

STATEMENT

by Assoc. Prof. Dr. Elka Traykova

Institute of Literature, Bulgarian Academy of Sciences

for the award of the educational and scientific degree "Doctor"

to Marianna Dimitrovna Georgieva

"The Joke of the Father in the Grotesque World of Konstantin Pavlov".

Scientific supervisor Assoc. Prof. Anni Ilkov

2.1. Philology

Bulgarian Literature (Bulgarian Literature after 1989)

Marianna Georgieva's dissertation was discussed and proposed for defense at a meeting of the Department of Bulgarian Literature at the Faculty of Slavonic Philology at Sofia University "St. Kliment Ohridski. The thesis is structured in an introduction, six chapters, epilogue-conclusion, 2 documents as appendix and bibliography. The introduction outlines the aims of the study, which are firmly moved away from the ambition to trace Konstantin Pavlov's creative path in a chronological linear sequence, by comprehensively analyzing individual works. The author insists that the text "focus on the evolution of poetic space and its discursivity." This is what the marked thematic focus of each part of the dissertation implies. The boundaries between the different fields are quite labile and permeable, but they create a web that connects the different dimensions of the author's identity. The author lays the personality and poetry of K. Pavlov in different contexts - burdened by the political ideologies of the national artistic reality and the aesthetic provocations of existentialism, the grotesque and absurdity of the European literary

context. She plays quite cleverly with several theoretical matrices that denote underpinning literary, psychoanalytic, and philosophical models, which she cites but does not consistently apply in the text, because confinement to a single research paradigm would not allow her to present the alternative voices in K.'s poetry. Pavlov, his both self-sufficiency and otherness in the collective literary monolith. In each of the subtopics-artistically and provocatively titled-through the method of "close reading," the dissertation precisely deconstructs the roles of his protagonists through collapsing national mythologies, distorted mirror images, parodied biblical codes, and the saturation of predatory creatures and hypocritically humble informers. The analysis, which never remains at the level of the obvious visibility of meaning and artistic message, is richly ornamented by a reliance on the signs embedded in the topoi, objects, interiors, and semantics of names. There are undeniably productive and original observations in this study of the mechanisms by which the poet creates a new language, creates new words, in order on the one hand to create his original identity and on the other to delineate a grotesquely inverted reality.

Through narrative and analytical optics, in a postmodern mode of juxtaposition and opposition with the works and existential gestures of Beckett and Kafka, M. Georgieva shows the catastrophic disintegration of meanings, the pervasive antagonism, the impossible communication. The mosaic of plots that she unfolds in the different parts of the dissertation very often break down the integrity of the text, emphasize the fragmentation of the plot. The intertextual dialogues that abound in it (intellectually precise or superficially penetrating in meaning) do not provide unambiguous answers; rather, they open horizons for other, different interpretations. M. Georgieva set a provocative, even shocking for the traditional literary-historical context, reading of the poetics of K. Pavlov. Her radical deconstructions evoke approval or disagreement, but always achieve their goal - to free the reader's

imagination, to sharpen the literary scholar's attention, to reveal the unexpected meaning potential of the works. M. Georgieva brings out the poems of K. Pavlov out of the zone of the native by expanding their meaning volume, by thickening his lyrical characters with signs and shadows of cultural realities little known in the 1950s and 1960s, by deciphering obvious socio-cultural allusions and by discovering others, hitherto unnoticed. Her texts are most often subject to a complex compositional structure. She writes with inspiration, without literary clichés, but also with a compulsive repetition of intertextual connections and intellectual associations with other authors, works and contexts. Her texts are most often subject to a complex compositional structure. M. Georgieva achieves a good and convincing synthesis between empirical knowledge of the appearance of K. Pavlov in the literary field, and this documentary account is also a kind of key to understanding the mechanisms by which he survived as a poet. Already with his first book, with the genre label "Satires" applied to the title, he broke the rules of the game -called socialist realism. K. Pavlov provoke the intellectual cognition of the spiritually liberated man in the era of totalitarianism. They destroy the trivial spatio-temporal dimensions through polysemous images-metaphors, through seemingly abstract associations, building a grotesque world in which the human spirit is shackled by the impossibility of making a choice, by the iron presupposition of political dogma. The literary criticism of the 1960s does not want to, and cannot, understand his poetry, but perceives that it is dangerous in its otherness. Thus a precedent in Bulgarian publishing was set.

K. Pavlov's Poems (1965) was published with a note from the publisher, written by the editor, Peter Karangov, in which it is described as "peculiar and in some respects controversial for its authorial vision". This seemingly innocent distancing of the editors of Bulgarian Writer, in fact, has the sense of a public verdict. The book was used as a pretext for conducting yet another punitive literary polemic in which it was

insisted that he was not producing satire that educated virtues, but corrupting society by "poeticizing the ugly, the ugly, the nasty" . Satire does indeed take revenge, but not on its creator, but on critics' interpretations, fractious in their clutter, which have remained in literary history with the unfortunate fame of being the protagonists in a malignant campaign. After a series of articles, K. Pavlov was withdrawn from bookshops. The poet was banned from printing his poems for almost two decades. It is an undeniable contribution that the dissertation creates credible pictures dynamically moving through historical and personal time to show how K. Pavlov became an emblem of his and subsequent literary generations, despite the enforced silence.

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