut had not occurred – I am referring to the novel by the Italian writer Paolo Giordano *The Solitude of Prime Numbers*. The book of the young author who was born in 1982 had a sweeping success not only in Italy but also throughout the world. This success is largely attributed to the author's idea to apply the system of

prime numbers to people's everyday lives. Just like prime numbers that have only two distinct natural number divisors – 1 and itself but can also come in 'twin pairs' or primes whose difference is two (for example 3 and 5, 17 and 19), the protagonists of the novel also turn out to be both the incarnation of solitude and a strange kind of twins that test a number of 'mathematical operations' – addition, division, multiplication and the like. This text is a general attempt to identify the type of reality that Paolo Giordano outlines; it is an attempt to trace down the all-important event of today as defined by *The Solitude of Prime Numbers*. It will also examine how the novel sparks analogies with Michel Houellebecq's novel *The Elementary Particles* as well as pose the question why contemporary literature looks at mathematics and physics when identifying the human condition.

7. Rumjana Ivanova-Kiefer

Patterns of Immortality and Canonical Structures in Kristin Dimitrova's *Sabazyi* (2007) and What Makes this Novel an Event in Contemporary Literature?

"Myths are universal and timeless stories that reflect and shape our lives – they explore our desires, our fears, our longings, and provide narratives that remind us what it means to be human. *The Myths* series brings together some of the world's finest writers, each of whom has retold a myth in contemporary and memorable way." (<http://www.themyths.co.uk/>)

For the scholar having discussed Kristin Dimitrova's short stories on the myth of Ivan Vazov ("Ide ly? "[Bulg. "Is he coming?"]) or on the myth of Peyo Yavorov ("Demonat-lyubovnik" ["The Démonical Lover"]) in Bulgarian literature *Sabazyi's* great success is not a surprise. For those having read her witty articles on the persona of the Bulgarian writer (e. g. "Za bitkata mezhdu mene I pisaneto I kak to pobezhdava" [Bulg. "About the battle between me and my writing and how the latter wins the battle"]) it is consequent that her first novel is a *künstlerroman*.

We consider *Sabazyi* an event in contemporary literature and intend to discuss it on the following levels:

- (1) Aspects of the canonical images of the artist's persona in the novel,
- (2) The novel a fictional response to the archetypal literary criticism,
- (3) The novel playing with the tradition of re-telling classical myths (e. g. R. Graves, G. Schwab),

(4) The novel in comparison with other writers of the myth series, involved in the making of a contemporary canon of the classical art of re-writing
This is why we consider the Bulgarian novel to be an event in the huge project of the 30 international publishers called a “Herculesian deed”.

8. Ani Burova

The Literary Event: Is It Possible Today?

This text focuses on the Bulgarian literary works written during the last decade in order to answer the question whether it is possible to produce an event in the field of literature. The text traces down the mechanisms that label the facts from the literary context as events, as well as the duration of such events. Then it proceeds in analyzing the possibility of consensus in the literary milieu with regards to the question what are the events in contemporary Bulgarian literature. In order to reach plausible conclusions in these directions the text analyzes literary questionnaires, annual compte-rendu-s, literary awards, nominations and critical texts from the last ten years.



Section V: Event and Literary facts
14 May, 14:00, New Conference Hall
Moderator: Ani Burova

1. Boyko Penchev

Events Underlain by Eternity: Nikolay Haitov, Yordan Radichkov and the Reception of the 60's

The paper explores the critical reception of the seminal works of Nikolay Haitov and Yordan Radichkov in the 1960s and the rhetorical devices underlying their “canonization”. According to the doctrine of “socialist realism” the literature is so determined by the social life, that the “events” become impossible. Nevertheless, the books of Haitov and Radichkov were met by genuine excitement and anxiety. Their books required a new interpretative model – and the criticism invented such a model, breaching however with the progressivist temporal framework of the official Marxism. It could be said that it was the specific notion of eternity that grant them a status of “events”. In the case with Haitov’s *Wild Tales* it was the “eternity” of the patriarchal man – a theme established in the Bulgarian culture by the “right” intellectuals of the Interwar period. In the case of Radichkov’s stories the “eternity” was articulated in more complicated ways – in direct connection with the ideas of Bachtin about the “collective laughter”. In both cases the “event” of acquiring canonical status was anchored to the notion of the patriarchal past, regarded as moral counterpoint to the modern times. Rather paradoxically, the genealogy of the “classics” of the socialist period reveals their embedment within a discourse, born in the conservative and post-Nietzschean intellectual *milieu* of the 1930s. At the same time the rediscovery of the patriarchal values as counterpoint to modernity was an answer to some new tensions of the “soft” socialism, coming from the rising individualism and consumerism.

2. Nadezhda Tsocheva

The Concept of *Decorativeness* – the Language of Modernity in *September* by Geo Milev in the Transition from Event (Historical) to *Da-sein*

This study reviews texts by Geo Milev in the context of Heideggerean understanding of *Sein* as *Dasein* and as critically interpreted by Gadamer. It looks at the text - the connectedness of *September* and *Expressionist Calendar of 1921; Ugly Prose, Hell, Day of Rage* alluding the ways of the modern soul, through the prism of categories: synthesis, decorativeness, fragmentariness, autocitation, etc. in the context of aesthetic endeavors of the 1920s.

The aims of this text are to answer:

- How the authentic event changes one's course of life
- How the poem *September* turned into a complex conglomerate of various fragments - imagery worlds - mythology, folklore, history, painting..., included in philosophically rich metaphors, to express the complex sense of the existence- the life in the crisis of the present and the change of consciousness in the context of the so-called "philosophy of life".

3. Poly Mukanova

The Fragment and the Deciphering of the *Literary Absolute*

The text is an attempt for an "untimely" unfolding of the concept of fragment as a specific genre structure which enunciates the logos on the borderline of the authentic being. It discusses some paradigmatic aspects in relation to the genre. Furthermore, it studies the Bulgarian trace in the representation of the genre and its place in the Bulgarian literary canon; how the philosophical tradition refers to the fragment and what kind of legislation for its further scrutiny it puts into work; the concepts which the various traditions offer and which are surveyed by Philippe Lacouth-Labarthe and Jean Luc-Nancy (*The literary absolute. Theory of Literature in German Romanticism*). An important aspect of the research is the focus on the genre which Camelia Elias puts in *The Fragment. Towards a History and Poetics of a performative Genre* as an attempt for the outlining of the definite field of the fragment.

One of the topics which the text will try to focus on is how the fragment should be read as a genre having in mind its borderline position in literature. For this

purpose I will use the theory of Wolfgang Iser and Gabriele Schwab. The research will focus precisely on this border state where “the space of literature” (Blanchot) is born, and hence we could talk about the presence of literariness.

Section VI: Ethics of Event 15:45
New Conference Hall
Moderator: Todor Hristov

1. Rositza Dimcheva

The Problem of Spiritual Freedom in the Second Half of the 20th Century

To the prehistory of the problem. The struggle for spiritual freedom during the Bulgarian Revival and the awakening of Bulgarian awareness. The ethical crisis of Paisius of Hilendar, Aprilov, Seliminsky, Parlichev, etc. The idea of Motherland as a spiritual community.

Critical observations on B. Penev, S. Kazandziev and P. Mutafchiev, and their attitude towards the spiritual foundations of life after the Liberation: without personal emancipation a genuine social community is impossible. The question of the so called *semi-intelligencia*. The spiritual quest of Yavorov and Vutimsky. The damage inflicted on the human personality and the difficult route of personal emancipation from the institutions along the second half of the 20th century. The diagnoses of Tz. Stoyanov, E. Manov, K. Pavlov, and R. Ralin. The a-social way of creating the new public opinion: the ideas have to be justified through individual reason. The spiritual death/spiritual birth dilemma: Pascal's experience in I. Radoev and K. Pavlov. The Ordeal: the creation of Weltanschauung. The replacement of the drive for spiritual change with an aspiration for a new social position: Stanislav Stratiev's conclusions from the 90's.

2. Ralitsa Georgieva

Gender and Immortality

in Regine Kollek's article *Fragile Coding – Genetics and the Understanding of the Body*

The presentation is based on a text which is not an "event" in the field of contemporary philosophical or feminist literature: Regine Kollek's "Fragile Coding – Genetics and Body Understanding" (Regine Kollek, *Fragile Kodierung – Genetik und Körperverständnis*, in Kuhlmann Ellen, Kollek Regine (Hrsg.), *Konfigurationen des Menschen. Biowissenschaften als Arena der Geschlechterpolitik*, Lesk + Budrich, Opladen, 2002, S. 109-120). Even so, it represents a tendency within feminist approaches in the framework of criticism towards the natural sciences – a tendency insisting on a relevant attitude to the limits of the living and the body, an attitude that "the mother's womb" presupposes.

Kollek's text is critically directed against a particular approach in genetics, notorious for interpreting the properties of the living, thus assigning this science the tasks of the humanities. The objections run through several diverse readings of "immortality" (as a figure and as a task), replacing the event or providing it with disturbing signs: a remonstrance against the fascination with the notion of stability and impermeability in the description of the living; against the extension of individual ethical tasks; against depriving women of their territory.

The talk is premised on the perception that observing and naming nature is another device in the political struggles of women, providing access to knowledge production, social presence and *eventalness*.

However, if the very technique of knowledge production applies the "masculine" means of the "spirit", beyond the finite and the mortal, beyond the body, evoked as a desired territory for everybody, which language is capable of articulating such an appeal? If we move toward the idea for a different, rather female/feminine technique of scientific research, locating the limits of the body "on this side", will women become visible in the framework of the scientific regime and *eventalness* already at work?

This critical reading of Kollek's book intensifies the enquiry by posing the question about the extent to which a claim for the limits of the living possesses a revisionist potential with regard to the notion of these limits' extension towards a particular vision of immortality. The question is also about the

benefits of a deciphering of this correspondence for a re-figuration of gender relations.

3. Andrey Bobev

Eternal Glory for the Hero – Violence to the Other

The paper will focus on the problem of violent behavior (whether structured or not) as a peculiar technique of identity achieving and memorability. The ritual, ritualized and non-ritualized violence will be studied as a form of identity building - individual, societal or social one. The text will speculate upon some aspects of violence as myth-creating and as an irreplaceable constituent of the process of heroization. Cruelty to the Other will be studied as a transforming agent as well as a transformation phase for the heroic figure – again it shall be done from a societal and a social point of view. The image of sacred violence will be traced as a structured act, resounding to individual and group necessities that should be satisfied in order to prevent the personality (individual or a group one) from existential impossibility. Also the mechanisms will be marked that convert the brutality and mutilation (being two sides of a single event), including selfviolence, in constituents of time too, ensuring its flow into the desired direction and thus – guaranteeing a peculiar immortality of the memory. The societal and social sign function of the violence's sub-products will be commented (i.e. the anatomical “trophies”) and that of the mutilation instruments as well.

In conclusion a summery will be made on the function of violence (censored in its literary manifestations) as a will-expression, confirming the personal rights. The text will offer theses and will be thematically limited. As a means of illustration and argument examples will be given from different stages of Bulgarian literature. Strictly archeological, ethnographical, sociological or psychological arguments will be given only as exception – to validate the discussion, based on literary material.

4. Albena Hranova

Dimitar Vatsov

Event and Immortality in Two Concepts, Two Plots and Two Readings

This study unfolds at two levels, interlinked within the 'event and immortality' problem framework – a cultural-historical level (developed by Albena Hranova) and a philosophical-theoretical level (developed by Dimitar Vatsov) – and in four thematically interconnected focuses whose subject-scope is narrowed consecutively. The first focus is a reflection on the states of 'Revival' in the form of 'the era of the Revival' in Bulgarian culture, interpreted through the tensions from the battle between metaphor and concept; between cycle and teleological line; between event and nature. The second focus is a reflection on the radicalizations of the 'slavery' concept in the nineteenth century (with an emphasis on Hristo Botev's writing and the effects of the fact that for him, the only conceivable freedom was death), which are interpreted again in the mode of the battle between the metaphor and the concept in 'slavery' in the perspective of a possible 'neo-pragmatist' understanding related to the political duration of the concept. The third focus is on the longevity of Botev's poem 'Hadji Dimitar' in the Bulgarian literary tradition and the not less stronger and consecutive gestures (from Vazov to Vaptsarov) aimed at 'stopping' the poem whose ultimate metaphorization – when viewed with hindsight – compels towards its own interruption, towards new/other literalizations that would allow further ordinary operations of the discourse, including also further metaphorization of the literal meanings (roughly speaking, Bulgarian literature had to 'stop' the 'event', such as the poem 'Hadji Dimitar' is, in order to ensure its own duration or 'immortality'). The fourth focus concentrates (building upon the already existing literary-critical studies on the question) on the effects of the fact that the protagonist in 'Hadji Dimitar' is literally alive until the very end of the text, thereby enabling further theoretical rearrangements in the mode of the relationship between 'event' and 'immortality'.



Section VII: Figures of Immortality

14 May, 14:00, Hall II

Moderator: Amelia Licheva

1. Iren Alexandrova

Soul and Human Collectives as Expressions of Immortality of Unconscious and Ego

The study will offer an account of the fundamental theses of Carl Gustav Jung's analytic psychology treating anima as an archetypal image of life. While providing a critical introduction into Jung's ideas on immortality, the real focus of the study will lie in the patterns that poetry sublimes this problematic in. Hence, the study will be oriented to the potentiality of genre in lyrics. Introversive and extroversive attitudes actualize different images of life, respectively via more active mediation of unconscious and consciousness, the Ego. The concept of a collective beginning, in which immortality is a psychological truth, is explained through the lens of psychology, yet substantiated by analyses of lyrical texts of classical authors of the Bulgarian literature – Yavorov, Debelyanov, Vapcarov etc.

2. Plamen Antov

Spasming Modernity: Dialectic and Avant-Garde

The two basic concepts offered by the organizers are positioned within a constellation of problems and factors that I call “the avant-garde situation” to denote the gigantic spasm which occurred at the end of 19th and in the first half of 20th century – a spasm marking the death of the old Hegelian world and the birth of the contemporary one.

1. War as a creative event is placed at the centre of the “avant-garde situation” – war as a figure of absolute relativity between technology and nature. It is precisely through this figure that the central problem of *death* and *deathlessness* is discussed or rather that the “death–deathlessness” border thematizes itself. This passes through the figure of *uroboros*, pointed out to us by the prophet of the 20th century, Nietzsche – war, as an allegory of that

spasmodic state, through modern rationalism effects its own absolute superior limit and simultaneously transubstantiates into its radical other, regressing into the sphere of the natural.

2. In this sense, war is symbolic of modernity institutionalism in general – the denudation of its biological substratum in which the same uroborian mechanism operates: the Institution as a “buffer” between man and nature (Hegel), as an emancipating “instrument” (Gehlen), which, in the process of its hypertrophy, rehabilitates natural atavism, i.e. that which overcomes.

3. This dialectical and aporetic subject is concretized through the “machine–animal” antithesis, which dismantles the Culture–Nature relationship; more precisely through the internal relativization of the distinction. The ideological and literary usage of the uroborian figures of the *tank* and the *tractor* are examined more closely, opening a debate over the problem of the *borderline position of the machine* – as a metaphor of the very state of “borderness” which is constitutive of the spasmodic model. It is a place of borderness itself, where the constant arising of “the same/identical” produces its own “other/different”, a place of excess as a shortage.

4. Finally, the situation is projected in the meta-aspect of its own dismantling in the language of aesthetic avant-garde conceived as a *performative* articulation of the central aporia/contradiction of modernity. The operation of avant-garde is examined through the antithesis “*functionality–ornamentality*” so as to reveal its dual status, in which modern art in the moment of its radicalization crosses beyond aesthetic, regressing towards the absolute functionality of primitive, pre-aesthetic art. The uroborian subject is examined through the “machine–animal” identity/equivalence.

On the historical level, the “death–deathlessness” distinction is reproduced – and *performatively* solved – through the dialectic modernity–postmodernity, whose generative core is precisely the aesthetic avant-garde understood as a place where “high”, rational and centred around about the subject-I modern culture dies-and-survives its own “other/different” – and in dying, it achieves its deathlessness in postmodernism as a dialectical union between *modern* and *contra-modern*.

3. Yanitza Radeva

Overcoming Death in the Poetry of Ivan Teofilov

This text will examine the stages and strategies of overcoming death at different levels of the poetic discourse of Ivan Teofilov, in whose poetry to remain here and now is the only possible existence. The poet represents the End of Being not as an event of crossing the border of another existence but as the triggering of the resistance of life, even at the level of objects and things. The lack of transcendent humility, which traditionally represents death, was replaced by strategies to overcome it and to remain to the very limit on this side, in the space and time of this side. When facing the peace of death, the lyrical I in Teofilov's poetry stops, he does not perceive and he does not believe in the passage of human into other forms. In elaborating the topic, this feature of Ivan Teofilov's poetry will be highlighted by relevant parallels with the works of other poets.

4. Elena Azmanova

Death and Immortality in Ritual Lyrical Texts

This report traces some processes in Bulgarian poetry from the national liberation to the end of World War II. Object of study are specific lyrical works - anthems, marches, prayers, oaths. They are differentiated by the purpose of writing and on the basis of their titles. Such works belong to both classic authors as Ivan Vazov, St. Mihajlovski, K. Christov, P. Slaveykov, P. Yavorov, T. Trayanov, D. Debelyanov, Em. Popdimitrov etc., as well as "non-canonical" authors as Chr. Maximov, Ch. Silyanov, Dim. Babev E. Podvarzachov, I. Grozev, I. Mirchev, Mara Belcheva, E. Gabe, Luba Kasarova, Hristina Stoyanova, VI. Rusaliev, M. Grubeshlieva, Trajan Dark, Ivan Yonchev and others. The task is to trace the presence of such works as an event in literature as well as the immortality they enjoy due to their ability to produce metatexts in different cultural layers ranging from "high" pathos to mass ritual art and subliterature. They are defined by their specific nature bilaterally - on the one hand, they are works arising under the influence of a specific historical event, on the other - they themselves become a literary event. As such they have the ability to immortalize both historical and literary event.

16:15, Hall II

Moderator: Reneta Bozhankova

5. Elena Daradanova

Immortal Beloved in Southeasteuropean Poetic Avantguard

The paper states the intention to explore how the figure of the "Immortal Beloved" is displayed in the poetry of the avant-garde. Following Barthes' thesis that each figure contains another one which is directly related to the system of meanings of a particular subject, the paper recognizes these figures, which occur through the specifics of the love discourse in South Slav expressionism and surrealism. Special attention is required concerning deviations from the traditional figure of "no / mortal beloved", due to the delineation of avant-garde vision of the world, and due to the way the subject in the lyrics of poets such as Y. P. Kamov, S. Pandurovich, M. Ristich et al. articulates his perceptions. The paper also explores the way in which literary works interpret the motive of dead beloved and the relation between this interpretation and its common representations in romantic poetry. The paper also analyses the reincarnations of the female figure (the dead, the bitch, the vampire, the gypsy, etc.) in order to depict the avant-garde perception of immortality, correspondingly "eternal love", aiming to propose a sustainable model within the South Slav erotic lyrical discourse.

6. Dimitrina Hamze

Mortal Multiplication As Immortal Sequencing of Events in Witold Gombrovich's Novel *The Universe*

The grotesque "ex libris" in the novel *The Universe* - an inherent part of the universal puzzle- culminate in a series of symmetrical and escalating deadly events, "backed" by the anticipative paradigmatic of the universal structure. Available as a "foreboding" or a "prediction" (whose inevitability is seen through the schemes of the substantiated and respectively spiritualized substances, which due to the co-metaphoric exchange enter into a symbiosis) within the

perfect cosmic orchestration, as a thanatic sequencing, they are transformed into sublimates of human spirituality – the emblem of immortality, and into a guarantee for the conscious transcending of the addressee into a transformer of emotions, expressions, passions ...

7. Katerina Kokinova

Immortality Engraved: Kundera and Nabokov

The main object of study in this paper is self-interpretation as an expression of a striving for an engraved immortality. Milan Kundera and Vladimir Nabokov are the authors who will guide us through the ways their texts engrave the desired image in the minds of generations of readers. In addition, it appears that "the man is a child" and so is the writer who tries to stay immature in order to delay mortality or even to become immortal. An arranged reading presenting literature as a play and performance is just another way to combine reading with playing, and writing with playing. After all, in play we remain ageless and thus immortal. This seems to be the main issue on which some texts of M. Kundera and V. Nabokov work.

8. Radost Veleva

Myth and Immortality in Contemporary Russian Prose

In the paper the theme of immortalization of creativity, the author and the literary plot in contemporary (Russian) prose is examined through myths. During the last decade many writers go back to mythological subjects. Social insecurity, constant change and dynamism of life itself carry sorrow in „paradise lost” and one of the possible ways to overcome it is safely to return to the eternal category of myths. On the other hand, last ten years are marked by the preceding “end of the century”, bringing apocalyptic expectations and fears once again. Turning to various spiritual practices is a kind of search output way to "cheat death", recalling the ancient rituals. The searching for new forms of literature, as well as various creative techniques by authors like Victor Pelevin build from one text a literary event. But they also disappear in readers mind as fast as they occurred. Involving mythological in these texts

establish a balance, reconciles modern with eternal, but also opens for mythology and technology new fields of expression.

9. Valya Krumova

Signs of Immortality in the Artistic Space of Ludmila Ulitskaya

According to critics, Ludmila Ulitskaya, a biologist by education, treats her characters objectively and with the unemotional interest of a naturalist. Even so, she chooses the field of literature rather than the possibilities of biology, in order to seek answers for personal immortality through the family history. Focusing on the family saga, her prose is organized around the space of home which is inevitably linked to the family and its continuation providing a kind of individual's eternity.

The landscape of home is crowded with enigmatic silhouettes of objects that carry the memories, already turned into myths ("legends" - Baudrillard), and speak even after the death of their owners. These artifacts are a "family portrait" that articulates the truth about the origin; they come from the past, and help organize the future. They refer to the significance of going back to birth, childhood and to the fact that you were born. Thanks to the home and the antique objects, generations' memory is well sheltered: they immortalize personality, continue its life and construct the being of the other recalling the past of their owner.

In a time of an endless scientific quest for immortality through technology, Ludmila Ulitskaya demonstrates nostalgia for the roots. This approach to past times, to sources will be sought in her two novels *Medea* and *Her Children and Sincerely Yours*, Shurik.