

Abstracts of publications

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I. Habilitation work – monograph

1. Паскалева, Б. Обличане на голотата: Трансформации на образа в сюжета за Нарцис и Ехо, София: УИ „Св. Климент Охридски“, 2022. [*The Garment of Nudity: Transformations of the Image in the Story of Narcissus and Echo*, Sofia University Press, 2022.]

Summary: “The Garment of Nudity: Transformations of the Image in the Story of Narcissus and Echo” is a monograph dedicated to the construction of a new theoretical concept of image. As a background of the overall development, the book introduces in the first place the context of contemporary visual studies, also including the state of this research in Bulgarian academia. Thus, on the one hand, the image is interpreted as a phenomenon of visual order. On the other, with the help of W. J. T. Mitchell’s concept of hypericon, it becomes possible to interpret image as a sound phenomenon as well. The hypericon is a generic concept of image, designed to unify different types of images (visual, mental, sound, scheme, etc.), nevertheless not referring to them as a genus to species, but postulating their network or a family-resemblance kind of connectivity (to use Wittgenstein’s term).

Due to the operational value of the notion of hypericon, not simply an intuitive, but a theoretically founded division of the visual and verbal image becomes possible, so that they could be considered as interconnected and interdependent phenomena. The initial general definition of the concept of image, in turn, is formulated as follows: the image is an operator in the production of sense. Within this definition, the key concept of sense is interpreted in relation to the one elaborated by Gilles Deleuze in his early work, “The Logic of Sense” (1969). Developing Deleuze’s concept, sense is understood here as the dynamic, constantly evolving product of the continuous semiological activity of man and in this respect, according to the initial thesis of the monograph, the image should be interpreted as the central semiological tool of the sense-generating process.

Henceforth, the detailed conceptual elaboration on the concept of image is brought about through a poetic work. This is Ovid’s narrative poem “Metamorphoses”, and most of all an episode from Book III – the story of Narcissus and Echo. This episode is interpreted as a poetic version of the theoretical problem of the image, both visual and verbal. In a certain theoretical context, we can call this episode a “meta-myth” or a conceptual myth, which – due to its self-reflexive features – is able to speak in a theoretical language. Thus, based on the figure of Narcissus, we can draw theoretical conclusions about the visual image, and based on that of Echo – about the verbal one.

Ovid’s narrative of Narcissus and Echo plays the role of an analytical framework of the monograph. It is a supporting construction that develops progressively throughout the book in the form of a philological analysis, following the chronological course of the Narcissus myth as presented in the “Metamorphoses”. At the same time, the theoretical work is carried out in

a series of separate sections, which we can also call interpretive digressions. They are included in the logic of the large framework constituted by the analysis of Ovid's Narcissus and Echo.

The book is divided in two parts, each consisting of two chapters. Although the interconnectedness of Narcissus and Echo evokes the necessity that the two characters be commented on simultaneously, Narcissus emerges as a central object of study in the first part and Echo – in the second. The first part is entitled “The Veils of the Image” and focuses mainly on the issue of visual image. The first chapter, “Leon Battista Alberti: The Origin Myth and the Technique of Image”, introduces the basic parameters of the Narcissus story. Among them, a moment from the rich history of reception of this character in Western culture stands out – this is Leon Battista Alberti's treatise “On Painting” (1439) where the author uses the Narcissus narrative as a myth of the invention of painting. The meaning of this short passage is analyzed in the context of Alberti's overall understanding of painting. A detailed examination of the components of Alberti's exposition on the technique of perspective shows that Narcissus' role as the inventor of painting, as the first legendary painter, hides an implicit theoretical understanding of image as an edge and as a surface structure. This ultimately leads to the understanding that image is metaphorically described as a veil – as far as it simultaneously conceals the object by ‘dressing’ it – and reveals it by depicting the nakedness of its visibility as ‘garment’. Image ‘veils’ the object, but this veil is always transparent. This whole construction is in line with the Late Medieval and Renaissance theory of perspective and vision, where the image is being defined as a scission of the visual pyramid. Thus, on the level of painting, the transformation of the three-dimensional object into a two-dimensional image turns out to be not a simulation of the object, but an imitation of the conditions of vision itself, insofar as the surface of the picture reproduces precisely this scission of the visual pyramid.

In the second chapter, “Back to Lucretius: The Matter of Image”, the analysis of Ovid's Narcissus continues, considering the figure and role of the prophet Tiresias, as well as the characteristics of Narcissus' spring. These elements lead the interpretation back to one of Ovid's significant predecessors in the Latin poetic tradition, Titus Lucretius Carus. About this author, history preserves almost no information beyond his only surviving work, the philosophical poem “On the Nature of Things” (1st century BC). In his “Metamorphoses”, Ovid refers in various forms to his illustrious precursor, and one of the references concerns precisely the atomistic theory of visual perception. Thus, the myth of Narcissus could be related to the atomistic notion of sense perception, which also finds a place in the Renaissance theory of painting. On the basis of atomistic presuppositions, Lucretius constructs the understanding that the image of an object is a thin membrane located on the surface of the object and consisting of the atoms on the first layer, which remain arranged in a certain way. The image is described in metaphorical terms as ‘garment’ that the object takes off like a snake's skin, as well as through the concept of effusion. However, once separated, the membrane indulges in a life of its own – it is carried through the air arbitrarily until ending up as perceived by the human spirit. In the course of this movement, the images randomly meet and combine in the air, thus producing human fantasies – chimeras, centaurs, fantastic dreams... This theory of sense perception finds its conclusion in the question of love. According to Lucretius, love is always oriented toward a false image. At this point, Ovid's Narcissus appears, in love with a similar chimerical formation – his own image, captured on the surface of the spring.

Thus, the first two chapters are organized around the possibility to conceive of the image (especially the visual one) as of a borderline and at the same time surface-like structure. Image is the bare surface of the object itself, which is at the same time already a covering and hiding surface. Image is nudity itself performed as garment.

While the first part of the monograph focuses primarily on the figure of Narcissus, the second, entitled “The Science of Ferdinand de Saussure: Images Under the Words”, brings to the fore the heroine Echo. Conceived as the vocal correspondence of Narcissus’s mirror image, Echo raises not only the question of sound and voice, but also the one of language. The two problems appear to be related in her image. In Ovid’s text, this moment also acquires a reflexive meaning, insofar as Echo exposes the problem of the very organization of sound in a poetic text. In this respect, the contribution of the literary critics of the twentieth century is enormous and related primarily to the new form of understanding verse and phonetic organization in poetic texts – topics central to the formalist and structuralist lines of literary studies. Parallely to the commentary on the episode of Book III of “Metamorphoses”, the analysis in the third chapter, “Labyrinths of Semiology”, focuses on one of the key figures in the structuralist tradition, the Swiss linguist Ferdinand de Saussure (1857 – 1913). His “Course in General Linguistics” (1916) has long been considered the foundational text of structuralism. From the 1950s onwards, however, researchers established as almost uncontroversial that the edition of this text by Saussure’s associates Charles Bally and Albert Sechehaye was to a large extent an editors’ interpretation and did not reflect the diversity and internal dynamics of Saussure’s linguistic conceptions. Thus, attempting to reconstruct a pre-structuralist semiology, true to the spirit of Saussure’s linguistic project, our analysis focuses on that part of the Swiss linguist’s legacy that is devoted to Ancient, Medieval, and folklore poetry. These studies are organized around the phenomenon of anagram, recognized by Saussure as an alternative principle of versification, a poetic organization suggesting that in Ancient poetry, there are names encoded and hidden under the flow of poetic speech. In most cases, they are proper names of mythical or historical characters. However, our research interest is focused not so much on ‘decoding’ hidden names or defining the principles of coding, but on studying the details of Saussure’s semiology and then, on a mode of reading that in turn gives a privilege to the phonetic organization of speech. In this regard, Ovid’s narrative of Narcissus offers some particularly interesting features that bring us back to the question of image as a brim-like structure. The theme of doubling and reflection appears at the level of the phonetic organization of the text, where the word *ora* – ‘edge’, ‘border’ – re-crystallizes. Echo’s lost body has been restored on the level of rediscovered voice.

The semiological reading prism allows the analysis to come back to Ovid’s text. In the fourth chapter, “Dispersed Echo, Doubled Image”, three more interpretations of the episode about Narcissus and Echo are introduced – by Cleo Protophristova, Amelia Licheva and Angel Angelov. With their help, we notice the fragile balance that the two characters of Ovid’s story build to one another. At the end, the analysis leads us to the question of the fulfillment of the amorous communication between Narcissus and Echo, or the effectiveness of the deceptively reflected image and the echoing voice. Although the general interpretation advances the idea of divergence and failure of communication, the present text attempts to argue the opposite – love finds its fulfillment in the meeting of doubled images and voices.

As an appendix to the text, a short study is added summarizing the data from Saussure’s anagrammatic analyses on Ovid’s works “Metamorphoses”, “Letters of Heroines” and “Letters from the Black Sea”. Saussure’s effort to demonstrate the emergence of hidden (anagrammatized) proper names in Ovid’s text is evident, although the notion of esoteric reading is disturbed by the fact that hidden names duplicate the names of the main characters in one story or another. Against this background, one of Saussure’s analyses stands out as particularly interesting, as it discovers in anagrams the paratextual instructions of the “Metamorphoses” regarding the title of the work and the beginnings and endings of the first two books.

II. Papers and articles published in indexed journals:

1. Paskaleva, B. The Crisis of Literary History: “The Same Night” by Hristo Karastoyanov, *Literaturna Misal*, 2022, Volume 65, Issue 1, Pages 61-79, p-ISSN 0324-0495, e-ISSN 1314-9237, Ref SCOPUS;

Abstract: The text is developed as a part of the project “Reading Practices in Bulgaria”, supported by the Fund for Scientific Research, 2018, supervisor Prof. Alexander Kiossev. In accordance with the project’s methodological framework for analysis, the present article presents an analysis of the reader’s figure in Hristo Karastoyanov’s novel *The Same Night* (2014). It traces the way in which the novel models its implied reader. The figure of this reader turns out to be essentially connected the problems of history and within its framework – the history of literature. Therefore, the key competence that the novel *The Same Night* expects from its reader is the knowledge of the political history of Europe and Bulgaria, but much more of the history of Bulgarian literature and its forms of problematization of the historical after the Liberation of Bulgaria (1878) and onwards, until the present day.

2. Paskaleva, B. Regimes of relevance: On their use for literary theory, *Differences*, Volume 32, Issue 1, Pages 30-52, May 2021, DOI: 10.1215/10407391-8956946, p-ISSN 1040-7391, Ref SCOPUS, SJR (0.183); Ref Web of Science, IF (0.426 – 2021), Q4 (36/43 Cultural studies), Q4 (41/44 Women studies), JCR 2021.

Abstract: The core of the present text is the notion of “regime of relevance” introduced by Galin Tihanov in his monograph *The Birth and Death of Literary Theory* (2019). On the one hand, the text explores this notion in its uses by Tihanov, tracing its ramifications and attempting to demonstrate further options for its possible application; on the other, it researches the origins of the notion in Michel Foucault’s formulation of the notion of “regime of truth”. After a brief account of the Bulgarian reception of Foucault’s work, the present text turns toward Foucault’s early monograph *The Order of Things* (1966) and explores the paths that link Tihanov’s work to Foucault’s, and then compares a reconstructed version of Foucault’s project for literary theory to Tihanov’s project.

III. Papers and articles published in non-indexed journals or published in edited collective volumes:

1. Паскалева, Б. Жанровата теория на Валтер Бенямин и понятието за живот, *Философски алтернативи*, XXXI, 3, 2022, с. 7 – 19, p-ISSN 0861-7899, Ref ERIH PLUS;

[Walter Benjamin's genre theory and the notion of life, *Philosophical alternatives*, XXXI, 3, 2022, 7 – 19, p-ISSN 0861-7899, Ref ERIH PLUS]

Abstract: The text focuses on several of the manifestations of the concept of life in the work of Walter Benjamin, mainly in the famous study "Towards the Critique of Violence" (1921) and in the later monograph "Origin of the German Baroque Drama" (1928). The central research question regards the place of the concept of life in the general framework of genre theory, which Benjamin develops in his monograph. On the one hand, the concept of life proves to be internally double and heterogeneous, and on the other – to be one of the key genre markers that distinguish the genre of tragedy from that of the baroque drama. A brief analysis of the possible contents of the concept of life is made, this time in the context of literature and genre theory. Finally, the analysis traces the relationship of Benjamin's concept of life with the literary criticism texts of György Lukács.

2. Паскалева, Б. Безкрайното време – произход и форма: Преображения на Аристотеловия модел за времето, *Философски алтернативи*, XXX, 3, 2021, с. 16 – 34, p-ISSN 0861-7899, Ref ERIH PLUS;

[Infinite time – origin and form: Transformations of Aristotle's model of time, *Philosophical alternatives*, XXX, 3, 2021, 16 – 34, p-ISSN 0861-7899, Ref ERIH PLUS]

Abstract: The present text takes as a starting point Jacques Derrida's article "Ousia and gramme". According to Derrida's analysis, time in the Western philosophical tradition can be thought of as infinite only within the model of an infinite cyclic rotation. Then, employing arguments from Aristotle's analysis of time in Book IV of *Physics*, the present text seeks to prove that the infinity of time can be understood (from Aristotle's point of view) as non-cyclical as well, as far as the interpretation of the concept of time can be effectuated also separately from the structure of the cosmos which it is the time of. Thus, we can assume that a concept of non-cyclical infinite time could be successfully read in Aristotle's account of time.

3. Паскалева, Б. Диалогът „За причината, принципа и едното“ в хоризонта на западноевропейската мисъл (Въведение към Джордано Бруно, *За причината, принципа и едното*), София: Изток-Запад, 2020, с. 7 – 37, ISBN 619-01-0629-3;

[Giordano Bruno's dialogue *On the Cause, Principle, and the One* in the horizon of Western thought (Introduction to Giordano Bruno, *On the Cause, Principle, and the One*). Sofia: Iztok-Zapad, 2020, 7 – 37, ISBN 619-01-0629-3]

Abstract: The text presents an introduction to the philosophical contents of one of Giordano Bruno's key philosophical dialogues, *On the Cause, Principle, and the One* (1584). It traces the place of this dialogue in the general system of Bruno's work, then proceeds to an analysis of the concepts developed by the author in the separate sections of the dialogue: these are mainly the notions of *cause* and *principle*, elaborated in the second part, the notion of matter, very carefully developed in the third and fourth parts, and finally the notion of the One, to

which the last fifth part is devoted. The text seeks to argue Bruno's central role in the development of these concepts within the history of Western European philosophical thought. Finally, the introduction analyzes the literary and poetic value of Bruno's work.

4. Паскалева, Б. „Поетическа теология“: Херменевтиката и завръщането на древните богове в платонически контекст, *Философски алтернативи*, XXIX, 3, 2020, с. 19 – 35, p-ISSN 0861-7899, Ref ERIH PLUS;

[“Poetic theology”: Hermeneutics and the return of the ancient gods in Platonic context, *Philosophical alternatives*, XXIX, 3, 2020, 19 – 35, p-ISSN 0861-7899, Ref ERIH PLUS]

Abstract: Renaissance Platonism is linked to the revival of the interest in the deities of the Ancient pantheon. The present text traces this process back to some of the origins (the tradition of the Dolce stilnovo in Tuscan language and Dante Alighieri's commentaries on his own works), arguing that the genre of the allegorical commentary on poetic texts is one of the main instruments facilitating the return of the Ancient gods in the Christian context of 15th-century Florence. The key aspects of the analysis regard Giovanni Pico della Mirandola's commentary practice.

5. Paskaleva, B. Bulgarian Translations of τύχη: The Case of Sophocles' „Oedipus the King“, *Colloquia comparativa litterarum*, 6, 1, 2020, p. 25 – 35, e-ISSN 2367-7716;

<https://ejournal.uni-sofia.bg/index.php/Colloquia/article/view/113>

Abstract: The paper is dedicated to the history of translation of Sophocles' seminal tragedy *Oedipus the King* in Bulgaria. It researches the different strategies of translation that have been adopted by the Bulgarian authors when rendering the Greek word τύχη in contemporary Bulgarian language. In comparing the various translational versions of a short passage from the 3rd epeisodion and having in mind the background and decisions of the translators, the paper argues that the instance of *Oedipus the King* is indicative for the productive power of translation. The comparison shows how displacements and shifting of meaning in the process of translation could bring about new, unexpected effects of meaning. This situation is also due to the specific way of reception of Ancient literature in Bulgaria, not all translators using the original.

6. Paskaleva, B. Le fantastique en tant qu'utopie. Une identité intellectuelle sans lieu, *Divinatio*, 49, 2020, p. 111 – 117, p-ISSN 1310-9456;

Sommaire : L'article se propose d'analyser la notion du fantastique, que Tzvetan Todorov développe dans son ouvrage *Introduction à la littérature fantastique* (1970) et que, dans le régime d'une science littéraire du type structuraliste, viens d'être défini par l'idée d'incertitude intellectuelle. Le fantastique se place entre l'étranger et le merveilleux sans coïncider à aucun moment avec l'un ou l'autre. Dans les travaux ultérieurs de Todorov (à partir de l'année 1981), liés au soi-disant 'tournant' à l'humanisme, une constellation similaire peut être trouvée dans les analyses de Todorov, consacrées au concept de Lumières et à la place de l'artiste Francisco Goya à cette époque. Ainsi, le fantastique se présente en tant que l'envers, la part sombre des Lumières.

7. Паскалева, Б. Фантастичното като утопия: Интелектуална идентичност без място, Цветан Тодоров и облозите на хуманизма: 15 гледни точки, ред. Ив. Знеполски, Ж. Дамянова, София: Дом на науките за човека и обществото, 2020, с. 159 - 169, ISBN 978-954-9567-36-6;

[The Phantastic literature as an utopia: Intellectual identity without place, Tzvetan Todorov and the wages of humanism: 15 points of view, ed. Iv. Znepolski, Zh. Damyanova, Sofia: House of the sciences of man and society, 2020, 159 - 169, ISBN 978-954-9567-36-6]

Abstract: This current text was presented as a paper to an international conference held at the Sofia University in November 2019, dedicated entirely to the work of Tzvetan Todorov. The starting point of the analysis is the concept of utopia, which the text examines in the sense given to it by Miglena Nikolchina in *The Human-Utopia* (1992). The utopian dimension relates to the experience of the person in exile – part of Tzvetan Todorov’s experience – which he describes in his *Interviews* as disorientation and breakdown of the position of enunciation. This is the reason why the exiled intellectual finds himself in the displaced situation of a man deprived of a position from which he could speak. In this sense, his intellectual identity is ghostly and u-topical, i.e. out of place.

8. Паскалева, Б. Лоренцо де Медичи и неговата епоха (Въведение към Лоренцо де Медичи, В търсене на Слънцето), София: ИК Гутенберг, 2019, с. 7 – 21, ISBN 978-619-176-147-0;

[Lorenzo de’ Medici and his time (Introduction to Lorenzo de’ Medici, In search of the sun), Sofia: Gutenberg, 2019, 7 – 21, ISBN 978-619-176-147-0]

Abstract: The text presents an introduction of the Bulgarian reader to the biography and work of an Italian renaissance poet, not yet translated into Bulgarian – Lorenzo de’ Medici. Known primarily as a political figure, Lorenzo the Magnificent devoted much of his time to intellectual pursuits, including writing poetry. In addition to an overview of his great literary work, the introduction comments on the specifics of the Petrarchan sonnet genre in the variety that Lorenzo uses – both in terms of content and with regard to the composition and its translations into Bulgarian.

9. Paskaleva, B. Sinnliche Erkenntnis als Modell überintellektueller Erkenntnis bei Cusanus, Wissensformen bei Nicolaus Cusanus, Hrsg. Christiane Bacher, Matthias Vollet, Regensburg: Roderer Verlag, 2019, S. 81 – 98, ISBN 978-3-89783-906-9;

Zusammenfassung: Im folgenden Beitrag werden einige Bemerkungen über das Verhältnis von sinnlicher und überintellektueller Erkenntnis bei Cusanus gemacht. Es wird die These vertreten, dass diese beiden Erkenntnisformen mit einer spezifischen Interpretationsweise der Übertragung des Sinnes verbunden sind. Die überintellektuelle Erkenntnis wird als mystische Erkenntnis verstanden, als ein Synonym mystischer Erkenntnis. Dabei kann die hauptsächliche Charakteristik der cusanischen Vorstellung vom Mystischen deutlich ausgezeichnet werden: für Cusanus wird die überintellektuelle Erkenntnis als Form einer durch symbolische Interpretation erworbenen „Einsicht“ begriffen. Einerseits wird diese Erkenntnis „Einsicht“ genannt – also, nach dem Vorbild der visuellen Erkenntnis; andererseits ist sie darüber hinaus

auf einem Weg zu erhalten, der sich über die sinnliche Erkenntnis hinaus, vor allem, den Gesichtssinn, fortsetzt.

10. Паскалева, Б. „През огледалото в загадката“: Мистическото зрение в интерпретацията на Николай Кузански, *Пирон, Академично електронно списание за изкуства и култура*, 17, 2018, 1 – 26, e-ISSN 2367-7031;

<http://piron.culturecenter-su.org/bogdana-paskaleva-through-a-glass/>

[“Through a glass dimly”: Mystical gaze in the interpretation of Nicholas of Cusa, *Piron*, 17, 2018, 1 – 26, e-ISSN 2367-7031;]

Abstract: The current paper presents some aspects of Nicholas of Cusa’s concept of mystical contemplation, addressing the problems of the possible objects of such contemplation as well as the constitution of a mystical gaze. Mystical contemplation is marked out by a peculiar combination of hiding and revealing of divinity. Nicholas of Cusa interprets this combination through his philosophical-theological thesis about the coincidence of opposites. We undertake an attempt to outline the characteristic features and, to some degree, also the development of Cusa’s interpretation. The central example of a mystical (or enigmatic) image we analyze here is the image of the wall of Paradise from the treatise *De visione Dei*.

11. Паскалева, Б. Излишната меланхолия. Увод към Псевдо-Аристотел, „Проблеми“, XXX, 1, *Пирон, Академично електронно списание за изкуства и култура*, 16, 2018, 1 – 14, e-ISSN 2367-7031;

http://piron.culturecenter-su.org/wp-content/uploads/2018/06/Bogdana-Paskaleva_Superfluous-Melancholy.pdf

[Superfluous melancholy: Introduction to Pseudo-Aristotle, *Problems*, XXX, 1, *Piron*, 16, 2018, 1 – 14, e-ISSN 2367-7031]

Abstract: The present paper is intended to serve as a descriptive introduction to Pseudo-Aristotle’s *Problems*, book XXX, question 1 – a section dedicated to melancholy treated as a medical problem and a specific behavior. The current text interprets the problem of melancholy within the framework of the notion of the superfluous, or the redundant. In a short section of the *Problems* Pseudo-Aristotle manages to demonstrate in what way melancholy (the excessive quantity of black bile in the human body) transforms the idea of redundancy (understood as that which is a surplus, a too-much, and must be disposed of) into a peculiar concept of the extraordinary. This would be the outstanding quality of an extraordinary person, and ultimately – the hallmark of genius.

IV. Studies published in non-indexed peer-reviewed journals or published in edited collective volumes

1. Paskaleva, B. Squaring the Circle and the Origins of Learned Ignorance, *Archiv für mittelalterliche Philosophie und Kultur*, XXV, 2019, 181 – 236, ISBN 978-954-321-955-1;

Abstract: The paper is focused on the concept of learned ignorance in Nicholas of Cusa's writings and the problem of its genealogy and formation. According to the hypothesis here developed, the concept of learned ignorance is closely linked to the traditional mathematical problem of squaring of circle. The text examines a series of sources for this mathematical problem starting with Aristotle's *Physics* and suggests that some of the Late-Medieval scholastic commentaries on the *Physics* served as direct sources for Cusa's philosophical-theological treatises, as well for his mathematical writings. Cusa's interpretation of Aristotle's system of three principles of being is regarded here as one of the fundamental philosophical elements that might have exerted influence on building the concept of learned ignorance.

2. Паскалева, Б. Случайността на поетическото събитие („Поетика“ и „Физика“ от Аристотел). *Предизвикателството Аристотел, Сборник с доклади от конференцията в София, 28-30.11.2016*, ред. Д. Гочева, Х. Паницидис, Ив. Колев, София: УИ „Св. Климент Охридски“, 2018, с. 369 – 400, ISBN 978-954-07-4382-0;

[Chance in the poetic event (Aristotle's *Poetics* and *Physics*), *The Challenge Aristotle, Papers from the conference in Sofia, 28-30.11.2016*, ed. D. Gocheva, H. Panitsidis, Iv. Kolev, Sofia University Press, 2018, 369 – 400, ISBN 978-954-07-4382-0]

Abstract: The paper attempts a reading of Aristotle's philosophy of the poetic event as described in chapter 9 of the *Poetics* (Arist., *Poet.*, 1452a2 – 11) through the prism of those sections of the *Physics* that concern the principles of occurrence in nature, especially the concepts of τύχη and αὐτόματον in chapters 3 – 6 of the 2nd book (Arist., *Phys.*, II, 194b16 – 198a13). The aim of the paper is to demonstrate that the poetic event (i.e. the event in tragedy, the one constructing its μῦθος) is driven by a logic similar to that of chance and accident. This logic is to be linked to the doctrine of the four causes and the specific constellation in which causes need to arrange themselves in order to produce an ἀπὸ τύχης event. At the same time, event in tragedy (the poetic event) is distinguished by the feature of endowing the idea of τύχη with a specific meaning, a knowledge only poetry can give access to. In conclusion, the paper argues that, paradoxically, the principles of plausibility and necessity of the poetic event, that the *Poetics* requires, prove to be fulfilled due to the incorporation of chance in the tragic plot.