

## ANNOTATIONS OF THE PUBLICATIONS

### 1. Monography

Парушева, Д. 2023. „Долу правителството! Да живее карикатурата!!“ *Политика, култура и карикатура в България в началото на XX век*. УИ „Паисий Хилендарски“: Пловдив, 265 стр. ISBN 978-619-202-861-9

[Parusheva, D. 2023. “Down with the government! Long live the cartoon!!” *Politics, Culture, and Caricature in Early 20th Century Bulgaria*. University Publishing House “Paisii Hilendarski”: Plovdiv, 265 pp.]

This book’s argument connects caricature with the main elements, which are relevant for its emergence and transformation, that is, politics and culture. Shedding light on them through the lens of the *political imaginary*, defined as a collective construct that organizes both the imagination and symbolism of the political and the processes that produce it, is a deliberate choice. Caricature as a visual materialization of already existing images reveals exceptional possibilities for exploring the relationship between the ideal and the material, between the imaginary and the imagery. I seek to answer the question of how the political imaginary manifested itself in the field of caricature in Bulgaria at the beginning of the twentieth century. It is precisely at that time that political caricature, mediated in the public sphere by the press, became an integral part of the commentary on the political in the country.

**The first chapter** covers a presentation of the Bulgarian political imaginary through the lens of caricature at the very beginning of the twentieth century. After briefly discussing the emergence of the cartoonist’s field of expression, with a focus on the newspaper “Bulgaran” and its “dance” with political power, the attention is turned to cartoonists’ depictions of some of their favorite objects of caricature. First and foremost this is the Bulgarian monarch Ferdinand, followed by politicians of the day, who visit the pages of the humorous newspapers most often. They all have clearly constructed images, which were established precisely during the time when the first series of the newspaper “Bulgaran” was published (1904-1909). The cartoon sketches of individual politicians from the early twentieth century undoubtedly reflect the images constructed for them in Bulgarian society. At the same time, they contribute to the creation of a general image of the Bulgarian politician, which is formed in the public space under the influence of the printed press. A more general view of politics and the political, which existed in Bulgaria at the time, is also conveyed in the chapter. The political imaginary is projected onto the images of the Other that parade through the pages of the humorous press as well, therefore the political beyond the national borders is considered too, that is, the Bulgarians’ perceptions of the neighbouring nations as well as the more distant Other, and the way these perceptions are visualised.

Thereafter, **the second chapter** focuses on the dynamics of the images of the political brought about by wartime. The discussion traces these again through the caricature depictions in which such images materialised. Here the depiction of Otherness is of particular interest, understandably so, since during wartime the weight of the “outside”, the “alien” in the political imaginary of Bulgarians (and not only of Bulgarians, in fact) increases significantly. Unlike in previous years, when the distinction in the “foreign political” was more along the lines of near and distant Others, wartime defines new circles, with the dividing line now running between allies and adversaries. The dynamics of the attitudes visualised in the cartoons reflects the specific context, and both stereotypical imagery and caricatures of actual persons were used to depict the Other. In addition to detailing the Bulgarian gaze at the

Other, this chapter offers also a look at the situation in “our own backyard”. Its analysis allows for the conclusion that wartime did not significantly change the political ethos and practice of domestic politics. In most aspects, both the Bulgarian wartime political imaginary and its caricature depictions show a great deal of continuity with the pre-war period. Accordingly, the Bulgarian political imaginary, although enriched with new content, rather complements and develops further what has already been constructed.

After the juxtaposition of the ways in which caricature constructs political “normality” in peacetime and political abnormality in wartime, in *the third chapter* the relationship between politics, culture and caricature is showcased, the way I understand it. A brief presentation of the main characteristics of political life in Bulgaria at the beginning of the twentieth century is offered, with an emphasis on the peculiar relationship between the state and society, combined with a deep scepticism, even distrust, of institutional forms of power, which prioritises personal, non-institutionalised forms of action within well-known and reliable social networks. These characteristics serve as a starting point for my reflections on the political culture of Bulgarians and their political imaginary. I consider the *political imaginary* as a kind of subset of *political culture*, or rather as the “qualitative” component that is not quantifiable in the way that most features of political culture are. Broadly speaking, the basic ideas that construct the Bulgarian political imaginary repeat the basic characteristics of Bulgarian political life at the turn of the century. It cannot be otherwise, in fact, since exactly this political life and its main actors are the factors which create the collective construct that organizes the imagination and symbolism of the political.

Imagery of all kind, including caricatures, have a specific relationship to the political imaginary, as they are undoubtedly related to modes of imagination. They are both manifestations of the imaginary and motivate modes of perception and modes of imagination. Political caricature provides ample opportunities for depicting shared principles and practices, since cartoonists are specialists precisely in creating meanings and significations. The cartoons that are the focus of the book comment on both politics and politicians and can be seen as the visualised “period eye” (after Michael Baxandall). As a means of denunciation, caricature also plays the broader role of setting different vectors in people’s thinking about the political, i.e. creating “holes” in the collectively constructed political imaginary, thus opening up possibilities for its transformation. However, such a change is hampered by the prevailing not-yet-modern (passive) political culture and the lack of a sufficiently large reading public capable of appreciating a political caricature which uses more sophisticated techniques of representation and suggestion. The contribution of the cartoon to the triad of politics – culture – caricature lies in its ability to visualize, and in an accessible way at that, all kinds of political issues. The presence of the various Others, on its turn, provides an opportunity for national identification for the reading public. By creating such a materialization of the political imaginary, the caricature plays the role of a transmission between politics and culture, influencing, at least to some extent, the way politics is perceived by the Bulgarian society.

## **2. Other publications (articles)**

1. Parusheva, D. 2012. “We Are All Members of the Same Club”: Bulgarian Political Elite and Their Networks in Early 20th Century. *Bulgarian Historical Review*, 3–4, 62–72

This text discusses the influence of the informal networks in which politicians act on the functioning of the political system. The author illustrates this influence by the representative example

of the Union Club and its role in the establishment of social networks of the Bulgarian political elite. She concludes that membership in this club was part of their symbolic capital and was a sign that they belonged to “the same club”.

2. Parusheva, D. 2013a. Bulgarians Gazing at the Balkans: Neighboring People in Bulgarian Political Caricature at the Beginning of the Twentieth Century. In: Demski, D., Il. Sz. Kristof and K. Baraniecka-Olszewska (eds.) *Competing Eyes: Visual Encounters with Alterity in Central and Eastern Europe*. L'Harmattan: Budapest, 418–437

This text aims at analyzing images of the close Other, the neighbors beyond Bulgarian state borders, who were present in the pages of the humorous press in Bulgaria from the beginning of the 20<sup>th</sup> century until early 1920s. The dynamics of these images is addressed, e.g. change of the attitude to Greeks from pitying them in 1915-1916 to hating them in the early 1920s, etc. The reasons for such a change are also discussed: Bulgarian cartoonists reflected the predominantly negative national attitude towards the neighbors, that is, the story of friends-turned-foes. Although the attitudes of Bulgarians were shaped by political propaganda to a certain extent and followed political circumstances, their establishment also contributed to the attitude and behavior of the neighboring people towards Bulgarians.

3. Parusheva, D. 2013b. Family Matters: Using Social Capital for Political Ends in the Nineteenth Century Balkans. In: Baramova, M., Pl. Mitev, Iv. Parvev and V. Tacheva (eds.) *Power and Influence in South-Eastern Europe, 16<sup>th</sup>–19<sup>th</sup> Century*. LIT Verlag: Zuerich-Muenster, 149–166

This text is about the role of social capital in politics. The focus is on the informal networks of the Romanian, Bulgarian and Greek political elites in the 19<sup>th</sup> century, and especially on family networks, the choice of which resulted from the belief that they were important in both the formation and social reproduction of the elite. Examples of intra-family ties that limited the number of families “producing” elites and inter-family ties that in turn connected elites horizontally are discussed. Special attention is paid to the family networks of Ion Brătianu in Romania, Ivan Ev. Geshov in Bulgaria and Alexandros Mavrokordatos in Greece, as well as to the Phanariot threads in the Balkan political web.

4. Парушева, Д. 2015. „Всичките са маски!“ Политика, култура и карикатура. В: Златкова, М., Б. Петкова и Ст. Антонов (съст.) *След следващата запетая. 20 години етнология в Пловдивския университет*. Пловдив, 215–228

The aim of this text is to elaborate on the relationship between the caricature (and cartoonists) and the objects of caricature, on the one hand, and between the caricature (and cartoonists) and their audience, on the other hand. Using this elaboration I offer a possible entanglement of all three components of the title: politics, (political) culture, and (political) caricature. The interest is focused on Bulgaria during the first decades of the twentieth century.

5. Парушева, Д. 2017. Патрони и клиенти. Български примери и балкански паралели от края на XIX и началото на XX век. *История*, XXV, 6, 600–612

Although belonging to the corporate tradition of the Ottoman Empire, the relationship between patrons and clients continue to play a role in modern Balkan countries. This article presents and analyses examples of this vertical type of social networks in order to explain some peculiarities of the way in which Bulgarian politics operates in the late nineteenth century. The author pays attention to both clientele's circles formed around particular individuals and parties' clientelist networks, and emphasises the dominance of the latter type of clientelism in Bulgaria.

6. Parusheva, D. 2019a. In the Mirror of Satire: The End of World War I in Bulgarian Caricatures. *Etudes balkaniques*, 2, 249–277

This text seeks to present the way in which Bulgarian caricaturists depicted the aftermath of World War I in their work. The attention is focused primarily on the image of the neighbouring Other. Does war matter and, more precisely, what is the relationship between war (and post-war time) and the attitude to the neighbouring nations of Bulgaria, and how this relationship influences the dynamics of the caricature images in the Bulgarian humoristic press? These are the questions to which the author offers an answer. As a basis of discussion a corpus of about 80 caricatures published in the newspaper *Българан* (Bălgaran) is used.

7. Парушева, Д. 2019б. Описание на образите – образи на описанието. *Българска етнология*, 1, 5–15

This text is a foreword by the editor of the special issue of *Bulgarian Ethnology* "Ethno-Photography" and focuses on photography and its relationship with ethnography. It traces the development of this relationship from the use of photography as a visual recording tool (by the generation of Gregory Bateson and Margaret Mead, John Collier) to the *pictorial turn* when the image became a central theme of the humanities and social sciences. The main uses of photography in ethnographic work are highlighted, such as visual narrative, photo-essay, photo-elicitation (in all three cases the researcher takes the photograph), as well as practices of 'participatory photography' and 'reflexive photography' in which those we are researching take the photograph. It is argued that the real discussion about the place and relations of photography and ethnography in Bulgaria is still to happen.

8. Парушева, Д. 2019с. Визуални представи за Първата световна война в българското списание *Илюстрация Светлина*. В: Първев, Ив., Н. Кайчев и М. Баръмова (съст.) *Централна Европа и Балканите. Сборник в памет на проф. Милчо Лалков*. УИ „Св. Климент Охридски“: София, 203–228

This text offers a description of the visual materials related to World War I published in the journal "Illustration Light". The author approaches the question of continuity/discontinuity in the way the war was represented, comparing the visual coverage of the World War I with that of the Balkan Wars a few years earlier. The following conclusions are drawn: the main focus of the press is on mobilizing and maintaining the high fighting spirit of the Bulgarians, for example through recollections of successes during the Balkan Wars; the means used are similar to those used before, with drawings representing the battles and photographs depicting the moments of rest; the main difference highlighted is the strong presence of the Allies and the correspondingly sporadic presence of Bulgaria's enemies in the war – this is in contrast especially to the time of the Second Balkan War, when former allies-turned-into-adversaries were very frequent visitors to the pages of the magazine.

9. Parusheva, D. 2020. Uprisings, Revolutions and Wars: Visual Representations in Bulgarian Illustrated Press at the End of the Nineteenth and Early Twentieth Century. In: Stamatopoulos, D. (ed.) *European Revolutions and the Ottoman Balkans: Nationalism, Violence and Empire in the Long Nineteenth-Century*. I.B. Tauris: London-New York, 149–181

This chapter attempts to contribute to the field of visual studies in the history of the Balkans by shedding light on the way the Bulgarian illustrated press represented events like uprisings and wars. The author analyses the visuals in the journal “Light” from its launch in 1891 to the end of the World War I in an attempt to answer such questions as: What sort of coverage of uprisings and wars did this journal offer its readers? What role did the images play in this coverage, and what types of images predominated? Were women visible or were they absent from the war and violence narrative in both words and pictures? How were Self and the Other (or allies and enemies) depicted? The answers to these questions are presented in three main sections which follow the chronology: first, a discussion of the visual representation of uprisings (such as events in Macedonia or Armenian massacres) and wars all over the world on the journal’s pages in the 1890s and 1900s is offered; next, an analysis of the coverage of the Balkan wars in 1912–1913 follows; finally, the visual presence of the World War I is scrutinized.

10. Парушева, Д. 2021а. Модерният град на Балканите: посоки и перспективи на проучванията. В: Прешленова, Р. *Градът на Балканите: Пространства, образи, памет*. Институт за балканистика с център по тракология – БАН: София, 33–58

This text presents an overview of the main directions in the research on modern city in the Balkans from mid-nineteenth to the mid-twentieth century, which has been carried out during the last three to four decades. The author offers a possible typology of this research and, in addition, suggests a few conceivable perspectives of future investigations in some areas of urban life, which have not been substantially covered by now.

11. Parusheva, D. 2021b. Cities along the Route: Plovdiv Becoming Modern at the End of the Nineteenth Century. In: Riedler, Fl. and N. Stefanov (eds.) *The Balkan Route. Historical Transformation from Via Militaris to Autoput*. De Gruyter: Berlin/Boston, 121–138

This chapter considers the central topic of the edited volume of which it is a part, namely, the relationship between borders and lines of communication. Considering the main character of the volume, that is, the Istanbul–Belgrade route, the author discusses the role of communication in the development of one of the cities along this road, Plovdiv. The last decades of the nineteenth century (1870s to 1890s) are the focus of attention, for that was the time of the appearance of Plovdiv on the European railway map. The question is addressed if this new development was actually an advantage, or if it turned into a challenge for the city and its population. In addition, borders, as a supporting character, come into the picture: Plovdiv was the capital of the Ottoman province Eastern Rumelia for seven years from 1878 to 1885, at which point Eastern Rumelia became part of Bulgaria. This position of being an imperial provincial capital reconfigured not only the political establishment, but also the commercial, economic, as well as cultural framework in which the citizens acted.

12. Парушева, Д. 2023. Руско-японската война от началото на XX век: визуални репрезентации в българската преса. В: Георгиева, Т. и Ю. Константинова (съст.). *Русия: Погледи от Балканите (XIX–XX век)*. ИБЦТ – БАН: София 2023, 287–314

This text discusses the way Russo-Japanese War of 1904-1905 was visually represented in the Bulgarian press at the time by presenting and analyzing examples of visuals published in two periodicals: the illustrated journal *Светлина* (Light) and the humoristic newspaper *Българан* (Balgaran). The author's idea is to compare "normal" visual images (drawings, reproductions of paintings, and photographs) with the caricaturized ones. The visual representations are discussed in terms of political communication and as depictions of the political imaginary.