

## STATEMENT

**Prof Zapryan Angelov Kozludzhov, PhD**

**Faculty of Philology at the**

**Paisii Hilendarski University of Plovdiv**

of the materials submitted for participation in a procedure  
for the award of the academic position of **Associated Professor**  
**at the Paisii Hilendarski University of Plovdiv**

Under order No P33-5030 of 05.09.2019, issued by the Rector of the Paisii Hilendarski University of Plovdiv, I was appointed a member of the Scientific Jury of the competition for the academic position Associate Professor at the University of Plovdiv in Higher Education Field 2. Humanities, Professional Field 2.1. Philology (Bulgarian Literature – *Bulgarian Literature after the First World War*). The contest was announced for the needs of the History of Literature and Comparative Literature Department at the Faculty of Philology in State Gazette (No 31 of 12.04.2019, 416/p. 65). One candidate has submitted an application for participation in the announced contest: Senior Assistant, Gergina Vasileva Krysteva, Member of the HLCL Department, Faculty of Philology, Paisii Hilendarski University of Plovdiv.

Gergina Vasileva Krysteva was awarded a Master's degree in 1994 in the major *Bulgarian Philology* by the St. Cyril and Methodius University of Veliko Turnovo. In the period between 2003 and 2006 she was a full-time doctoral student at the Department of Bulgarian Literature and Theory of Literature (Faculty of Philology, Paisii Hilendarski University of Plovdiv). In 2008 she defended her graduation thesis on the subject "Aspects of lyrical self-observation in the poetry of the 1970s" after which she was employed as a Lecturer at the History of Literature and Comparative Literature Department (Faculty of Philology, Paisii Hilendarski University of Plovdiv). In 2011 she was appointed Senior Assistant. Since 2008, Dr. Krysteva has conducted seminars and lectures in bachelors' programs (full-time and part-time studies) and masters' programs at the Faculty of Philology in a number of compulsory and elective subjects (*Bulgarian Literature from the Liberation to the First World War, Bulgarian Literature after the First World War, Bulgarian poetry of the 1960's – 1980's, Bulgarian poetry of the 1990's – early 21<sup>st</sup> century, Historical poetics* – seminars).

Dr. Krysteva has presented a set of hard copy materials for the present contest, which materials are in accordance with the Development of the Academic Staff Regulations of the Plovdiv University. The Senior Assistant, Gergina Krysteva, has provided a habilitation study (the pub-

lished monograph “Personally and Anthologically. Auto-antological Models and Personal Anthological Presence in the Bulgarian Lyrics of the Period 2008 – 2017”; LiterNet, ISBN 978-954-304-439-9, 315 p., Varna, 2019). In addition to the proper documentation required for the contest procedure, the applicant participates in the contest with 27 other publications, nine of which are on the subject of the monograph.

I have known Dr. Gergina Krysteva for years and I have been able to find that both her teaching and scientific work, as well as her professional activities outside the university as a literary critic, reviewer, and observer, gravitate with a particularly active involvement in contemporary Bulgarian literature. That is why I was not surprised by the subject of her monograph “Personally and Anthologically. Auto-antological Models and Personal Anthological Presence in the Bulgarian Lyrics of the Period 2008 – 2017”, and I would like to immediately express my expectation that this text will be published as a printed book, so that the “characters” in it, some of whom are already at an age when they find it difficult to use the Internet, have the chance to read what Ms. Krysteva wrote about them and their lyric books. **In the first part of the monograph, entitled “Contexts, Research Approaches, Arrangement Attempts”,** she identifies the subject of her research, its methodology, states her engagements and illuminates the literary-historical research on the topic by analytically organizing those emphases that are relevant to her research topic. **The second chapter** of the work deals with lyrical anthologies by Marin Georgiev, Kalin Donkov, Petar Anastasov, Vladimir Popov, Mirela Ivanova, Valentina Radinska, Miryana Basheva, Boris Hristov, Ivan Teofilov, Ekaterina Yosifova, Yordan Velchev, Vladimir Levchev, Tsotcho Boyadzhiev, Malina Tomova. The auto-antological books of these poets, according to the outlined chronological territory, were published between 2010 and 2017. **The third chapter of the monograph** is devoted to the posthumous lyrics anthologies of Veselin Sariev, Yanaki Petrov, Zdravko Kisiov, Grisha Trifonov, Veselin Tachev, Nikolay Kynchev. However, while writing about each of them, Krysteva completes the list with other prominent names. It is their somewhat more unacknowledged status in the history of contemporary Bulgarian lyrics that is part of the research arguments about the benefits of meaning, engagement, form, canon-forming processes based on which lyric books of the “Best of” type are made or have to be made by compilers and editors after the death of the author. **The fourth chapter of her book** deals with poets representing the generation of the 1980s such as Ani Ilkov, Edvin Sugarev, Miglena Nikolchina, Ilko Dimitrov, Rumen Leonidov, Georgi Rupchev, Danila Stoyanova. In this chapter, Krysteva problematizes the opportunities that the form of the generation offers namely in

the auto-antological representativeness of each of these poets, who appeared to be sufficiently distinguished on one's own, although even today, or even more so, these authors are the subject of many literary-historical studies, looking at them precisely as a generation – with all the uncertainties and details relevant to such a definition. The conclusion in this monograph is not yet another “genre”, on the contrary – in it the author, in addition to summarizing and organizing the results that the study achieves, also opens new opportunities for future work, pointing out strong arguments in the belief that activities on this topic should continue.

For the preparation of her monograph, G. Krysteva has done an impressive textological work – it is present in all three main chapters of the study. This work, which in some places goes into the most careful and detailed observations and findings, is not an end in itself, but is used in building the personal character of each anthological model. At the same time, the biographies of many and different individual poems can be drawn as standalone subjects, and the discovery of specific places and unknown or little known contexts related to the appearance and existence in the cultural space of individual works, such as in the cases of Peter Anastasov, Vladimir Levchev, they give life to all this and create new perspectives for exploration – for the author herself or for other followers of the topic of auto-antologies. All this abundance of such lyric books and author's choices that have emerged in the last decade, Krysteva has tried to systematize and make them obey to certain principles. But the specifics of her study, the demanding and literary-historical grounds, pull her far back in time to the decade of which we are all contemporaries and which is the subject of study in the monograph. It is the current point at which she looks, but the compilation of the common auto-antological map has required from Krysteva to go back to the 1960s and 1970s, because most of the books that Krysteva deals with are by authors who debuted and published their first lyric books at that time. These poets have never been shown this way before, and Krysteva's monograph contribution is great, at the very least, due to the fact that she engages in a very up-to-date literary period, examining it through a particular “visor” – the personal anthology. Here, her critical attitude, her serious awareness, and competence in what is happening in the most up-to-date Bulgarian lyrics have definitely influenced her. At the same time, the study builds a rich and carefully tracked literary-historical context. Yes, it turns out to be necessary, but it is obvious to Krysteva that she did not consciously save her efforts to build it in such a way that it would be useful, adequate, building on the overall notion of authors, editions, literary and historical periods.

I would be very pleased and **would recommend** that she continues to deal with this issue in future activities, to consider the “Best of” and “Collection” type of anthology books covering poets from earlier times, which have appeared in recent years. Such editions have already emerged, and certain publishers have prepared such special series with the work of poetry from the 1920s and from the 1940s of last century. They may present interesting conclusions about how modern time readers make a choice as to the verses of classical or lesser-known poets in whom one is interested. **It is interesting to see** – but this will certainly require some quite serious work and effort, perhaps not only one person’s, but a team of researchers – how poets who compile their own anthologies are presented in the collective anthologies of the period. Because, as we well know, they also have their own principles of elaboration, and it is trully interesting – as Krysteva specifies in the first chapter of the monograph, to juxtapose a poet’s personal ideas about the best one has created throughout the years, with that which in the construction of the collective images of the Bulgarian lyrics are considered as important and aesthetically valuable.

I also think that the texts about individual authors (Vladimir Popov, Ekaterina Yosifova, Malina Tomova, Yordan Velchev), with which Krysteva’s monograph deals, will serve as a “base” for future studies, and I dare say – separate integral research books. Moreover, such authors still lack comprehensive and in-depth investigative research. **It would be useful** for her to further develop and pursue her activities in this direction and in this way. I am convinced of this in part as result of what I read about Eketarina Yosifova, Yordan Velchev, Mirela Ivanova, as well as about some of the late contemporary poets such as Yanaki Petrov, Veselin Sariiev. And also about Ivaylo Ivanov, for whose lyric books, as is evident from the publications presented, Krysteva has already made some very accurate and productive critical observations.

Dr. Gergina Krysteva’s scientific and teaching qualifications are very high. The results achieved by the applicant in the academic and research activities are in accordance with the minimum national requirements for the academic position of Associate Professor (see the reference attached by the candidate) and the specific requirements of the Faculty of Philology, adopted in concern with the Regulations of the PU for the implementation of the DASRBA..

In conclusion, after examining the materials and works presented for the contest, I consider their authenticity and contribution indisputable, and give a high and positive appreciation to the applicant’s scientific and teaching activities. I confirm my willingness to give my vote to the required proposal report to the Faculty Council of the Faculty of Philology forwarding Dr.

Gergina Vasileva Krysteva the academic position of Associate Professor with the Paisii Hilendarski University of Plovdiv in the Higher Education Field 2. Humanities, Professional Field 2.1 Philology (Bulgarian Literature – *Bulgarian Literature after the First World War*).

09.09 2019  
Paisii Hilendarski  
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**Drawn up by:**

Prof Zapryan Kozludzhov, PhD