

## **ALLEGORIES OF SILENCE (ON ATANAS DALCHEV'S FRAGMENTS)**

Atanas Dalchev is one of the famous Bulgarian poets who made his debut in the 1920s. In the interwar years he published four poetry books and became one of the prominent authors of that time. From 1943 he started to publish the so called “notes” or “fragments” (aphorisms, impressions, miniatures, short essays) mainly on literature and literary life [1, p. 409 – 414]. After the communist party came to power on September, 9 1944 he continued to publish in the literary press his “notes” that were quite different from the pathos of the epoch. However, the possibility of publishing did not last for long. In 1946 all the oppositional voices were silenced and works that were not propaganda could not appear anymore. It was not before “The Thaw” in 1956, that Dalchev could publish in the literary periodicals again. Later, in 1967, he collected all his notes in the book *Fragments* [2].

The presentation will be focused on two of the “notes” that were published in 1945 in the official newspaper of the Union of Bulgarian Writers – *Literary Front*. They are “Rain” and “The Tree” [3, p. 2]. An attempt to reveal the function of these works as literary gestures through the methods of literary history and cultural history will be made. As it can be noticed from the titles, the topics of the fragments are natural objects or phenomena that was quite unusual for those years (in 1955 and 1957 there were discussions questioning the significance of works that thematize nature in the new political circumstances). These two “fragments” or “notes” can also be called “impressions”. They correspond to Dalchev’s poetry as a conception because, although the thematic accents of his works changed in the 1920s, 1930s and 1960s, the main problem remained the temporality of the world and the human. “The Rain” and “The Tree” can be read as allegories of silence. Silence can be interpreted as an existential choice of the subject in the first work. The absence of words and communication means that the person could stay for some time under rain’s “light shadow” – the dry plots – and do exceptional work on the Self that preserves and renews him / her. “The Tree”, however, present the silence as the inability to fight the pragmatic egocentrism, the cynical anthropocentrism of the historical time and as a prognostication of the coming death.

Most of his “notes” Dalchev wrote in the years of ideological control. Having in mind that their main topic was literature and literary gestures, it can be said that these two fragments were a reflection on silence as an existential choice, as an opportunity, but also as a form of weakening, which all those poets and writers who did not serve communist propaganda in the 1940s and 1950s were forced to comply and live with.

The presentation is prepared within the project *Islands of the Unblessed. History of the Unconventional Bulgarian Literature from 1944 to 1989 in Its Sociocultural Context* funded by the National Science Fund of Bulgaria, № KII-06-H60/1 – 16.11.2021.

## REFERENCES

1. Далчев А. *Бележки* / Г. Цанев (ред.). *Изкуство и критика*. 1943. № 10 (53). С. 409 – 414.
2. Далчев А. *Фрагменти*. София : Български писател, 1967. 96 с.
3. Далчев А. *Дъжд*. София – октомври 1944. *Дървото* / Н. Фурнаджиев (ред.). *Литературен фронт*, 1945. № 19, с. 2.