

STATEMENT

by Dobromir Grigorov Grigorov, Associate Professor of Czech and Slovak Literature at the Faculty of Slavic Studies, Sofia University "St. Kliment Ohridski",

on the dissertation of Venesa Nacheva on the topic "Corporeality and Liminality in the Poetry of Eugeniusz Tkaczynski-Dycki in the professional field "Literature of the Peoples of Europe, America, Africa, Asia and Australia - History of Polish Literature".

The subject of the dissertation is the poetry of E. Tkaczyszyn-Dycki in its continuity, namely in interconnections between the poems written between 1990 and 2023. The subject of the study are toposes of the boundary and the body, and the analysis describes their interaction in the Polish author's texts with other key motifs such as identity, sexuality, the past, and individual memory. The theoretical framework of the dissertation is based on fields like phenomenology, psychoanalysis, gender studies, and queer theory. The analyzed material is drawn from 19 books of poems in Polish, published in collections and anthologies, as well as the sole Bulgarian edition of translations (2017). The dissertation examines the work of the Polish poet as a deliberately constructed abstract whole, in which almost all poems are numbered. This numbering and the scarcity of titles encourage the reader to analyze them as fragments of a larger whole.

The dissertation is divided into four parts. The first is dedicated to several concepts regarding the functions of the body and corporeality in European humanities of 20th century – the theoretical argumentation of the study is specified in this part. The second chapter focuses on the modes of the body in E. Tkaczyszyn-Dycki's poetry, while the third explores fictional images that shape the lyrical subject's identity (the mother, the father, God, friends/lovers, etc.). The final, fourth chapter reconstructs the spatial boundaries of the poetic world in which the lyrical "I" lives.

The research interest in the Polish poet and his work is directly related to his publicly expressed positions and involvement in social debates concerning individual rights over the body and the freedom of sexual and gender minorities. The dissertation successfully reconstructs the contemporary Polish literary and socio-cultural context, as Tkaczyszyn-Dycki's public image

and his social stands go hand in hand with the popularity of his poems. One of the merits of the dissertation is the refusal of closed reading and the focus on the connections between poetic intentions and their contextual field. Another advantage is the literary-historical reconstruction of the Polish context, which is a result of the analysis of various critical genres (reviews, interviews, annotations, analytical studies, monographs). The dissertation also demonstrates a good understanding of Polish literary tradition (going back to the Renaissance poetry of Jan Kochanowski), and the deliberate play of intertextual connections between Tkaczyszyn-Dycki's poetry and examples of Polish literary classics is revealed in the analysis. Intertextuality in the work of the Polish poet presents one of the serious challenges to his readers and their literary culture.

The philosophy of M. Merleau-Ponty is a successful choice of metalanguage in the dissertation, as the world picture according to the French philosopher is a picture of communication with the world through all human senses – despite the fact that the visible world is declared by the scholar as one of the research dominants in his phenomenology. Here are some of M. Merleau-Ponty's theses in the dissertation. The first is that the body is the primary instrument of unmediated perception of the world, and corporeality in Tkaczyszyn-Dycki's poetry plays a similar role. The second thesis recalls the fact that individual experience of the world is always connected to dwelling in the world through the body. The topology in the dissertation does not focus on the physical geography of mentioned cities' names, but on the exterior from the fictional biography of the character—the home, the room, the toilet, the brothels, the library, the train station, the hospital, and the psychiatric ward, the church, the city, the forest, and the cemetery. Through this cartography, the dissertation demonstrates the dominance of enclosed spaces in the poetry of Tkaczyszyn-Dycki. As a result of this choice, the body (and the identity that we reached through it) has got possibilities to know and communicate with the world, or to isolate itself hiding from it.

Venessa Nacheva has translated more than 50 poems of the Polish author for her scientific research, which play the role of illustrations in her analysis. Although the translations in the dissertation could not be a criterion for its scientific value, they contribute greatly to understanding of a poetry created in a foreign linguistic and cultural context. Furthermore, the selection of the texts is entirely autonomous, it does not coincide with the content of the published anthology "This Body Could Be Mine", prepared by her mentor Panayot Karagyozov in 2017.

In conclusion, I give my positive assessment of Venesa Nacheva's scientific research contributions and propose to the scientific jury at the University of Sofia St. Kliment Ohridski to award her the academic degree "Doctor of Philology" in the professional field "History of Polish Literature".