

## Abstract

This thesis presents my main scientific and professional achievements after obtaining my PhD degrees, in Philology in 1995 and the one in Performing Arts in 2015, then an original essay reflecting the current state of my research, as well as the teaching career development and the research projects. My main area of competence is teatrology, and both scientific researches as well as the academic didactic activity are focused on interdisciplinary studies subsumed under cultural anthropology. Thus, I have consistently approached the essential aspects of theatricalisation from the perspective of the correspondences established especially with literature, with the other arts. Moreover, I have observed in both ways the relationship between the theatrical phenomenon and the collective mental structures, in the sense of its germination through their “filter”, but also of the modification of the collective mentalities by the work of theatrical art. In my contributions - volumes, articles in specialized magazines, national and international scientific communications - I considered the approach of the theatrical phenomenon as imperatively necessary, both from the perspective of its aesthetic dimension as well as from the holistic anthropological one.

The 60s and 70s of the last century marked a change of paradigm regarding the announcement of Caragiale’s actuality, especially due to Valentin Silvestru, only to afterward materialize this critical direction through the work of V. Fanache and Mircea Iorgulescu. Thus, a real plethora of literary critics emerged, which gave consistency to the science of “caragialeology” through the most varied means of critical investigation.

This innovative context has also subsumed our philological approach accompanied by a critical work in the making. Its roots reside in the doctorate of the undersigned, under the scientific guidance of Professor Vasile Fanache PhD (“Babes-Bolyai” University of Cluj-Napoca) in the mid-90s. Paradoxically, not the intrinsic development of the thesis with a maximum grading (*The Poet Marin Sorescu between the “folkloric” and the “bookish” mentality* published in 1995 under the title: *The Gimlet in the Wooden Language (essay on Marin Sorescu’s poetry)*) was the big gain in the time’s perspective, but the applied methodology. This was manifestly oriented towards overcoming formal and monocratic criticism, in order to favor the interdisciplinarity implied by the processes of critical *deconstruction* and *reconstruction*. Once the general framework of the chosen theme has been established, the collaboration with another

member of the successive commissions constituted for the validation of the preliminary stages of the final PhD Thesis presentation was welcomed: Professor Ioan Seuleanu PhD. Due to his familiarity with the latest developments in the holistic methodology of American researchers, I was enabled to impress the cultural anthropology dimension to the critical vision, which also ensured the uniqueness of my first book published on the basis of the first Doctoral Thesis. With these two acquisitions we entered the area of Caragiale's critique by means of two academic developments: the tenure within the Theatrology department of the Theatre University (afterwards University of Theatrical art, currently University of Arts) from Tîrgu-Mureş (1998) and the continuation of the collaboration with V. Fanache, but this time in his area of predilection: the work of I. L. Caragiale. Considering, however, the media component associated with the diversification of the educational offer of the university where I was awarded tenure, the opportunity appeared to orient my "caragialeological" research activity towards an approach related to the anthropology of communication. Along with the work method, our subject of study was also outlined, namely: the investigation of the contemporaneousness of the vicious structures of communication specific to Caragiale's characters in the media. Accommodation to the new perspective and the outline of the issues that prefigure our proposed study was carried out in 1999 through the volume: *I. L. Caragiale and the media pathologies*. Afterwards we necessarily delimited the Caragialean cronotop from our critical perspective by the launching in 2003 of the original concept of "Caragia-world" within the title: *"Caragia-world" – matrix and prefiguration* (with an afterword by Mircea Tomus). The work activates the dystopian monad of the Caragia-world anywhere and anytime the axiological scale of a human community is parasitized by *the negative selection of values*. We are talking here about the perverted logic of the narrative structure of the fairy tale, the Caragia-world being a chronotope in which individuals *without qualities* are "wolfpack-ing together" in order to devote one another the existential void around which an empirically acquired "ambish" crystallizes. Thus the *anthropology* of the Caragia-world becomes an atrocious *antropophagy*, each "capricious" parasitizing the existential energies of others, and in turn, trying to escape this existential vampirism.

The operationalizing of the Caragia-world was crystallized in 2015 through the second Doctoral Thesis (in the Performing Arts at the Tg-Mures University of Arts): *"The chain of weaknesses" in communication in Caragiale's world and today*, under the scientific guidance of Professor Sorin Crişan PhD, published under the same title in 2017. Together they highlight the *Caragia-world System* that bases its constantly updated existence

on *deficient communication pathology*. This type of aberrant communication manifests itself both at a strictly linguistic level, but also in the *situations* which have been structured and developed on the *patterns* of a vicious language. The highlighting of communication pathologies of Caragialean origin is aimed at unmasking the rupture between the matter and the form on the background of the fusion between comic and tragic, between *comedy* and *commèdia*. It is only from this perspective that we were going to approach the pervasive issue of Caragiale's "actuality". Thus, we firstly identified the structures of inappropriate communication in Caragiale characters' language, only to identify them afterwards in the contemporary language. Considering the preponderance of the journalistic aspect in Caragiale's work, as well as the frequent references to it in his fictional work, the media environment of today was privileged for the analysis of these psycho-linguistic short circuits. The resulting conclusion is that, irrespective of the technological leaps (especially in the circulating of information), the human mental remains constant with itself: the technological revolution is not at all doubled by a human spirituality one, it's quite the contrary.

At each level of analysis there is a typology of the vicious language's "psycho-situations", which transform the "physiognomy" of communication into a "fixed-ignomy". Thus, the Caragia-world will be perceived through some relational *schemes* transferred from the *semantic construction figures*, to the *figures of thinking*, not forgetting that we are talking about a mental "sick ill" which generates a similar communication. this projection will result in four communication organization schemes: *addition*; *permutation*; *substitution*; *suppression*, which in our case will translate into four "psycho-situation", of:

a) *divergence*, b) *contradiction*, c) *redundancy* d) *intermittence*.

Subsequently these structures are identified in contemporary mass-media, their analysis demonstrating that, despite technological progress, the vices of character and thought remain unchanged:

"The bus has replaced the tramcar a long time ago, and the car replaced the hackney coach, but we continue to meet Mitica, or Mache and Lache. This happens because Caragiale – the most lucid writer that the Romanian land gave birth to – surprised precisely, unsparingly and with no sentimental scruples, the ontological determinations of the everyday constant from here and elsewhere (...) illustrating the hypostasis of man as a being-of-world"<sup>1</sup>.

Another academic opportunity in 2004 allowed the francophone component of my intellectual formation to be materialized through the lecture on Civilization and Romanian language held at "Marc Bloch" University, Strasbourg II. Immersion in the French cultural

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<sup>1</sup> Ion Vartic, "I. L. Caragiale and his exemplary sketches", introductory study to the critical edition: *I.L. Caragiale – theme and variations*, Cluj-Napoca, Dacia Publishing House, 1988, page 17.

environment until 2007 led to the revelation that, despite two great translations of Caragiale into French, his work is little known, although there is a potential interest in it when brought to attention. As a consequence, the general theme of our long-term research turned out to be the publication of studies and articles in the country and abroad, in French and English, to disseminate, especially in the critical environment abroad, values of the Romanian theatre, especially in the case of I.L. Caragiale, but also Eugen Ionescu or Vasile Alecsandri.

The synthesis of these researches is found in the French-Romanian bilingual work: *Folk etimologies "franco-aphonic" in Romanian dramaturgy / Des fausses étimologies « franco-aphones » dans la dramaturgie roumaine* (2015), followed by a large scale extrapolation of the means of alternative anthropological criticism, applied by us in: *The anthropological history of the theatrical reflex activation*, which also appeared in 2015 and considered, in the afterword signed by Georges Banu (Sorbona II and Honorary President of the Association of Theater Critics), as being unique at European level. In addition to a detailed anthropological approach to the universal theatrical phenomenon (see here: chapter 2.3), it also performs an insertion of the spectacular Romanian phenomenon on the trunk of the universal theatre. We thus start from the furthest possible temporal horizon, namely, from the Scythian contamination of ancient Greek mythology, which then generated dithyrambs, only to arrive at the eternal attempt of our Iovinescian "synchronization" with the "spirit of the age" of the type "Ex Occidente lux", to the peaks which created epochal trends such as the Romanian section of Dadaism or Eugen Ionescu, or Matei Visniec.

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In the logical continuation of these works, the theme of this empowerment thesis follows: *Caragiale facing the big and small screen*.

The approach of the subject follows Caragiale's personality in the journalistic activity area, in order to emphasize the inclusion of this world in his literary work. After this general vision, the analysis focuses on the aspects of internal / external actuality of time as they appear at the border between the belletristic and journalistic literature of the author.

In order to highlight another aspect of Caragiale's contemporaneity, emphasis will be placed on the "physiology" of the perception of the same vicious language of Caragiale's work through the big and the small screen, or the computer monitor. Not accidentally, we will investigate the revival, by means of film, of this work, which is defining for our spirituality, in the "actuality" of the 1952 centenary, as well as the subsequent imaging tribulations in the cinematography and the television of the '70s,

or on today's internet. It will have been thoroughly checked the actuality of Caragiale's work beyond its era, that is in full Stalinism, then in the "golden age", as well as in full democratization through the *communicational niches* of the "new-media", undermined however by the invasion of de graphomaniacs, of "fake-news", and of "post-truths".

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In conclusion, this Empowerment Thesis presents the "Evolution and development plans of the professional career" focused on integrating into the collectives / projects of the new Research Institute of the University of Art in Tirgu-Mures, and, in terms of my own research topics, I will finalize my critical approaches regarding the basic theme: a volume dedicated to Marin Sorescu's dramaturgy and prose, the creating of a vademecum for the directors and actors of Caragiale and finalizing the second volume of the anthropological history of the theatre. Regarding the dissemination of research results in foreign languages, "Cambridge Scholars Publisher" is publishing by the end of 2017 my essay: *Anthropological Archaeology of the Builder's Myth (Manole Handicraftsman) and its Echoes in Romanian Drama*, presented at the International scientific communications conference, organized by "Speculum Research Center of the Imaginary", "Myth Study Group", "Phantasma Research Center of the Imaginary" at "1 December 1918" University, Alba Iulia (15 -17 September 2016). And with regard to the Jubilee Year 2020, I will consider publishing, in French, the revised and enlarged Masters Thesis in French and compared literature, presented in 2007 at the University of Strasbourg under the title: *Antoine de Saint-Exupéry - La mythologie et la typologie du vol* [Antoine de Saint-Exupéry – Mythology and typology of flight], a work which is susceptible to be bilingual (French-Romanian) or to have, afterward, a variant in Romanian under the title *EXUPÉRY Imagery*.