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Summary

**Conceptions of romanian
playwrights about theatre**

Conducător de doctorat:

Prof. univ. dr. Paul Dugneanu

Student-doctorand,
Ionuț Dulgheriu

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SUMMARY

Keywords and concepts:

new approaches, innovative aesthetic structures, modernity, synchronisation, interpretative re-evaluations, theatrical universalities, hermeneutics, intertextuality, contextuality, re-reading, harmony of opposites, innovation of acting, poesis, substantiality, author-reader-spectator, Relative, Absolute, Actors, Directors, Reformers, uniqueness, causality and failure, revelations in consciousness, drama of hyper lucidity, anticalophilic, existential self, fabricated hermetism, epistemological obstacle, Self, Salvation, husserlian phenomenologies, authenticity, perennality, intuition, mythical knowledge, magical knowledge, fundamental myths, paradisiac, luciferian, Great Anonymous, inner universe, expressionism, ananke, theatricality, aphorism, stylistic matrix, peratology, metaphysics of symbols, dynamism in transfiguration, coincidentia oppositorum, fatality of the unconscious, prophetic discourse, pagan mystery, national myth, duality.

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My interest in approaching the theatrical phenomenon began in my teenage years, as motivational readings of famous playwrights. I was also part of a theatre group, in which I found a space of security and of hope that I could deliver a powerful message from the stage, a message that would influence society. From here to the permanence of the method of deeply analysing many dramatic works was only a step.

Reading the plays, I found that the Ion Luca Caragiale - Camil Petrescu - Lucian Blaga triad preserves the message of a universe that I understand in a complete and original way.

Throughout the thesis, reception refers to the general idea that theatre is not an illusion of reality, but a possibility to change social behaviour, consciousness, psychology and even history itself, sometimes adrift.

The thesis comprises three main chapters, structured into sub-chapters, through which I advocate modern, energetic theatre, which stimulates acting and places it in pure talent, with complex valences.

Entitled *Theatre as an Expression of Society - Ion Luca Caragiale*, Chapter I comprises 19 sub-chapters highlighting the paradoxes and novelties of the playwright's inner biography, as well as his dramatic creation, his relationship with the audience and the opinion of the critics of the time.

Regarding the literary work, the thesis brings new interpretations about the category of the comic, the typology of the characters, interpreting some concepts and opinions about the theatrical art in the playwright's published works. In addition, the novelties of construction and thought are directed towards the author's classification under the theatre of the absurd, the avatars of the hermeneutics of the text and the possibilities of interpreting the sources of the comic.

Also, the reception of the image of the characters from a present perspective relates to the dramatic text and the art of performance. Portraiture recoveries are included in the essayistic paradigm in the subchapter *Obsolete vs. Durable*.

Another topical element the thesis argues refers to the ideas of Caragialisation, Decaragialisation and the novelty of the interpretations in the literary parallel with Molière.

Given that the work includes the works of three authors, I aimed to make in relation to the *object of love* the forms of interpretation of the female character, in the eternal space of the world as *locus amoenus*, of fulfilment or of fall. The analysis of the female character supposes the relationship between irony-extasis-angelic feeling-elegiac lamento. I found eruptive energies in the characters' onomastic, in their conventional appearance, in features rendered through hypertrophy, in mores and behavioural freedom, in psychological temperament. The whole character structure reflects the author's inclination to place the psychological essence of the character under the sign of a dominant trait, whereby classicism is touched by a realism that is interwoven with fragmentary mentions.

I felt that the author constructed the female characters as if he had Thackeray's ending of *Vanity Fair* in mind.

I considered that the characters can be interpreted from an objective perspective, or they can be integrated into a game of representations of appearance, or even into an unstructured epic. In this sense, the dramatic text offers the freedom to let ourselves be caught in its traps, to decide as readers in favour of irony, apparent innocence, or lucidity. This idea has been developed through applications on the text (female character Zoe, male character Rică Venturiano), but I have gone further with the idea that initiated readers can take hold of the hermeneutic signs. Thus, *O noapte furtunoasă* could be subtitled the *farce about sight that blinds*.

The difficulty of the chosen subject is that Ion Luca Caragiale can be understood in the most diverse ways. I considered this difficulty a quality that only happens to satirical geniuses, who know how to be anti-dogmatic, non-conformist, who know how to criticize false hierarchies, empty slogans, principles that have become patterns, bureaucracy, and demagoguery. I have captured

the specifics of dramatic creation in an in-depth analysis of the plays *O noapte furtunoasă* and *Conu Leonida față cu reacțiunea*.

In the sub-chapter *Avatars of the Comic*, the main forms of the comic were defined: humour, satire, irony, sarcasm, persiflage, joke, burlesque, nonsense, paradox, absurdity, parody and how they evolved in dramatic creation in general and in the work of I.L. Caragiale. In addition, I have noticed that prozopopoeia of nothingness, which places the playwright's creation on the coordinates of the absurd.

In the subchapter named *Characters. Time and reception. Portretistic recoveries*, the originality of Caragiale's way of not denigrating but draining, condemning through laughter the hypocrisy and interventionism into which relationships can degenerate, scoring with sarcasm the characters' metaphors, pushing the real situation into hilarity and absurdity. The text interpretations bring to light the image of a seemingly harmless character: Rică Venturiano. Analysed from an actual perspective, he corresponds to Bergson's synthetic formula; he seems *du mecanique plaque sur du vivant*.

Also in this chapter, the idea of combating superficial opinions about the author, made by those who try to align themselves with concepts appearing in chronicles of the time, was first imposed. Contrary to these, the thesis demonstrates what Ion Luca Caragiale's virtuosity and capacity for invention consists of: objectivity displayed with ease, an affirmation of a life in contrast, participation in life, however contradictory its aspects may be, the actuality of the farces and the game of disguise, the mechanics of gestures, the parody itself, the radical vision against demagogy and vanity. The message conveyed to the spectator is still strong today. Moreover, what he has entrusted to the chronicle, the essay, the journalistic commentary and even to verse, responds to contemporary demands.

Nowadays, comic creations are true mockeries included in a buffoonish work of a realistic world, which seems to have the functionality of Hegel's dictum. Being and Nothingness are one and the same.

Re-emergent. Caragiale is to blame. Caragialisation vs. Decaragialisation subchapter discusses the recent publication of Matei Vișniec's book, which illustrates the idea that I.L. Caragiale is one of the fascinating sources of inspiration that the author admits. It highlights a profound Caragialism, adurability over time of I.L. Caragiale's work. The more we feel we are decaragialised, the more we are always caragialised. The examples are many: the world upside down, the chatter, babbling, and mechanical enormities, i.e. we still live in a Balkan Aleph.

The sub-chapter *On Caragiale, with Molière in mind* brings into discussion two literary selves related by the dramatic fiction of a time and a style, both similar to the two authors. These two dramatic selves are related by the same aesthetic preferences: stories from the comedy of life, buffoonery, wanderings in comedians' troupes, graceful farces, and comic texts peppered with poetic allusions, figure-masks of pedants, boastful boasters, cunning servants, giddy wives, deceived husbands, and puppets. They both tell the truth laughing with steady astonishment and sarcasm which hides bitter pain. Equally, they have not escaped enemies and detractors, merciless whistles or frenzied applause. They are authors hardened by the power of talent, including their relentless diction, which never lets a syllable escape.

In the sub-chapter *Caragiale Strictly Secret*, it is highlighted the polemic emphasis related to facts of life that the author Georgeta Ene tries to take out of the mystery of the era. The writer's life has attracted the attention of scholars, who have interpreted various events in the author's life as mysterious: his schooling, his departure from the newspaper *Timpul*, his alleged participation in the pro-humanist shadow front, his departure for Berlin.

The entire chapter on I.L. Caragiale's dramatic creation demonstrates that the modernity of artistic time cannot erase the so-called old world of the playwright, because it revives to reveal its everlasting structure, capable of embracing the universal.

The increasing relevance of his work ensures its canonical promotion, its institutionalization in school curricula and textbooks, the publication of his work in editions edited by famous drama specialists, his inclusion in literary competitions and awards that keep his name in the news. I.L. Caragiale remains in the established elite of satirical geniuses, in the area of directly accessible culture for his permanent uniqueness and complexity. The stage performance of his comedies represents one of the preferences of Romanian and even international theatre for the continuous reception of his comedies.

It is clear from the sub-chapters of this paper that the audience will always have their attention captured by the dramatic, dynamic action, will always be impressed by the irresistibility and complexity of the comedy of situation, character, language and name. Many of his plays survive, are read and performed on stage by theatrical institutions, appeal to a discerning or hedonistic audience, who realize the durability of the dramatic art. The comic effects never go out of fashion, for the characters' lines are a comic, ironic and satirical contrast between the world that is supposed to be honourable and ordinary reality. In this sense, the playwright gives us an almost sardonic performance reflecting the ambitions of a world governed by boundless vanity. At the same time, the plays have an inescapable comic character, arising from the anticipation of the plot

that accentuates the whole dramatic movement. The examination of a single scene suffices to illustrate that satirical genius intensifies the effects of action.

Caragiale writes deliberately aiming for immediate effect on an unknown audience, but one that seems ready to comment on anything he writes. He writes in the language of our century, he does not allow himself to be archaic; on the contrary, he incubates in the audience intrigue, characters with general human flaws that are still valid today. He knows how to avoid the reasons for the failure of stage representation, which lies not only in theatrical technique, but also in the specific language that must always give the impression of everyday speech. The main action of the plays, the theme and the lines are of brevity with flashes of aphorisms. Caragiale is the creator who does not intend to write a chronicle of political life and, although he does not falsify the facts of historical truth, he wants to shake the reader and the audience out of their numbness, he aims at the special effects of comedy, he does not transport the audience into an imaginary world, quite different from Then and Now, from Yesterday and Today. It is the world we live in every day, with the same subjects and characters that generations have not changed their conception of.

Each act of theatrical compositions calls upon directors and actors, readers and spectators, so that they remain in a state of active reception. This is why his plays are still recognised by the general public as a source of entertainment about the ways of life that repeat social-moral patterns. The shot of his satire is directed against the petty, artificial, the rackets that project facts into the comic, ridiculous and grotesque, easily identifiable in reality.

We will always admire the gradation of laughter that is, at first, a slight puzzlement, and then turns into comedy with a light smile and turns - in the end - into astonishment and a roar of laughter.

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The second chapter is called *Theatre as an expression of man - Camil Petrescu*. It is structured in eight sub-chapters in which different aspects of the author are presented (theorist, stage director, director, playwright), all full of sensitivity, intelligence and style. The theorist's aesthetic system is analysed through a combination of his concepts of theatre and the scenic representation of dramas of ideas, a concept that is fixed in its historical development at European and national level.

The following sub-chapter argues for Camil Petrescu's approach to ancient theatre, starting from the concept of transforming characters into symbols of processes of consciousness. Moreover, other concepts, such as *lucidity* and *decline*, are also marks of consciousness. The

interpretative variants selected in this respect follow the axis of illusion-passion-disappointment-inadequacy-failure. All of them reflect the concept of absolute drama, in which individual consciousness will constantly confront the collective one. In the analysis of the female characters, an evolution in stages has been proposed: 1-the mermaid's lust; 2-the courage to make royal crowns out of love words; 3-the preparation of the Universe of the Absolute; 4-the fulfilment, the dream; 5-the impossibility to keep harmony and to project the song of love into the Absolute; 6-the monotony, the uniformity of the ideal; 7-the impossibility to rise to the things of the mind; 8-the failure of high aspirations. There follows a reconstruction of the human dramas in *Mioara*, *Danton* and *Bălcescu*.

In the sub-chapter *Concepts of Directing and Actors*, the image of Camil Petrescu as a reformer inclined towards originality appears. It focuses on the essential statements, on the theoretical studies and their interpretation from the perspective of the play of actors over time, on the professional directions that the author advocated, on his directorial method presented in detail, on the emotion filtered by consciousness, on the selection of actors suited for the roles, on the differentiation of dramatic experience from the science of technique in the theatre.

Concerned with musical accompaniment, Camil Petrescu establishes elements of symbolism in the music, which are meant to reveal the identity of the theatrical work.

On another note, the importance of some plays that have come to satisfy the public taste in a superior way is highlighted in the play *Mitica Popescu*, which reveals a character rebelling against falsified truths. The playwright fulfils a recognised quality: he imposes realism without tricks.

The sub-chapter *Camil Petrescu in the post-war period* reveals his status as an established playwright, having entered the public consciousness, although he had been the subject of much controversy. It is clear that the author is reforming dramatic literature, fully controlling the act of creation in the author-reader-viewer relationship. From this point of view, Camil Petrescu may be a genuine author, standing out for the innovations he brought to the theatre. The dramatic concept is related to human destiny, to powerful action, to the choice of a subject that raises the audience's mind.

In the sub-chapter *Aesthetics of Theatre with Camil Petrescu*, the thesis argues for the originality of some aesthetic elements of Camil Petrescu's creation:

- advocating essays that demonstrate an author's dramatic temperament;

- supporting theatre with stories about people;
- the difference between the opera itself and the performance on stage;
- the theatrical exercise of the actor;
- the superficial carnival of cultural existence;
- the role of lucidity in amplifying emotion.

In the seventh sub-chapter, *Camil Petrescu and the permanence of the theatrical art*, the dramatic text as a stage representation is highlighted through a synthesis of his experience as a dramatic creator and dramatic critic. Camil Petrescu possesses the knowledge to fix his own fundamental concepts of his work: concrete structure, concrete experience, uniqueness, intentionality of consciousness, criticism of dilettantism, emotions internalised by the light of intelligence, internalisation of the object, of the simple emotion turned into an ideal of beauty, of life, of experience, of purification, of aspiration towards salvation. Through these concepts, he will master the criteria of psychological analysis, elevated to the level of universal truths. The consequence of these stances reflects the richness of Camil Petrescu's inner life, the only quality that can give density and substance to such an expressive style. To these are added the tools of Husserlian phenomenology.

I have argued that the order of meanings in reality can only be established by the consciousness open to the universality of the text, charged with metaphysical echoes. Dramatic performance is directed towards man and his destiny. The miracle of the link between the concrete and the essential is the secret of artistic creation. I believe that the force of reconstructing the flow of inner life requires the actor to live his role on stage, not just to mime living, because spontaneity and intelligence cannot be mimed, they must be authentic. I found interesting the draft pages of "Theses and Antitheses" in which the playwright laments the absence of drama performers and directors who do not give a proper configuration to the structure of meanings and directorial inventions. Moreover, in the volume *The Aesthetic Modality of Theatre*, it is stressed that the director's intelligence lies in re-creating the dramatic text.

In the chapter *Pantomime doubling*, the process of pantomime has been extracted from the text in order to show that this means is the promoter of the substantiality direction that concerns the extra-verbal elements of dramatic discourse. Importantly, the observations in these volumes remain valid today. The readings from the *Authentic Directing Notebook* set subtle patterns for the

actors' play and musical suggestions for the theatrical spectator's staging. Also, the concern for the transcendental meaning of the play is important since it comprises establishing the psychological meanings in the key moments.

There are theatrical chronicles in which Camil Petrescu questions the incompatibilities between the actor's physicality and the nature of the character, between the emotional tone and the extra-verbal means, between the technique of breathing and the accent in the phrase or the variation of the flow, of the sign of transparent means in the gaze. All this forms the authenticity that the author demands of the scenic representations that must correspond to modernist requirements. In this sense, the destiny of a dramatic work is also distinguished from the relationship between dramatic text and scenic representation, between the virtues of the text and its scenic expression. In this respect, bringing Camil Petrescu's dramas to the stage is still difficult, as it is necessary to restore all virtues specific to the work in question, to preserve the unique dramatic language, and to bring to the stage metaphysical ideas capable of impressing the audience.

Viewers should rise to the things of the mind, be prepared to understand that the author is questioning not only aspects of the objective and descriptive-exterior world, but also elements of the interior world. Today's directors should also accept that Camil Petrescu's plays correspond to the turmoil and anxieties of the present age.

In the subchapter *Hypotheses of constructive art. Contemporary Echoes*, attention was drawn to the perennality of dramatic creations, despite the failures of some theatrical performances. We pointed out that Camil Petrescu's image could be related to that of Sophocles. Like the ancient playwright, Camil holds a fine line between Aeschylus and Euripides, concerned to realize the tragic dignity of his heroes in the confrontation between their full humanity and the fatality of fate. They know with whom and for what they fight, and if they perish, death does not surprise them as sacrificial animals, because the motivation of the Absolute dominates their tragic gestures. In this respect, the text has pure authenticity; it is *an esprit fort*, as Pascal would say. You can trust the modernity of the heroes, their spiritual greatness, the monologues that mirror their inner life, the message conveyed, and their implacable nature.

The central characters will not be captured in a state of inferiority, will not let a shadow of doubt hover in their ideal, they seem to be the embodiment of an Arete, from virtue to the nuances that merit can take on in terms of physique, intellect, soul. The analysis of Gelu Ruscanu's image in this chapter is illustrative in this respect. The postulate that *intelligence is never wrong* is experienced by the characters as a tragic guilt: the drama arises from the need to recognise that intelligence has constructed a system incompatible with reality. Absolute drama excludes the

hero's conflict with theogonic destiny. The interpretation of the *Act venețian* text supports these ideas. Pietro Gralla, the warrior and vigilante hero, the philosopher and lover, travels the road of social rise and fall, of individual awakening to reality. The paradigm of the interpretation of the text is carried out in depth in order to realize the preference for the construction of this character.

Finally, I believe that Camil Petrescu's characters are driven by the same higher ideals, they want to spiritualize life, to extract its essence, from detail to substance, from the concrete to the abstract, from the immediate to the transcendent, from the relative to the absolute.

Essentially, the research of Camil Petrescu's dramatic creation allowed me to summarize conclusions about his characters that occupy a considerable place in time, greater than the one they are given in space. The playwright's characters are subject to the laws of involuntary memory, a compromise between the individual and his environment or between the individual and his own eccentricities, a guarantee of inviolability. As in the Proustian literary equation, the lucidity of the characters is inseparable from suffering and unease, both of which occur in the house/space of Eros. Although a servant of uncertainty, the hero is always searching for a factor of safety in the world, especially when existence sounds like paradox. Involuntary memory is applied as a concordance index to the Old Testament, in which the impressions of consciousness are occurrences endowed with antidotes and sedatives by which the spirit evades the power to resolve real destiny.

The character's life is devastated by a series of psychological eruptions: Jealousy, Pride, Honor, Hyperfluity, Uncertainty, and Love. Every gesture, every word comes from the monopoly of uncertainty, suspicion, and the acid of mistrust. Love ceases to be the total fulfilment of the hero. The rare moments of peace which allow the Camillo-Petrescian character to put an end to the slavery of ideas turn into a history of the mind that pushes uncertainty to the brink of paroxysm. Almost all of Camil Petrescu's heroes try to apply to the common world the utopian pattern of a North Star universe, in which love is a superior feeling, an unwritten law of strong, powerful spirits, a total combustion, a light with regenerative powers, a revelation that justifies the right to exceptionality.

From this point of view, Camil Petrescu's theatre, in spite of some controversies, contains subjects and themes that correspond to the agitations and anxieties of the current era, in which the scenic representations propose to the audience various processes of consciousness.

The interpretation of the dramatic texts in this work aims at the image of the characters starting from the deep perception of the text, from the abandonment of traditional theatrical conventions, from the avoidance of polemics regarding the substance of Camil Petrescu's drama.

The third chapter is entitled *Theatre as an Expression of Metaphysics* and refers to Lucian Blaga's artistic personality, developed in the field of drama. His creations have been interpreted in various ways, philosophically, aesthetically, symbolically and mythologically. In fact, his work bears the marks of the poetic and the philosophical.

The thesis proposes a methodological-aesthetic scheme open to the question whether we should talk about Lucian Blaga starting from literature to theatre or from theatre to literature. Excluding both concepts so disputed in the period, we consider that his dramaturgy is an important part of literature strongly influenced by the irrational system of Lucian Blaga's philosophy. Beyond all this, intuitions in the form of strong feelings play an important role. The two concepts are dissociated: mythical knowledge and magical knowledge on the basis of examples from dramatic texts. It is pointed out that myths reveal mystery intuitively, irrationally, according to the Blagian philosophical system, and that they extend into symbols which appear imaginatively in all the splendour of the idea-characters.

The dramatic artistic faith is enriched with cult or folkloric rituals and traditions of well-known motifs transformed into elements of its own vision. The author's favourite phrase, *the sacrifice of a Christian deed*, can be identified in interpretations of the text.

Methodologically, the thesis proposes three levels of knowledge of dramatic creation: mythical consciousness - intellectual consciousness - existential consciousness. Together they form the Blagian myth elaborated in relation to axiomatic reality and unconscious spirit. Over the three levels float metaphysical echoes expressed through a poetic language that interferes with the content of the dramatic discourse.

In other words, the Blagian myths fall into distinct categories: myths without magical motifs, magic without mythological motifs and myths combined with magical motifs. Their use is intended to make events a course of the characters' will.

Another bold idea refers to the comparison of the Romanian playwright with Shakespeare. It links them - in a general way - to a world of essences, to a mad dynamic of passions, to a longing for absolute values subject to limits.

Another point of view of the thesis reflects the tendency of spiritualization located on a metaphysical background out of the desire to essentialize the human being and to impose the dialogue (the lines sometimes) compressed and dialectical.

On the other hand, the metaphysical sadness provoked by the refusal of the transcendent revelation of the mystery is linked to the evolution of each character's boundary-sensing, be it Noah's Ark, Avram Iancu or Anton Pann.

The specific elements above are applied to the texts of the dramas *Tulburarea apelor* and *Avram Iancu*.

In the sub-chapter *Theatre as a link between man and fundamental myths*, the drama of trying to acquire eternal life, of inventing or re-inventing new religions is highlighted. The myth of Zamolxe is represented by the criteria that support the form of a dramatic poem, a way of understanding the relationship with the cosmic and of finding a sense of purpose in the world, a concept through which Zamolxe suggests the path that leads to these meanings, offers advice on the immortality of the soul, becomes the prophet destined to recompose the universe, an ideal designed by the playwright to realize the story of our ethnic being, of Dacianism. The *pantheon* gods are brought close to the Romanian faith. The biblical motif of the certainty of salvation is also brought to the fore, in which the apocalyptic dread has finally been overcome by the belief that evil is fleeting and the world will be born purified after the flood.

It specifies the idea of the authenticity of the Blagian text, of the theatrical mystery portrayed metaphorically, inspired by popular legends. The symbol of the ark is also original, since it includes the meaning that the being does not have to make a statue of a god out of its own reflection.

The interpretations in the thesis make reference to the source of inspiration *Povestea lumii de demult* by T. Pamfile.

Another novelty of the thesis is the application of the theory of paradisiacal and luciferian knowledge in the Blagian dramatic text, with emphasis on the retrieval of the concept of the Great Anonymous in the text.

In *Daria*, the erotic thrill of the characters was emphasized, directed beyond social convention, when the being is sick with too much soul, but at the same time expressing expressionistic essences in attitude and actions. Thus, the text is charged with the meanings and symbols of expressionistic experiences, combined with psychoanalytic elements, to achieve a nagging projection of temperament. As in the poem, the author proposes in this play that the heavenly type of knowledge should signify the determination of the objective, and the luciferian knowledge should remain in the area of unanswered questions, precisely in order to explore the mystery, all ending with its closure.

The sub-chapter *The New Expressionist Formula in Lucian Blaga's Work*, dwells on the validity of the knowledge of magical thinking, evoking archetypes (Avram Iancu, Daria, Ivanca) that participate in a reality specific to archaic man. Expressionism takes the form of unbridled, Dionysian energies and overflowing passions. Passion in the Christian sense becomes that original concept of ananke (Manole) or mystical elan (Zamolxee, Teodul), carnal passion (Daria or Ivanca), the passion to make history shattering, liberating (Avram Iancu), the desire for salvation (Luca), artistic passion (Anton Pann). All these heroes are unique in their energy, spirituality, choices and decisions. Finally, the novelty of expressionism turns to the theatre of ideas, whose originality is still so topical today:

- the inner dimension of conflict;
- focus on the individual message;
- the passion of spiritual dialogues;
- the dilemmatic nature of the themes;
- the presence of abyssal categories;
- novelty of the stylistic matrix;
- the theatricality and autonomy of the text itself.

All these concepts presuppose an original spirit, a pattern of apriorism, a dramatic work in which the ideational conflict is aimed at an essentialised psychological background of the characters, from which the message conveyed is derived. Importantly, the characters are permanent ideas that survive, although it was argued at the time that they grow old, never having the chance to be reborn.

On the contrary, the thesis shows that Lucian Blaga remains inimitable through his spiritual drama, through the metaphysics of symbols.

The sub-chapter *Conflict of Ideas in Blagian Drama* was built on the view that dramatic creation presents truths that reason cannot provide. There are a series of dialogues in the dramatic texts that can have essayistic interpretations on the theme of *coincidentia oppositorum*: word vs. silence, anthropological vision vs. modernist techniques, passion vs. will, labyrinthine vs. linear, earthly vs. cosmic, Absolute vs. teluric stylisation, symbols vs. personalisation, myths vs. legends, limit-situations vs. instinctive forms.

It can be deduced that Lucian Blaga does not imitate German Expressionism (as it has been claimed), since the myths and concepts of this literary current are subject to ritualistic and emotional transfigurations, adapted to an authentic language, full of modernity. The status of the characters also undergoes radical changes at various levels. For example, Zamolxe does not decide to retreat into the cave alone, for the aim is a symbolic sacrifice for the foundation of a civilisation, at the risk of becoming a prisoner of his spiritual limit. The myth vs. faith polemic works here, which the thesis argues to demonstrate divine vs. profane revelation, earthly vs. divine nature, Dionysian vs. Apollonian. These polemical concepts are interpreted in *Zamolxe* and *Tulburarea apelor*.

The conclusion creates the specifically Blagian impression of the fatalistic functionality of unconscious vs. consciousness-reason.

Although the characters' natures oscillate between opposites, although the protagonists accept their limits, assuming them through vital-expressionist forms, which today we could call Nietzschean, perhaps these almost strange energies offer us a new dimension of expressionism. The study of this literary current would be extended by accepting some Blagian concepts: the prophetic discourse, the native epic, the pagan mystery, the obsession with the original, the national myth, the conflict between faith and religion, the theme of duality, and the fulfilment of good - the accomplishment of good.

The fourth sub-chapter is entitled *Theatre as an Image of Sensibility*. Lucian Blaga rejected elements that diminish sensibility, advocating a reform of theatre in which out-dated methods of expression would be replaced by refinement of language, symbolic suggestions and other radical measures designed to modernise Romanian theatre and bring it into line with European theatre. A new theatre could be a play reduced to its essentials, full of symbols and metaphorical suggestions, approaching a visual language with emotional impact even when it is both static and emotional.

The sub-chapter *Femininity in Blaga's theatre - between evolution and the exercise of control* deals with the importance of the theme of the couple on an immaterial level. Although schematically characterised, the female characters enrich the dramatic conflict, develop the plot of the text, and are known as supporting heroines to the male personalities.

From the gallery of characters, symbolic images are selected. The author's preference is for the image of the Lady - an expression of judgement and emotional depth. Through Daria the relational and social artificiality is delineated, Ana is the prototype of the traditional woman, Ioana is the symbol of beauty and wisdom, Mira - is at times the purity of an angel, at times the luciferian vigour. Importantly, the female being influences the destiny of the man, his history, despite the

overwhelming fatality of female profiles. Though it lingers into serious, sometimes unrestrained endings, the image of couples keeps passionate constancy.

The thesis reflects the idea of the omnipotence of the myth that demands the breaking of human laws despite the tragic consequences. In this sense, the image of the Bride whose psychological integrity is destined to seek another Absolute is imposed.

The sub-chapter *Rite, spiritualized mythology in Blagian theatre*, analyses the relationship between poetry and philosophy, to which the relationship with theatre is added in order to define an original Blagian component, namely the stylistic matrix. It analyses the vague metaphorical, mysterious and irrational unconscious, the source of the archetypes created by the playwright. Blaga is known to have created a philosophical system of irrationalism, while few others have. In addition, Lucian Blaga adapts it to the literary level through a multitude of forms of expression and symbols.

In the theatre, his dualistic conception of the unconscious, that *abysmal noology* of great complexity, that cosmoid considered a fabrication of the revelations of the human spirit, imposes itself.

The image of the characters is shaped by the unconscious, by the irrational system, by the mythological illustration of the space called *beyond*. Although the native and mythical background adheres to the construction of figures with pure spirit and affective drive, with vigour and psychology, the stage representation of the plays does not hint at these elements.

Also, the stage performance of Blagian dramatic creation is sporadic.

The sub-chapter *Illustrating Theatrical Concepts in Opera* defines the lyric-dramatic-epic relationship in Blagian plays. When the lyric is over-emphasized, the action is over-emphasized. Poetic theatre is not to be confused with verse theatre. In this respect, the text goes beyond the audience's comprehension and even the actors' possibilities of interpretation. The concept of the *dramatic poem* is original. Lucian Blaga proposes the first series of character-prophets in drama in which the artistic personality is marked by metaphorically and metaphysically configured sensibility.

Another concept-idea shapes the creative destiny of the characters: if the world came into being through the sacrifice of a deity, every such act requires a sacrifice. In an original way, Lucian Blaga argues for the idea that the concept of *evil* also participates in the nature of divinities.

The whole range of Blagian concepts is illustrated in the third chapter of the work, as it is an unprecedented achievement in synchronizing Romanian theatre with European and universal theatre.

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The conclusions presented in the paper are a synthesis in which the role of theatre is redefined up to contemporary times. Critical issues, pro and con, are presented on the role of theatre as an important centre of resilience over time. Finally, theoretical and methodological aspects about the authors who are the subject of this paper appear. I believe that the fundamental elements of the work can be the object of novelties and the objective of cultural-applicative projects.

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