

SOFIA UNIVERSITY „ST. KLIMENT OHRIDSKI“
FACULTY OF SLAVIC STUDIES
DEPARTMENT OF LITERARY THEORY



Joanna Ivanova Neykova

**The Fragmentary Exigency and the Potential for Literary
Transgression**

SUMMARY OF THE PhD THESIS IN THE FIELD OF PHILOLOGY
– THEORY OF LITERATURE

ACADEMIC SUPERVISOR:
Assoc. Prof. Darin Tenev, PhD

Sofia, 2024

The thesis was discussed and defended on a meeting of the Department of Literary Theory in the Faculty of Slavic Studies of Sofia University on 26.01.2024.

“The Fragmentary Exigency and the Potential for Literary Transgression” is a PhD thesis of 222 standard pages and consists of an introduction, four chapters, and a conclusion. The bibliography contains 152 titles in Bulgarian, English, French, and German.

Academic Jury:

Prof. Dr. Amelia Licheva

Prof. Todor Hristov, PhD

Assoc. Prof. Miryana Yanakieva, PhD

Assoc. Prof. Dr. Moris Fadel

Assoc. Prof. Svetla Cherpokova, PhD

Table of Contents

Introduction / 5

Chapter I: The Romantic Fragment and the Beginning of Modern Fragmentation / 28

The Romantic turn / 29

System and fragment / 31

To the predecessors / 44

The Romantic fragment / 47

On a theory of the origin of language / 53

The fragmentary nature of dialogue / 58

Chapter II: Walter Benjamin: Allegory and Ruin / 65

Ruins, ruins, ruins everywhere / 65

Benjamin's concept of allegory / 69

On Baroque allegory / 71

The language of nature / 76

The fragment as a ruin / 83

Language: an archive of non-sensuous similarities/ 88

L'appareil sanglant de la Destruction / 98

A brief excursus on melancholy and allegory in Kristeva and Benjamin / 101

Baudelaire and the dialectical images of the city / 105

Chapter III: Maurice Blanchot: The Work of Art as a Torn Unity / 115

Maurice Blanchot between the times / 116

Where is literature going? / 121

Blanchot as a reader of Heidegger / 126

The origin of the work of art / 128

On a preliminary note / 131

The concept of "experience" / 135

The beginning: a language no one speaks / 143

Orpheus or Hölderlin? / 150

The work of art is a torn unity / 152

Récit: narrative and event / 159

Beckett: the narrative voice of récit / 167

Blanchot's neutral speech / 170

Chapter IV: Paul Auster and the Transgression of the Gaze / 176

Paul Auster in France / 179

Paul Auster as translator / 183

Paul Auster and Maurice Blanchot / 185

The Book of Illusions / 191

Art and the right to death / 193

Hector Mann: life and death of the artist / 194

A memoir from the grave / 197

The inner life of Orpheus / 200

Conclusion / 210

Bibliography / 215

INTRODUCTION

The main goal of the study is to uncover fragmentation as a key aspect of literature which to some extent has been neglected or confined to specific genres, epochs, and literary movements (e.g. Romanticism, Expressionism, Modernism, Postmodernism), or reduced to questions of another order. The study will attempt to build a theory of the forces of the fragmentary as forces of literature by building on, debating and questioning already established theories and constructs related to fragmentation.

The conceptual framework of this study is built on the ideas of Friedrich Schlegel, Walter Benjamin and Maurice Blanchot. By reconstructing particular aspects of their thought projects, a theory of the fragmentary is constructed, which represents an attempt for a conceptual dialogization of the paradigms outlined above. The chronological order should not mislead that a genealogy of fragmentation should be derived from it. Rather, it is intended to direct the attention to specific points of refraction in the thinking of fragmentation, which points do not always fit into the same school of thought, yet still allow for their mutual reconciliation.

In its methodology, the research approaches most closely the conceptual analysis, which follows the movement of a certain conceptual idea with its manifestations and transformations in in various theoretical fields, as well as theoretical reconstruction. Of course, these two approaches combine both the approximations that close reading requires and the distances of contextual analysis, but always with the conceptual principle in mind. This, in turn, allows for the alignment of the two leading theoretical threads,

delineated already in the title of the work – that of *fragmentation* and that of *transgression*.

The concept of fragmentary exigency eludes traditional terminological rigour and thus a further clarification is needed. Above all, it is an effect of the conceptual dispersion around the notion of fragment - for example, fragmentary writing, fragmentary mode, fragmentary style, etc. On the basis of this pattern, the French *l'exigence fragmentaire* is translated as *fragmentary exigency*, and not, for example, as fragmentary requirement. Here is the place to make one more linguistic clarification - the decision to retain the word "exigency" is based on greater sharpness of "exigency" over other possible choices such as "necessity" or "requirement", and, second, as an attempt to preserve proximity to the Latin root of the word - *exigo* - which refers to meanings such as *drive out*, *pull out*, as well as to *ask*, *to question*. This further motivates the intention for a conceptual juxtaposition of the fragmentary exigency with the concept of transgression, as it is precisely transgression that raises two implicit questions throughout the entire study: namely, *what precedes the beginning of the work?* and *what follows after the end of literature?*

In the present study, fragmentary exigency refers to the force that challenges the notion that a literary work is unified, complete, and cohesive. Starting from this premise, it is examined how the fragmentary exigency foregrounds the tension between the literary work and its becoming. This highlights both the dynamic nature of literature, thought of as a process, and its fundamental incompleteness. Thus, the questions about the boundaries of the literary work become central, as well as the forces they exert and the power they impose, and the ways in which literature transcends and overcomes them. Hence, it follows that the fragmentary exigency

reveals the transgressive potential of literature as the potential that fragmentation actualizes.

We can outline three characteristics of the fragmentary exigency. Firstly, the fragmentary requirement is an attempt to rethink the dominant role of subjectivity in literature; Secondly, the fragmentary exigency is an attempt to redefine the notion of fragment and to overcome the totalizing enclosure characteristic of fragmentary forms such as the aphorism, the maxim, the thought, etc.; and Thirdly, the fragmentary exigency frees itself from the dialectics of the part and the whole in order to establish a new logic of division.

Thus, in the perspective of the question of fragmentation, the idea of transgression becomes a marker of the specific movement of literature to which the fragmentary exigency is an expression. Hence the assumption arises that we can speak of literary transgression which, on the one hand, constitutes the experience of literature and, on the other, highlights its plasticity and mobility.

The present study takes advantage of the heterogeneous nature of the notion of transgression, demonstrating that it can be considered beyond its manifestations in the social body of the community, by drawing it towards the comprehension of a possible ontology of literature. So, fragmentation, and transgression, two faces of the same motion, enhance the forces of instability, dynamism, mutability and multiplicity in language and in literature.

CHAPTER I: THE ROMANTIC FRAGMENT AND THE BEGINNING OF MODERN FRAGMENTATION

With the first chapter, the study directs its focus towards the fragmentary form and its place within the ideas of early German Romanticism. The influence of the views of the early Romantics, and Friedrich Schlegel in particular, undoubtedly exert on the development of the fragmentary form. The present chapter proceeds through a reconstruction of the historical and literary context in which the ideas of the Romantics developed. Tracing how major movements in philosophy and literature in Germany and more generally in Europe resonated in the ideas of the early Romantics. The fragment is part of a well-developed tradition of the short form (the aphorism, the thought, the maxim, etc.) in the French and English contexts, but also an essential element in early Romanticism's project of creating a new form of expression that can overcome the drive for completeness and wholeness. At stake in this project is the transition from the systematic nature of genre to the openness of universal poetry. On the basis of this important turn, the Romantics offered a different model for thinking poetic forms compared to the normative poetics of Classicism, for example. The agent of this turn is the fragment. By shifting the logic of genre, the fragment demonstrates a particular plasticity with respect to the limits of form which function both on an external level in terms of completeness and integrity, and on an internal level related to the tension between philosophy and literature, criticism and poetry. In this sense, already in the ideas of early Romanticism one can notice the weakening of the tension between the fragment as a form of expression and the fragmentary as an aspect of literature, the romantic fragment is just one of the forms of the fragmentary. The main question that this chapter of the study poses is as follows: how does the romantic fragment

revolutionize the form of the fragment in relation to the tradition of short forms, in order to make room, through the idea of reflection and dialogue, for an unfolding fragmentation? It is precisely the ideas of early German Romanticism that serve as the turning point, based on which it is possible to pose the question of fragmentariness beyond the issues of genre categories and boundaries and towards the understanding of a future ontology of the literary work.

The attempt to explore the concept of fragmentary exigency moves through the examination of the critical texts of the early Romantics, the foundations and deviations of the fragment as a genre, as well as the possibilities that Romanticism creates for further theorizing of fragmentary exigency as revealing the transgressive potential of literature and its theoretical stake.

In addition to the direct critical expositions presented in "Critical Fragments" and "Athenaeum Fragments", the conceptions of the early Romantics are consistently unfolded through other key notions such as dialogue, language, and reflection. It is precisely through the form of the fragment that the romantic notion of systematicity is most fully constituted, which is posited as an alternative to the grand philosophical Systems of knowledge, and allows for the unfolding of a continuous reflection on the essence of the poetic and philosophical beginning. Furthermore, the fragment liberates itself from genre constraints and evolves into a fragmentary principle that permeates literature in its various manifestations and forms. The romantics demonstrate this through the multitude of different genres with which they express their idea of progressive poetry, all of which are inevitably infected by the incompleteness and reflexivity of the fragmented exigency. In this, the Jena Romantics only set in motion a process that would later become a founding principle of modernity. Therein lies the essence of the Romantic turn.

CHAPTER II: WALTER BENJAMIN: ALLEGORY AND RUIN

Chapter two of the present study reinforces the thesis that the fragmentary exigency transcends the formal aspects of a particular literary text and manifests itself as an expression of the reflexive powers of literature. Complementary to this argument are the ideas of Walter Benjamin, who, through the notion of allegory and the idea of an allegorical mode of experience, finds in the ruins of the Baroque, and later of modernity, evidence of the dialectical course of the literary work that transgresses both the limits of language and the limits of representation.

The current dissertation demonstrates how Benjamin's re-conceptualization of allegory is inherently linked to the attempt to be emphasized the dual nature of the concept. The German thinker unfolds his project of a new allegory densely and in the greatest depth in his study "Origins of the German Trauerspiel", where he devotes the entire third part of his text, "Allegory and Trauerspiel", to allegory. Benjamin's approach is dialectical and regards allegory not simply as a rhetorical figure but as a method of reading literary, social and cultural processes. Benjamin's approach is dialectical and historical, considering allegory not simply as a rhetorical figure but as a method for interpreting literary, social, and cultural processes. The German philosopher starts from the idea that it is precisely in a peripheral dramatic genre, such as the Trauerspiel, that allegory functions as something more than a rhetorical figure.

The second textual corpus considered in this second chapter is constructed from Benjamin's later work on modernity. Here the German thinker continues his interest in the concept of allegory, but in an early modernity. This analysis focuses on mid-nineteenth-century social contexts, radical economic changes and

commodification in Parisian cultural life - elements relevant to modern allegory's existence, but also to modernity's fragmentation.

Benjamin links allegory to a specific kind of experience, which he calls “allegorical experience”, and contrasts it with the commodity experience of reality. This experience is based on the allegorical mechanism of transforming things into signs. Benjamin thus turns allegory into a way of seeing, speaking of “allegorical intuition”, “allegorical imagination” and “allegorical mode of seeing”.

Thus, by constructing a new theory of allegory, conceptually derived from the Baroque and modernity, Benjamin attempts to gain insight into the complex nature of the allegorical, which is grounded in the dialectical tension between inner and outer, concealed and open, nature and history. This point is reinforced by the reconstruction of Benjamin's early philosophy of language, which makes possible the overlap between nature - language - allegory - fragment, and his theory of the mimetic faculty, on the basis of which the concepts of non-sensuous similarities and constellation are derived.

One of the central aims of this second chapter is to answer the question how the concept of allegory can be thought in relation to a more general concept of fragmentation. From the perspective of the ideas of early German Romanticism outlined above, we can see that here, too, the fragmentarity of allegory is thought not only in its formal manifestations, but also in the possible ontological projections that the allegorical sets in motion. It shows how the notion of allegory, which Benjamin developed first in his study of German Baroque Trauerspiel and later in his study of modernity, derives from the principle of fragmentation as a principle of linguistic transgression and temporal openness.

The chapter concludes with an analysis of selected poetic figures from Charles Baudelaire's "Flowers of Evil". Poetic images from the poems of the French poet are interpreted in terms of the concept of the dialectical image, which Benjamin developed in his later work on the Passages of Paris and on the figure of the modern poet. Both the allegory and the dialectical image capture the dialectical movement of time and allow, in the glimpse of its happening, to interrupt it in order to turn it into a work.

CHAPTER III: MAURICE BLANCHOT: THE WORK OF ART AS A TORN UNITY

This chapter presents an analysis of the issues associated with fragmentation, based on the critical and theoretical views put forth by Maurice Blanchot. The analysis is primarily focused on two of his books of critical texts from the 1950s: "The Space of Literature" and "The Book to Come".

The objective of this chapter is to delineate the relationship between two fundamental concepts in literary studies: the origin of a literary work and literary boundaries. In doing so, this analysis seeks to demonstrate the implications of these concepts in relation to the idea of completion and totality in literature.

The initial section of the chapter outlines how Blanchot's ideas from the 1940s and 1950s presented a challenge to the concept of fragmentation on multiple levels. On the one hand, literary activity is seen as a break from public engagement with the political, in contrast to Jean-Paul Sartre's ideas about the public role of the writer. In light of these positions, Blanchot situates literary activity in proximity to questions such as those regarding the origin of the work of literature, the difference between

the language of literature and the language of communication, the limits of experience, and so on. The present analysis carefully traces how Blanchot's overall vision of literary space is constructed within each of these ideas.

Blanchot's conceptual language have several very tangible influences that can be traced in his writing from the 1940s and 1950s, as well as in his later ideas after '68. His writing of the 1950s is marked by a strongly heideggerian language. Implicit traces of the philosopher's ideas can be found in early critical essays as “Faux Pas” (1943), “La Part du feu” (1949) and the late “L'écriture du désastre” (1980).

This chapter addresses the question of the genesis of literary works, in response to Heidegger's text, *The Origin of the Work of Art*. The French thinker's vision, however, diverges from the question of 'origin' as presented in Heidegger, offering an alternative interpretation of the problem of beginning - both as commencement [commencement] and as origin [origine]. Such an idea implies a complete rethinking of the relation between literature and time. The narrative of Orpheus' attempt to lead Eurydice out of the Underworld serves as the exemplar upon which Blanchot bases his argument concerning the logic of beginnings. Orpheus's gaze represents this transgressive attempt of art to reach its own originary point, the place in which the work is both created and obliterated.

The figure of Orpheus is first mentioned in the preliminary note of the “The Space of Literature”. The methodological clarification provided by this preliminary note outlines several key premises and sets out the development of a principled position that Blanchot adheres to in his literary philosophy. The preliminary note asserts that a literary work can be understood as a kind of movement that has a beginning, a direction towards an identified centre, and a link to a specific experience. Hence the analysis of several concepts central to Blanchot's writing: that

of a beginning but also that of a centre. Another notion also falls into this line, namely the notion of experience.

Perhaps the last chapter of Blanchot's book *The Space of Literature*, "Literature and Original Experience," carries the greatest share of the conceptual weight with which the notion of experience is invested in his work. Nevertheless, the concept of "experience" is also evident in Blanchot's later work, where it is linked to the notion of "inner experience" as developed by Georges Bataille in his book of the same name. According to Bataille, inner experience is the contestation of the limits of language as a form of experience with language itself, which can be called "liminal experience" and whose orientation is the limit of linguistic potentiality. Hence the dialectical logic that is at work and that allows the two concepts to function in dynamic simultaneity becomes visible. It also directs our attention to the conceptual images of Orpheus and Odysseus, which are seen precisely as those figures that trace the movement of experience to the limits of language. Thus the figure of Orpheus functions as the figure of the beginning of the poetic work, and that of Odysseus as the figure of the beginning of the narrative form.

The present analysis will now turn its attention to the figure of Odysseus. The episode in the *Odyssey* of Odysseus' encounter with the Sirens is interpreted in the light of the question of the relation between narrative and event. The conventional order of events preceding narrative is reversed. Blanchot's theory of the narrative form, *récit*, is based on the premise that the narrative is the means by which the event is produced. Consequently, it is only through the act of narrating that the event truly becomes an event, and that contact with literature becomes an experience. How does the inversion of the relationship between narrative and event break down the possibility of representation, and what happens to literary language when its

representational capacity is exhausted? With this in mind, certain elements of Samuel Beckett's work can be seen to represent a testing ground for the theoretical hypotheses developed within the chapter.

Accordingly, the interconnection between language and experience in Blanchot's theoretical framework provides insights into the question of the beginning of a literary work that challenges the dialectical trap that Heidegger sets out in his own interpretation of the question of beginnings. Blanchot shifts the focus to the so-called "language of birth." The language of birth articulates the principle that turns literature into the open space that allows for the discovery of that which remains closed, in the words of Blanchot, who remained in this idea close to Heidegger and his notion of an argument between the Earth and the World. Another way in which the "language of birth" can be thought of as the exigency that shapes Blanchot's notion of the modern work of art: in addition to overcoming traditional personalism, it is also characterized by a particular restlessness. In "The Space of Literature", the work is defined as "a torn unity, always in struggle, never pacified"; shortly afterwards it is called "the torn intimacy of its own essence" or "the torn intimacy of the work" The notion of unity and wholeness is illusory, and it is literature that allows the revelation of this appearance, but in a double move - it reveals it by veiling it.

For the French thinker, literature is a specific space that reveals to language the possibility of reaching its own limits. The experience of language becoming literature thus represents a transgressive movement towards the limits of literature itself.

CHAPTER IV: PAUL AUSTER AND THE TRANSGRESSION OF THE GAZE

The final fourth chapter of the dissertation examines specific elements of the oeuvre of American writer Paul Auster in the context of the question of the boundaries of the literary work raised in the previous section. The juxtaposition of Maurice Blanchot's conceptualisation of the nature of literary activity with Paul Auster's literary experiments exemplifies the notion of the beginning of a literary work as an interruption precipitated by the leap of inspiration.

Such a conceptual rapprochement between the French thinker and the American writer is further evidenced, on the one hand, through Auster's increased interest in the ideas circulating in French intellectual life in the 1980s, and, on the other hand, through the fact that Auster is the translator of some of Blanchot's texts into English. The chapter traces in detail these points of intersection between the two, with space also given to the extramural conversation they shared in the form of correspondence. A translation of part of Auster's archive, which preserves the French intellectual's letters, is also presented.

This conceptual rapprochement can be further evidenced by two factors: firstly, Auster's increased interest in ideas circulating in French intellectual life in the 1980s and, secondly, Auster's status as the translator of Blanchot's texts into English. The chapter provides a comprehensive analysis of the points of intersection between the two, with particular attention paid to the conversation they shared

through correspondence. A translation of a selection of Auster's archive, which preserves Blanchot's letters, is also presented.

The second perspective of the rapprochement between Blanchot and Auster concerns the literary works of the American writer. The subject of the initial analysis is the novel “The Book of Illusions”, which explores the themes of language, death and the figure of the artist. The second fictional text that this chapter examines is the screenplay of the film “The Inner Life of Martin Frost”, written by Auster. The chapter provides a comprehensive overview of the narrative structure and a detailed analysis of specific elements within the text.

The intersection of Paul Auster's fiction and Maurice Blanchot's thought makes visible the paradoxical aspect of literary fabric. In their analysis of the ambivalence of the literary origin, Auster and Blanchot remain faithful only to the demands of literature. The nature of the creative act, language and writing are recurring themes in the work of both authors. This study reveals only a small portion of the interpretive potential that their joint reading offers. It permits the convergence of theoretical concepts and literary works, thereby demonstrating the potential for an endless literary dialogue.

CONCLUSION

From its initial conception, the present study has been faced with a fundamental question: can we think of fragmentation not as a formal or genre definition, but as an expression of literature's self-reflexive gesture to question its own forms of existence? This text sets out to offer a possible answer to this question

by tracing, through specific theoretical perspectives, the forces of fragmentariness as forces of literature.

In this sense, the act of doubting, can be conceptualised as a mental operation that is closely aligned with the logic of questioning. The objective of this approach was to direct the research focus towards an important feature: the self-reflexive potential of literature. It is non-coincidence that Maurice Blanchot notes that literature begins at the moment that literature becomes a question. By recognizing this idea as the conceptual foundation, the present study has identified two central concepts: the fragmentary exigency and transgression.

The notion of a fragmentary exigency does not only reflect the formal fragmentation of literary texts, but manifests itself as a force that marks the dynamics of literature. In this sense, the conceptual pairing of the fragmentary exigency with the notion of transgression was intended to further emphasize the dynamic nature of the fragmentary, and thus of literature. Thus, the following general conceptual points were made in the individual chapters through different theoretical prisms:

Firstly, the idea of fragmentary requirement that this study has deployed marks the tension between two principal lines of thinking fragmentation. On the one hand is the pre-romantic understanding in which fragmentation functions as a common denominator of a whole spectrum of literary and philosophical genres (the aphorism, the maxim, the thought, etc.). In this perspective, the fragmentary form is an expression of the idea of the maximum degree of completeness. The perspective adopted in this study is aligned with the contemporary understanding of fragmentation, which can be traced back to the conceptual turn that early Romanticism brought about. The concept of fragmentation is not regarded as a form in itself, but rather as a specific characteristic of literary self-reflexivity.

Secondly, the structure in which the forces of fragmentation unfold is dialectical. The dialectic of the fragmentary, however, does not follow the Hegelian dialectical scheme of thesis-antithesis-synthesis, but stands akin to a dialectic that holds the tension between contradictions by showing that it is this immanent tension that can be productive. It allows the movement of the two elements towards each other - the unstoppable and the discontinuous, the fragmentary and the total, the force and the form. Three different dialectical approaches have been traced along this line - the Romantic dialectic of reflection, Walter Benjamin's dialectic in standstill, and Maurice Blanchot's dialectic of aporia.

The unifying element between these otherwise different dialectical approaches we attributed to the transformation of dialectical tension into a force of action. The emphasis on dialectical aspects in the ideas of the early German Romantics was primarily investigated through their concept of "progressive universal poetry," which represents one of the most significant concepts within the realm of Romantic dialectics. This unfolded mainly through the concept of reflection, which was traced both in the ideas of some of the Romantics' predecessors and in the ideas of Friedrich Schlegel. Romantic reflection implies a dialectic without a final synthesis, since it resembles the structure of an infinite series of mirrors. The constant multiplication of the separate fragments does not allow for the achievement of a single final totality, but unfolds in an endless self-referential reflexivity. The fragment, as one of the forms of progressive universal poetry, breaks away from the tradition of short genres and becomes a means of capturing the complex cohesion between openness and closure, static and dynamic. For the Romantics, the fragment is a form of becoming, and in this sense it also relates to time dialectically - the so-called fragment of the future - a structure in which the fragmentary is not seen as a consequence of the violated integrity of the whole, but

as a form of infinite reflection - as a blueprint for an always imminent but never attainable unity.

If, for the Romantics, the dialectical movement of poetry revealed the horizon of the infinite, Walter Benjamin's dialectic at a standstill served to show us the opposite course - that of discontinuity. The fragmentary requirement is here manifested in the glimpse of a petrified unrest, a movement that is arrested in particular fragments of the past - as allegory-ruins and as dialectical images. They create what are known as constellations based on the principle of non-sensuous similarity. Constellations, in turn, serve as a method of capturing the movement of historical experience, which is accessible to man only in the form of individual fragments. In Baroque times, these fragments of history manifest as allegorical ruins, representing a now inaccessible aspect of nature-history. In modern times, they take the form of dialectical images. For instance, the souvenir in modernity can be considered to have a dialectical nature, insofar as its presence in the present moment implies the embedding of the timeline of the past. This interruption of the dialectical course does not imply the removal of the tension between times; rather, it preserves it in the form of fragments, images and allegories.

Maurice Blanchot's dialectic of aporia unfolds in another direction, in which we are faced with a difference that is irreducible to contradiction. Hegel's contradiction is thus transformed into an aporia in which one cannot simply speak of sublation, but presupposes the persistence of a continuous asymmetry between the two elements. In this sense, it is not just a negative dialectic, but an anti-dialectical dialectic, which presupposes that something always remains outside dialectical logic. The fragmentary exigency is an excess or surplus, which in its radical version overcomes the tension between part and whole - the part is a part without a whole, always already divided. Thus, the question of the relationship

between the origin of the literary work and its beginning is placed in a completely different light - the beginning is the interruption of the origin, which is always already there, just to start it again. It is precisely in this interruption of the origin that literature is revealed as never whole, but always already intersected, interrupted, fragmented.

Taking this into account, we can note that the forces of fragmentation manifest themselves in a double way - as forces of history and as historical forces. The fragmentary exigency as a force of history shows us that it can be read as an expression of the experience of lived reality and the response that literature offers to the crisis of representation. On the other hand, as a historical force, the fragmentary requirement is not limited to modernity alone, but cuts across different times in which the operations of the fragmentary are an expression of literature's movement towards itself. Early German Romanticism was the first to make possible the unfolding of this force. The present study has therefore begun with this period. The subsequent section on Walter Benjamin's ideas shifted the focus to the time of modernity, and Maurice Blanchot's final vision posed another, perhaps penultimate question: what comes after the end of literature? The answer is to come.

CONTRIBUTIONS OF THE DISSERTATION

1. The dissertation presents the first detailed study on the concept of fragmentary exigency in Bulgarian.
2. This study presents a novel conceptual pairing of the notions of fragmentary exigency and transgression in the light of the question of the self-reflexive potential of literature. The concept of transgression is therefore embedded within an investigation of fragmentation in literature from the Romantic period to the modern era.
3. The conceptual transformation from the generic form of the fragment to fragmentation as a force of literature has been traced.
4. A theoretical reconstruction of Walter Benjamin's early philosophy of language has been conducted within the perspective of the question of the transgressive forces of language.
5. For the first time the conceptual potential in the comparative study of the ideas of Walter Benjamin and the ideas of Maurice Blanchot is brought out.
6. The dissertation offers a detailed theoretical reconstruction and interpretation of the concepts of commencement and origin in the work of Maurice Blanchot with regard to the question of the beginning of a literary work.
7. For the first time, a comparative reading of Maurice Blanchot's conceptual ideas about literary activity and Paul Auster's works is offered in Bulgarian context.
8. The dissertation offers a detailed analysis of the screenplay of Paul Auster's film *The Inner Life of Martin Frost*, unknown in the Bulgarian academic context.

LIST OF PUBLICATIONS

- Neykova, Joanna. Frenskata vrazka: Pol Ostar. – Literaturata, gl. red. Ivan Ivanov, red. Amelia Licheva, 2020, № 24, ISSN 1313–1451, Ref., c. 185–198.
- Neykova, Joanna. Kniga na ilyuziite: za edno sreshtane na Moris Blansho i Pol Ostar. - Verba iuvenium, 2021, № 3, ISSN 2682–9460, Ref., c. 294–303.
- Neykova, Joanna. Romanticheskiyat fragment I fragmentarnoto kato rezhim na pisane. - Verba iuvenium, 2022, № 4, ISSN 2682–9460, Ref., c. 228–236.
- Neykova, Joanna. Ruini: varhu Benjaminovata filosofiya na ezika. - Verba iuvenium, 2021, № 5, ISSN 2682–9460, Ref., c. 209–217.
- Neykova, Joanna. Beket I neutralniyat glas. – Glasove na drugostta. Sbornik s dokladi ot nauchna konferenciya s mezhdunarodno uchastie, sastavtel Noemi Stoichkova, Yanitsa Radeva, Martin Kolev, Sofia: Universitetsko izdatelstvo “Sv. Kliment Ohridski”, 2023, 358–362.

BIBLIOGRAPHY

Агамбен, Джорджо. „Откритото: човекът и животното“ (откъс), прев. Богдана Паскалева, сп. Пирон, бр. 12 (2016).

Ангов, Пламен. *Фрагментът, фрагментарно 2020*, София: Ерго, 2022.

Аристотел, *За поетическото изкуство*, прев. Ал. Ничев, София: Софи-Р, 1993.

Бахтин, Михаил. „Епос и роман“, *Въпроси на литературата и естетиката*, София: Народна култура, 1983.

Бекет, Самюъл. *Как е*, София: Евразия-Абагар, 1995.

Бекет, С. *Молой. Малоун умира. Неназовимото*, прев. В. Маринов, София: Фама, 2007.

Бекет, С. *Молой*. прев. В. Маринов, София: Фама, 1994.

Бекет, С. *Малоун умира*, прев. Мария Коева, София: Фама, 2020.

Батай, Жорж. *Еротизмът*, прев. Антоанета Колева, София: Критика и хуманизъм, 1998.

Бенямин, Валтер. *Художествена мисъл и културно самосъзнание*, прев. Анастасия Рашева, София: Наука и изкуство, 1989.

Бенямин, В. *Озарения*. Прев. Кольо Коев. София: Критика и хуманизъм, 2000.

Бенямин, В. *Кайрос*, прев. София: Критика и хуманизъм, 2014.

Бланшо, Морис. *Литературното пространство*, прев. Весела Антонова, София: Лик, 2000.

Бланшо, М. *Предстоящата книга*, прев. А. Колева, София: Критика и хуманизъм, 2007.

Бланшо, М. *Смъртната присъда*, прев. А. Колева, София: Критика и хуманизъм, 2010.

Бланшо, М. *В желания момент*, прев. А. Колева, София: Критика и хуманизъм, 2010.

Бланшо, М. *Онзи, който не ме придружаваше*, прев. А. Колева, София: Критика и хуманизъм, 2010.

Бланшо, М. *Последният човек*, прев. А. Колева, София: Критика и хуманизъм, 2010.

Бланшо, М. „Литературата и правото на смърт“, прев. Филип Стоилов (ръкопис).

Бодлер, Шарл. *Цветя на злото*, прев. Кирил Кадийски, София: Колибри. 2021.

Божков, Димитър. *История и еманципация. Клио из пасажите на модерността*, София: Университетско издателство „Св. Климент Охридски“, 2022.

Винкелман, Йохан. *История на изкуството на древността*, прев. Климент Шахов, София: Български художник, 1970.

Делъоз, Жил. Гатари, Феликс. *Капитализъм и шизофрения. Книга 2: Хиляда плоскости*, прев. А. Колева, София: Критика и хуманизъм, 2009.

Дончева, Антоанета. *Самюъл Бекет: Сияйното отсъствие*, София: Изток-Запад, 2022.

Жид, Андре. *Аморалистът*, София: Фама, кол. „Хексагон“, 1992.

Златанов, Благовест. „Едно късно стихотворение на Новалис през призмата на ранното схващане на Фихте за рефлексията“, *Рефлексията – самореференциалност в епистемологията и сред социалния свят*, София: Рива, 2008. 193–212.

Кайоа, Роже. *Човекът и свещеното*, прев. Евгения Грекова, София: Лик, 2001.

Камю, Албер. „Падането“, *Чужденецът. Падането*, София: Народна култура, 1979.

Конерсман, Ралф. „Философската кайрология на Валтер Бенямин“, *Кайрос*, прев. Кольо Коев, София: Критика и хуманизъм, 2014. 433–461.

Кръстева, Ирена. „Валтер Бенямин за превода като многоезичие“, *Култура*, бр. 40 (2009).

Кръстева, Юлия. *Черно слънце*, прев. Е. Райчева, София: Гал-Ико, 1999.

Личева, Амелия. *Истории на гласа*, София: Фигура, 2002.

де Ман, Пол. *Алегории на четенето*, прев. Д. Камбуров, И. Мерджанова, К. Лазарова, София: Критика и хуманизъм, 2000.

Манчев, Боян. *Невъобразимото. Опити по философия на образа*, София: НБУ, 2003.

Манчев, Б. *Тялото-метаморфоза*, София: Алтера, 2007.

Мос, Марсел. *Дарът: Форма и основание за обмена в архаичните общества*, прев. И. Илиев и А. Колева, София: Критика и хуманизъм, 2001.

Николчина, Миглена. *Митът за Прометей и поетиката на английския романтизъм*, София: Университетско издателство „Св. Климент Охридски“, 1988.

Ницше, Фридрих. „Раждането на трагедията от духа на музиката“, *Раждането на трагедията и други съчинения*, прев. Харитина Костова-Добрева, София: Наука и изкуство, 1990, 67–186.

Новалис, „Учениците от Саис“, Немски романтици. Новели, София: Народна култура, 1980. 17–47.

Овидий, *Метаморфози*, прев. Г. Батаклиев, София: Народна култура, 1981.

Остър, Пол. *Книга на илюзиите*, прев. Иглика Василева, София: Колибри, 2008.

Паси, Исак. „Фридрих Шлегел и естетиката на немския романтизъм“, *Естетика на немския романтизъм*, София: Наука и изкуство, 1984, 7–41.

Паскалева, Богдана. *Обличане на голотата. Трансформации на образа в сюжета за Нарцис и Ехо*, София УИ „Св. Климент Охридски“, 2022.

Роб-Грийе, Ален. *Гумите. Ревност. Миналата година в Мариенбад. Джин*, София: Народна култура, 1985.

Сартр, Жан-Пол. „Какво е литературата?“, *Ситуации*, т. 1, прев. Татяна Батулева, Плевен: ЕА, 1996.

Спасова, Камелия. *Модерният мимесис. Саморефлексията в литературата*. София: Университетско издателство „Св. Климент Охридски“, 2021.

Тенев, Дарин. „По рѣба на изречимото: тъмната светлина на Бланшо“, *Литературата* 10 (2011) 171–183.

Тенев, Д. *Фикция и образ*, Пловдив: Жанет 45, 2012.

Хайдегер, Мартин. „Началото на художествената творба“, *Същности*, София: Гал-Ико, 1999.

Хайдегер, Мартин. *Битие и време*, прев. Цочо Бояджиев, София: Изток-Запад, 2020.

Шлегел, Август. „Лекции за драматическото изкуство и литература 1809–1811“, *Естетика на немския романтизъм*, 1984, 363–538.

Шлегел, Фридрих. „Разговор за поезията“, *Естетика на немския романтизъм*, София: Наука и изкуство, 1984, 237–297.

A Little Anthology of Surrealist Poets, ed. Paul Auster, Siamese Banana Press, 1972.

Agamben, Giorgio. *The Open: Man and Animal*, trans. Kevin Attell, Stanford: Stanford University Press, 2004.

Arce, María Laura. *Paul Auster and the Influence of Maurice Blanchot*, Jefferson, North Carolina: McFarland & Company, 2016.

Auster, Paul. *Hand to Mouth: A Chronicle of Early Failure*, New York: Picador, 1997.

Auster, *The Inner Life of Martin Frost*, New York: Picador, 2007.

Auster, The Making of “The Inner Life of Martin Frost”, conducted by Céline Curiol, *The Inner Life of Martin Frost*, New York: Picador, 2007. 1–19.

Bataille, Georges. *L'expérience intérieure*, Paris: Gallimard, 1943 (1954).

Bataille, G. *L'Érotisme*, Œuvres complètes Vol. 10, Paris : Gallimard, 1987.

Barnard, Philip and Cheryl Lester, “Translators’ Introduction: The Presentation of Romantic Literature”, *The Literary Absolute*, Albany: State University of New York Press, 1988, vii–xxi.

Behler, Ernst. *German Romantic literary theory*, Cambridge: Cambridge University Press, 1993.

Beiser, Frederick C. *The Romantic Imperative: The Concept of Early German Romanticism*, Cambridge: Harvard University Press, 2003.

Benjamin, Walter. “The Concept of Criticism in German Romanticism”, *Selected Writings Vol. 1 (1913–1926)*, ed. Marcus Bullock, Michael W. Jennings, Cambridge: Belknap Press, 2002. **Benjamin, Walter.** *The Arcades Project*, trans. by H. Eiland and K. McLaughlin, Cambridge, Mas, London: Harvard University Press, 2002.

Benjamin, Walter. *Selected Writings, Vol.1*, ed. Marcus Bullock and Michael W. Jennings, Cambridge: Harvard University Press, Belknap Press, 2002.

Berkman, Gisèle. *La question juive de Maurice Blanchot*, Lormont : Le Bord de l'eau, 2023.

Bident, Christophe. *Maurice Blanchot. A Critical Biography*, Trans. John McKeane. New York: Fordham University Press, 2019.

Blanchot, Maurice. *La Part du feu*. Paris: Gallimard, 1949.

Blanchot, M. *L'espace littéraire*, Paris: Gallimard, 1955

Blanchot, M. *Le Pas au-delà*, Paris : Gallimard, 1973.

Blanchot, M. *L'Écriture du désastre*, Paris: Gallimard, 1980.

Blanchot, M. *L'Entretien Infini*, Paris: Gallimard, 1969.

Blanchot, M. « Oh tout finir », *Critique*, 519–520 (8/9 1990), 635–637.

Blanchot, M. *Political Writings, 1953-1993*, ed. & trans. Zakir Paul, New York: Fordham University Press, 2010.

Blanchot, M. *Chroniques politiques des années trente 1931-1940*, Paris: Gallimard, 2017.

Blanchot, M. *Notes sur Heidegger*, Paris : Kimé, 2023.

Blanchot, M. *Premiers récits : Le mythe d'Ulysse*, Paris : Kimé, 2023.

Bowie, Andrew. *From Romanticism to Critical Theory The philosophy of German literary theory*, London: Routledge, 1997.

Brand, Roy. “Schlegel’s Fragmentary Project”, *Epoché*, Volume 9, Issue 1 (2004), 39–41.

Buck-Morss, Susan. *The dialectics of seeing: Walter Benjamin and the Arcades project*, Cambridge: MIT Press, 1989.

Coleridge, Samuel Taylor. *The Statesman's Manual*, Hard Press, 2018

Coleridge, Samuel Taylor. The Oxford Authors, Oxford: Oxford University Press, 1985

Collin, Françoise. *Maurice Blanchot et la question de l'écriture*, Paris: Gallimard, 1986

Connor, Steven. *Samuel Beckett. Repetition, Theory and Text*, Colorado: The Davies Publishers, 2007.

Derrida, Jacques. « La loi du genre », *Parages*, Paris : Galilée, 1986, 249–287.

Derrida, J. *La Dissémination*, Paris: Seuil, (1972), 1993.

Ferber, Irit. *Philosophy and Melancholy. Benjamin's Early Reflections on Theatre and Language*, Stanford: Stanford University Press, 2013.

Firshaw, Peter. "Introduction", *Friedrich Schlegel's Lucinde and the Fragments*, Minneapolis: University of Minnesota Press, 1971, 3–41.

Foucault, Michel. *Dits et écrits*, t.1, Paris: Gallimard, 1994.

Frank, Manfred. *The Philosophical Foundations of Early German Romanticism*, New York: State University of New York Press, 2004.

Frank, M. *Das Problem 'Zeit' in der deutschen Romantik. Zeitbewußtsein und Bewußtsein von Zeitlichkeit in der frühromantischen Philosophie und in Tiecks Dichtung*, München:Winkler, 1972.

Frank, M. *Einführung in die frühromantische Ästhetik*, Berlin: Vorlesungen. Suhrkamp, 1989.

Gasché, Rodolphe. "Ideality in Fragmentation", *Philosophical Fragments*, Minneapolis: University of Minnesota Press, 1991, vii–xxxii.

Genette, Gérard. *Nouveau Discours du récit*, Paris: Le Seuil, coll. « Poétique », 1983.

Goldman, Lucien. *The Hidden God: A Study of Tragic Vision in the Pensées of Pascal and the Tragedies of Racine*, trans. Philip Thody, New York: Routledge, 2013.

Grady, Hugh. *John Donne and baroque allegory*, Cambridge: Cambridge University Press, 2017.

Gregg, John. *Maurice Blanchot and the Literature of Transgression*, Princeton: Princeton University Press, 1994.

Halmi, Nicholas. "Coleridge on Allegory and Symbol", *The Oxford Handbook of Samuel Taylor Coleridge*, ed. Frederick Burwick, Oxford: Oxford University Press, 2009. 345–359.

Hansen, Beatrice. *Walter Benjamin and the Arcades Project*, London: Bloomsbury, 2006.

Hassan, Ihab. *The Literature of Silence. Henry Miller and Samuel Beckett*, New York: Knopf, 1967.

Hart, Kevin. "Blanchot's Trial of Experience", *Oxford Literary Review*, Vol. 22, Disastrous Blanchot (2000), 108-131.

Hart, K. *The Dark Gaze. Maurice Blanchot and The Sacred*, Chicago: University of Chicago Press, 2004.

Heidegger, Martin. *Gesamtausgabe XLIV*, Frankfurt a. M: Klostermann, 1993.

Henrich, Dieter. *Aesthetic Judgment and the Moral Image of the World*, Stanford: Stanford University Press, 1992.

Herder, Johann Gottfried. *Essay on the Origin of Language*, trans. John H. Moran, Alexander Code, Chicago: University of Chicago Press, 1966, 101.

Hill, Leslie. *Blanchot. Extreme Contemporary*, London, New York: Routledge, 1997.

Hill, L. *Maurice Blanchot and Fragmentary Writing. A Change of Epoch*, New York: Continuum, 2012.

Hill, L. *Nancy, Blanchot: A Serious Controversy*, London: Rowman and Little field International, 2018.

Hill, L. *Blanchot politique: sur une réflexion jamais interrompue*, Genève : Furor, 2020.

Hillyer, Aaron. *The Disappearance of Literature. Blanchot, Agamben, and the Writers of the No*, New York: Bloomsbury, 2013.

Jakubzik, Heiko. “Paul Auster und die Klassiker der American Renaissance”, <https://web.archive.org/web/20070607092630/http://www.ub.uni-heidelberg.de/archiv/7259>

Janicaud, Dominique. *Heidegger en France I & II*, Paris: Bibliothèque Albin Michel, 2014.

Jones, Owen. *The Grammar of Ornament: A Visual Reference of Form and Colour in Architecture and the Decorative Arts*, Princeton: Princeton University Press, 2016.

Just, Daniel. “The Politics of the Novel and Maurice Blanchot's Theory of the Récit, 1954-1964”, *French Forum*, 121–139. Vol. 33, No. 1/2 (2008).

Kojève, Alexandre. *Introduction à la lecture de Hegel*, Paris : Gallimard, 1947.

Lacoue-Labarthe, Philippe. Nancy, Jean-Luc. *L'Absolu Littéraire. Théorie de la littérature du romantisme allemand*, Paris: Éditions du Seuil, 1978.

Lacoue-Labarthe, Philip. *Ending and Unending Agony*, trans. Hannes Opelz, New York: Fordham University Press, 2015.

Lacoue-Labarthe, P. “Noli me frangere”, *Revue des Sciences Humaines*, 185, (1982) : 83–92.

Laporte, Roger. *Maurice Blanchot: L'Ancien. l'effroyablement ancien*, Montpellier: Fata Morgana, 1987.

McKean, Matthew. “Paul Auster and the French Connection: City of Glass and French Philosophy”, *Lit: Literature Interpretation Theory*, 101–118, 21 (2) (2010).

de Man, Paul. “The Rhetoric of Temporality”, *Blindness and Insight. Essays in the Rhetoric of Contemporary Criticism*, 2nd Ed., Minneapolis: University of Minnesota Press, 1983, 187-228.

de Man, P. “Pascal's Allegory of Persuasion”, *Aesthetic Ideology*, Minneapolis: University of Minnesota Press, 1996, 51-69.

Millan-Zaibert, Elizabeth. *Friedrich Schlegel and the Emergence of Romantic Philosophy*, New York: State University of New York Press, 2007.

Miller, Elaine P. *Head Cases. Julia Kristeva on Philosophy and Art in Depressed Times*, New York: Columbia University Press, 2014.

Nelson, Lycette. "Introduction", *The Step not Beyond*, Albany: State University of New York Press, 1992.

Nichols, Jr., James. „The Seminar on Hegel: History, Dialectic and Finitude”, *Alexandre Kojève. Wisdom at the End of History*, Lanham, Boulder, New York, Toronto, Plymouth: The Rowman & Littlefield Publishers, 2007.

Novalis, *Werke*, Muenchen: C. H. Beck, 1981.

Noys, Benjamin. *Georges Bataille. A Critical Introduction*, London, Sterling, Virginia: Pluto Press, 2000.

Paradigms of Renaissance Grotesques, ed. Damiano Acciarino, Toronto: Centre for Reformation and Renaissance Studies, 2019.

Paulsen, Wolfgang. „Friedrich Schlegels Lucinde als Roman“, *Germanic Review*, Vol. 21, 3* 1946.

Pensky, Max. *Melancholy Dialectics: Walter Benjamin and the Play of Mourning*, University of Massachusetts Press, 1993.

Pfeiffer, Jean. "L'Expérience de Maurice Blanchot", *Empédocle* 11 (1950).

The Random House Book of 20th Century French Poetry, ed. Paul Auster, New York: Random House, 1984.

Ricardou, Jean. *Problèmes du Nouveau Roman*, Paris: Éditions du Seuil, Coll. « Tel Quel », 1967.

Ricardou, J. *Pour une Théorie du Nouveau Roman*, Paris : Éditions du Seuil, 1971.

Ricardou, J. *Le Nouveau Roman*, Paris : Éditions du Seuil, 1973.

Robbe-Grillet, Alain. *Pour un nouveau roman*, Paris : Les Éditions de Minuit, (1963) 2013.

Russell, Alison. "Deconstructing The New York Trilogy: Paul Auster's Anti-Detective Fiction", *Critique: Studies in Contemporary Fiction*, 2 (1990), 71-84.

Sartre, Jean-Paul. *Life/Situations*, trans. Paul Auster and Lydia Davis, New York: Pantheon, 1977.

Scholem, Gershom. "On Lament and Lamentation", *Lament in Jewish Thought, Perspectives on Jewish Texts and Contexts*, Vol. 2, ed. by Ilit Ferber and Paula Schwebel, Berlin, Boston: De Gruyter, 2014. 313-320.

Smock, Ann. *What is There to Say?* Lincoln: University of Nebraska Press, 2003.

Spencer, Lloyd. "Introduction to Central Park", *New German Critique*, No. 34 (Winter 1985), 28–31.

Spuler, Richard. "Lucinde: Romans des Romans", *Colloquia Germanica*, vol. 16, 2-3* 1983, 166–176.

Strathman, Christopher A. *Romantic poetry and the fragmentary imperative: Schlegel, Byron, Joyce, Blanchot*, Albany: State University of New York Press, 2006.

Susini-Anastopoulos, Françoise. *L'Écriture fragmentaire. Définitions et enjeux*, Paris: Presses Universitaires de France, 1997.

Surya, Michel. *L'autre Blanchot. L'écriture de jour, l'écriture de nuit*, Paris: Gallimard, 2015.

The Cambridge Heidegger Lexicon, ed. Mark E. Wrathall, Cambridge: Cambridge University Press, 2021.

Theobald, Tom. *Existentialism and Baseball: The French Philosophical Roots of Paul Auster*, Saarbrücken: LAP Lambert Academic Publishing, 2010.

Trifonova, Temenuga Dencheva. „The Gaze of Blanchot through the Lens of Heidegger“, *Interdisciplinary Literary Studies*, Fall 2000, Vol. 2, No. 1 (2000), 21-48.

Vasari, Giorgio. *The Lives of the Painters, Sculptors and Architects*, Vol. 3, trans. A. B. Hinds, Dutton, New York: Everyman`s Library, 1970.

Walter Benjamin and History, ed. Andrew Benjamin, New York: Continuum, 2005.