

STATEMENT

for the dissertation "**Invention and Literature in Modern Theory**" by **Enyo Konstantinov**

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SU "St. 2.1. Philology

(Theory and History of Literature - Theory of Literature)

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The dissertation is 286 pages long and consists of an introduction, eight chapters, a conclusion and a bibliography. The reference list contains 119 titles in Bulgarian, English, French and German.

The postmodern world of the first decades of the twenty-first century is obsessively focused on innovation as the solution to the complex issues it faces. But bereft of modernity's enthusiasm for rectilinear progress that rejects the old, do we have the conceptual resources to make sense of the new? Do we not fall into the trap of the illusion of seeing the old as new? Does making sense of aesthetic experience, and in particular, literary experience, give us access to the problem of the new before we look to innovation as a solution? If I am not mistaken, here we can find some of the motivations for the topic of Enyo Stoyanov's dissertation. But the very idea, the conceptual charge of the work comes from its original staging. It consists in the juxtaposition of two series, the notion of invention on the one hand and thinking about literature on the other, and this multiplicity of series is distinguished from the new as an ontological category. At the very outset of the text, this set-up is presented as follows: "The present study represents an attempt to address the new in and through literature based on the conceptual resources provided through the perspective of the notion of invention. Moreover, it aims to theoretically clarify the new in the light of a dialectic between literature and invention set in motion by it. /.../ In the historical process of European culture, these two trajectories developed in parallel, but gradually began a converging movement oriented around the vanishing point of the new." (p.3).

The concept of invention has a similar trajectory to the concept of literature, namely, from discovery to innovation in invention and from imitation to creation in literature. This parallel, which is conceptualized by Enyo Stoyanov in the logic of reciprocity, is chosen by him as one possible solution for epistemological access to the new. Thinking the new in ontological terms, the author seeks indirect access to it, which means to clarify the condition of novelty in the sphere of metatheory. He himself defines his method as metatheoretical commentary. Metatheory, not as going beyond theories, but as working deeply with concepts so as to reach the limits of the theory

being commented on. And here Stoyanov demonstrates an unobtrusive but extremely broad scientific erudition, an ethics of scientific inquiry revealed in the focused attention to others' thought and a conceptual perspectivism through which he constructs the objects of his theory. Enyo Stoyanov's conceptual world is not static, and dynamism is created not so much through negation as through a complex configuration of several concepts that he keeps in focus. Despite the variety of theories Stoyanov considers, the dissertation is comprehensive and thoughtfully structured. On the one hand, it certainly has thematic coherence stated at an explicit level, but on the other hand, possible connections and new configurations are implicitly observable for the reader of the dissertation. The dissertation is rich in ideas and is clearly innovative. Its great achievement is precisely the thinking through concepts, for the creation of which it is no longer sufficient to decompose oppositions. Certainly the dissertation positions itself on the side of difference rather than sameness - "the new does not coincide with itself" (p. 213). Working on the plane of immanence, it simultaneously presupposes a transcendent plane. When, in his conclusion, Enyo Stoyanov summarizes the result of his observations as "the laying down of the conditioning of the very unconditioning of the new" (p. 213), he is referring to the processes of self-reflection in the two series, invention and literary mimesis. At the same time, as the various chapters of the dissertation show, Stoyanov is critical when he observes that in the theories under consideration the boundary between immanent and transcendent is crossed without self-reflection.

As Enyo Stoyanov points out, the first three chapters of the dissertation, respectively, "Invention between Finding and Innovating", "The Aporias of Invention: Jacques Derrida" and "The Crisis of the New in the Dispute between T. Adorno and P. Bürger", set the framework "of the problem of invention" (8 pp.). Thus, through three different perspectives - a genealogy of the notion of invention, a deconstruction of the same notion, and a situating of the problem in modernism - the Stoyanov avoids, on the one hand, the charge of ahistoricism and, on the other, demonstrates the possibilities of a critical and dialectical thought that rejects the synthesis of opposites. The following three chapters, "Invention and the Imaginary: the Literary Anthropology of Wolfgang Iser," "The Theory of Fictional Worlds as a Theory of Literary Invention: Lubomir Dolezhel," and "Invention and Metaphor: Paul Ricoeur," also form a block as textual theories in the field of hermeneutics and narratology. And here, through three different perspectives, but already in the field of literary semantics and through the tension between the real and the fictional, Enyo Stoyanov examines concepts of literature aimed at clarifying its specific possibilities of invention. The last two chapters also form a kind of compact around Gilles Deleuze's philosophy of the new: 'Invention and Memory: Henri Bergson' and 'Difference and Invention: between

Gilles Deleuze and Gilbert Simondon'.

By grouping the texts, this schematic representation of the structure of the dissertation (made here because of the length of this statement) actually suggests a distinctive feature of Enyo Stoyanov's approach. The familiar practice of referencing the texts chosen as the focus of individual chapters will not be encountered in his work. The wide range of themes and issues of European philosophical and theoretical thought on aesthetic experience in the second half of the twentieth century is conceptually mastered. Within a few pages of nuanced and terminologically precise expression, Stoyanov confidently builds his theoretical monads.

Each of the authors Stoyanov examines has made undeniable innovative contributions to thinking about literature and its inventive character. The dissertation examines them both through their theoretical contributions and through the acts of self-reflection in their texts. Commenting on these theories belonging to different thought formations, Enyo Stoyanov undeniably clarifies the course of thought that turns to its own grounds. But this is not enough for him, and he opens a space for questions that the self-reflection of the authors he examines has not raised. The model he employs is procedural in the sense that the notion he constructs contains within itself its own contestation. The dialectical relation between mimesis and invention through the categories of similarity and difference highlight an understanding of the new as the unconditionally necessary.

The abstract is in Bulgarian and English. It is 53 pages long. It is prepared according to the relevant requirements and accurately reflects the content of the work. The contributions of the work are listed in the abstract. They are formulated comprehensively and accurately. In addition, the titles of seven publications by the author on the subject of the dissertation are given, of which four are in English.

CONCLUSION: The dissertation "**Invention and Literature in Modern Theory**" by **Enyo Konstantinov Stoyanov** is a work rich in ideas, argumentatively configuring the concepts of significant theories in European thought on literature in the second half of the twentieth century. For the first time, the notion of invention resonates with the notion of mimesis, whereby Stoyanov discovers a new perspective for exploring the category of the new in ontological terms. The dissertation fully meets the requirements for awarding the educational and scholarly degree of "Ph.D.", Direction: 2.1. Philology, (Theory and History of Literature - Theory of Literature) and as a member of the Scientific Jury I will vote FOR the award of this degree to the author with full conviction.

Caption: *P. Kyrele*
(Assoc. Prof. Dr. Raya Todorova
Kuncheva)

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