STANDPOINT

FROM PROF. DSc. MAGDALENA KOSTOVA-PANAYOTOVA, SWU "NEOFIT RILSKI" FOR THE DISSERTATION WORK OF MONICA GALABOVA ON THE TOPIC *READING ON THE PERIPHERALS. THE ARTISTIC SPACE OF THE BORDER IN THE PROSE OF ADAM BOTOR*, FIELD OF HIGHER EDUCATION 2. HUMANITIES; PROFESSIONAL DIRECTION 2.1. PHILOLOGY; FOR ACQUISITION OF THE EDUCATIONAL AND SCIENTIFIC DEGREE "PhD"

The dissertation author Monika Galabova graduated from Hungarian Philology, Sofia University; she specialized in Balassi Institute, Budapest, and holds a Master's degree in Bulgarian Language and Literature from NBU. Notably, she has actively participated in various translation camps and seminars and received awards for translation from Hungarian. All this paints her appearance as an active young woman interested in the field of Hungarian translation.

Monika Galabova's dissertation is dedicated to a topical and significant study for the beginning of the new century of the concept of border and periphery in the work of a significant but not so well-known Hungarian writer like Adam Botor. In this procedure, she participates with five articles on the dissertation topic (three published, thus fulfilling the national minimum requirements) and two in print. The dissertation in the obtained form is 165 pages and consists of an introduction, four chapters, a conclusion, and a bibliography. A list of the dissertation's contributions has been added. During the procedure, a check was made for the absence of plagiarism.

In the justification of the structure, we find the following: "The dissertation consists of an introduction, theoretical part, which covers the second and third chapters, analytical part, which includes the fourth and fifth chapters, conclusion, bibliography and list of publications on this topic." (p. 2). Thus, the reader is confused because it turns out that there is no first chapter of the work: the introduction is marked as such.

**The introduction** is extremely short but marks the research goals, objectives and methods. Slightly embarrassing after the introductory part, the first chapter of the dissertation begins with a synopsis of the plots of the three considered works of Botor. However, this synopsis is admissible and valuable in view of the fact that not all three novels of this writer have been translated into Bulgarian. The rest of the first chapter provides an overview of the critical literature on this Hungarian writer. The critical approach in the review of the researchers who wrote about Botor makes a good impression.

**Chapter Two**: THE ARTISTIC SPACE OF THE BORDER (which is, in fact, the third part) focuses on the creative space of the border and begins with the way and the productions on which the work is based, something that I think has its place in the introductory part, but I accept this as an option. The dissertation has focused on important names in literary theory, such as Mikhail Bakhtin and his ideas about the chronotope, Michel Foucault's reflections on heterotopias, and the semiosphere as a concept for Yuri Lotman.

The author justifies the choice of the three through the connection between their research and the development of continuity concepts. On the one hand, the author's desire to make a choice is more than welcome because scattering in different theories does not help the analysis. On the other hand, there is a lack of modern research on borders and peripheries, such as research, for example, of Etienne Balibar, Walter Minolo, and Galin Tikhanov, at least in the bibliography and some of their productions would be working on Botor's novels. It is also evident that in the choice of these theorists, Monika Galabova follows researchers such as E. Banyai and L. Bengi, who discuss the work of Botor in connection with Lotman and S. Molnar, and J. Tapodi in relation to M. Foucault.

Further in the chapter, well-known productions of Bakhtin are marked, and their application in Botor's novels is declared, such as the idea of ​​adventurous time and cyclical time (e.g., the connection of Foucault heterotopias with Botor heterotopias and the connection with the Lotman's semiosphere). Referring to the experience of the three concerning the references to Botor's work, the dissertation explains as follows: "our attempt to separate this limited space not only in terms of its time-space detachment, heterotopia but also from the standpoint of linguistic and cultural, referring to Lotman's research on the subject." (p. 42).

In the spirit of Lotman, the ideological load of the concept of border is considered, and the required comparisons are schematically presented. Furthermore, it is followed by reflections on culture and identity with the idea of "differentiating memory ... in Botor's novels" (p. 52). The impression of mechanical transfer of ideas and concepts remains.

Botor's boundary is seen in its "spatial (Foucault), temporal (Bakhtin) and cultural (Lotman) isolation" (p. 57).

The third chapter: REFLECTIONS ON THE BORDER ON NARRATIVES, marked as the fourth part of the dissertation, is the largest in terms of volume and shows that when it focuses on the specific analysis of works and characters, the text sounds condensed. Following the thesis of Kr. Banking for authenticity in interpersonal relationships, the dissertation author brings the characters in these novels as deprived of uniqueness. The references and analyzes of the color representation of the characters and the landscape, the uniqueness of the professions, and the "artistic Botor" are interesting. The analyzes are valuable, and their conclusion regarding the game with fictionality and the figure of the author raises questions that could be called vital: "This leads to the peculiar permeability whether externally or internally inside the heterotopic space while it provides the question of whether there is an external space at all and where is it inside the novel and beyond its frame." (p. 86)

The "Drama of the Word" section substantiates the idea that the statements of Botor's characters are always minimized, communication between them is carried out through silence, and what is said in a large percentage of cases is usually empty talk, behind whose veiled emptiness implies the true meaning of the hidden" (p. 93).

Then, however, the designations of the parts such as "Language," "Anthroponyms," and "Toponyms" sound very general. The reader would expect to see embedded in the titles what will be "done" with this language, with toponyms and anthroponyms. It is worth pointing out that the analysis explains how these linguistic means reflect the "drama of speech and the crisis of identity in Botor’s isolated space" (p. 120). Therefore, this note is more about the names of the parts, chapters, and subchapters since they can be confusing.

The next chapter, THE BORDER AS A BOUNDARY OF THE CULTURALLY ASSIGNED SPACE, where Monika Galabova focuses on natural images and animalistic tendencies in Botor's works, once again testifies that where there is a concrete analysis of works, the dissertation offers a detailed and valuable text. The sounds of speech and the smells are seen as the embodiment of the animal in Botor’s characters.

The conclusion is concise and tries to bring out the main achievements of the dissertation.

The abstract corresponds to the structure of the dissertation. However, in it, as inside the text, there are some typographical, punctuation and spelling mistakes that should be corrected: for example, the out order letters are not a big issue, but a full article after Gerund, used with Genitive or "botor's characters" with a small letter indicates negligence, inadequate for a philologist. There are also sentences with incorrect coordination or tangled sentences that the reader has difficulty understanding or finds confusing. Perhaps because the dissertation author often constructs nonverbal sentences referring to the previous sentence instead of using commas or semicolons.

Examples:

In a single sentence: Тезата, зад която работата изгражда, че водещ топос е *границата*, като проекция на мултикултурната среда, в която той израства. Бодор видимо не иска да се самопоставя в центъра на произведенията си. (стр. 17)

Other: Или казано иначе, от отправна точка в самоопределянето им, осъществимо в процеса на комуникация с предоставяне на право за приемане или отхвърляне на колективните категоризации. (стр. 69)

It is understandable and evident that in most cases while following deadlines, one cannot clear everything. Therefore this note is meant to motivate a review of the text, as it will probably be prepared as a book that will be of interest not only to Hungarians but also to various literary critics who follow the modern literary map.

In conclusion, this standpoint confirms that all the procedure conditions have been met, and no plagiarism and incorrect citations have been noticed. The last two chapters, in which the fundamental analysis is concentrated, sound most densely and fruitfully. However, in general, the dissertation is a serious study on a topical and significant problem and a significant writer of the twentieth century whose work is to be rediscovered by the Bulgarian reader. In this regard, the text of Monika Galabova is also valuable. This standpoint proposes that the scientific jury award the scientific degree "Doctor" to Monika Galabova.

Prof. Magdalena Panayotova