

OPINION for a dissertation on the topic: "THE PRICE OF REALITY AND POSSIBLE WORLDS OF LITERATURE: CONRAD, KAFKA, CAMUS" of Maya Gorcheva, associate professor at the University of Library Studies and Information Technologies (ULSIT), for obtaining the scientific degree "Doctor of Science", 2.3. Philosophy (Scientific specialty Aesthetics)

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1. Evaluation of the qualities of the dissertation text

In terms of content, the dissertation "The Price of Reality and the Possible Worlds of Literature: Conrad, Kafka, Camus" consists of an introduction, section I (with two chapters) and section II (with four chapters), a conclusion and a list of references. With a total of 255 titles, it has 410 printed pages. The introduction shows the chosen topic's relevance, the goal's scale, and the conceptual precision in defining the object, subject, methods, goals, and specific tasks of the study: together with the choice of adequate methodology testifying to the author's creative approach. The in-depth knowledge of the theoretical background and the related comments, the active use of the cited literature, combined with the necessary distance for each author's presence and own interpretation of the issue, also contribute to this. The author's goal includes delineating the space, boundaries, and possibilities of aesthetic practice for building imaginary worlds beyond the commercial valuation of this "product." Worlds whose significance is ambivalent: on the one hand, in opposition to the real world, the "possible world" introduces actual content into the artistic universe, and on the other, becomes a way to make sense of it and inspires its transformation. The common denominator of these seemingly diverse characteristics and approaches is derived from co-experience, which turns the reader who touches the work into an accomplice in constructing the adventure born of the author's imagination. The proposed approach is complex. It conceptualizes the author, the reception and reality, and the aesthetically created world. In a sense, it attempts to combine elements of the cultural-historical approach (in which literary works are considered the most authentic evidence of a historical epoch), the modern concept of active reading, and the idea of this "sharing" of experience which will later be continued in the guises of possible solidarity and its various readings in the three authors examined by Gorcheva; a closed world and openness to society. Still, I also accept ethical messages and humanitarian values as one of the qualities of the dissertation.

We must pay special attention to the introduction of the concept of a "possible world" (construct, carrier of textual, conceptual, cultural characteristics), "free from discriminatory rules of truth and emancipated by theoretical models." The dissertation analyzes its genesis and historical interpretations. His choice is particularly appropriate insofar as it is relevant to the analysis of works in which the fictional does not yield to the conceptual, becoming a bridge between the real and possible worlds, pulsating between the concept and the inner experience. The "possible world" can also be seen as part of the family of vibrating ideas, not subject to the violence of the concept, ensuring the movement in the border spaces between philosophy and literature. The transitions between possible/real, author/reader, construction/reconstruction, and reality/fiction acquire concreteness through the works of the analyzed authors.

Kafka's inverted image of the world is recreated by the hero, who seeks a way out, "sandwiched" between procrastination and haste, but always inadequate to the world and at odds with the truth; and also through a world in which every invention is irrelevant, a world of automata endowed with spirituality, but which, according to Sartre, offers an inverted image of the soul-body union; a world which bears the characteristics of that bureaucracy of the fantastic, in which the means have mastered the ends and which always encompasses the whole universe; but also a world in which the wild is no longer so much a detachment from the human as a return to it.

Due to the "double imperative" embedded in it, Camus's world corresponds to the highest degree to the concept embedded in the author's thesis: he, on the one hand, is immersed in reality (does not accept pure art that destroys the world), and on the other, corrects it. It gives shape to human destiny, to the life taken initially. The world of art becomes an adequate response to the absurd, born of the discrepancy between the human urge for harmony and the world chaos. Hence the thesis of art as the perfect rebellion, which found its balance between intellectual rationalism and divine irrationalism, an uprising different from the total "no" of the revolution.

The comparative review of the topics by the three authors at the end of the paper is a convincing attempt to outline both possible "border" worlds and a shared aesthetic, in which the escape from reality is complemented by creating ways to transform it through large-scale social messages. Another advantage (along with those already highlighted) of these world-constructing narratives is the measure, the balance, the structure that preserves the aporia between ethics and aesthetics, society and art, loneliness and solidarity, alienation and involvement.

2. Research Contributions

I agree with the contributions of the dissertation research formulated by Maya Gorcheva. They are justified; it would be good to consolidate them. Notes and recommendations: in terms of composition, content, and formality, the presented work meets the requirements for a dissertation. I would recommend that separate parts of the text be synthesized, some repetitions are avoided, and the literature is presented concisely at the end of the paper. When publishing the text, it is necessary to explain the reasons for choosing these authors more clearly.

Conclusion

The publications presented by Maya Gorcheva are relevant to certain aspects of the developed topic. They are convincing proof that the dissertation fulfills the minimum national requirements required to acquire the title "Doctor of Science" The dissertation testifies that Gorcheva has theoretical knowledge, enviable language training, broad erudition, and creativity. The abstract adequately reflect the content of the presented work. Having in mind the qualities of the proposed work "The Price of Reality and the Possible Worlds of Literature: Conrad, Kafka, Camus," I will confidently vote for Maya Gorcheva to be awarded the degree of "Doctor of Science" in the professional field 2.3 Philosophy (Aesthetics).

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