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SUMMARY OF THE PhD THESIS

SIBIU LITERARY CIRCLE AND ITS EUPHORIONIST SPIRIT

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Key words: Sibiu Literary Circle, cultural identity, axiology, aesthetic, aestheticism, cultural pattern, cultural project, generation, euphorionism, modernism, neo-classicism, modernism, antimodernism, postmodernism

Abstract

In the paradigm of modernity, Sibiu Literary Circle stands, by its cultural universalist, rationalist, Apollonian aspirations, in the lineage of that cultural utopianism of intellectual and civic timeless virtues, defined by Goethe in the idea of "world literature" ("Weltliteratur"). The same concept was assimilated by Matthew Arnold to the idea of modernity, seen as a time of universal synthesis of values (including everything valid and relevant in terms of rational throughout the world cultural heritage) and perpetuated, among others, in the twentieth century by Unamuno, who opposed "modernism" the idea of "eternalism" ("I defend the idea of eternalism not modernism, which will be outdated and grotesque in ten years time"). The thesis aims at exploring Sibiu Literary Circle in terms of particular issues posed by this literary circle, whose cultural project is the idea of *euphorionism*, as part of the paradigm of modernity. This goal is achieved by analyzing similarities and boundaries, and the cultural identity profile they figure in the Romanian culture. For this task we had in mind not only the core of the Literary Circle, limited to its existence in Sibiu, but we extended the research to recovering the conceptual elements in the pre-literary and post-literary circle, until the last surviving contemporaries. Operating with a concept of modernism which is yet to benefit from a solid theoretical, and unifying research, still allowing detection of specific features, we studied the tangents of the Literary Circle to the canonical modernism and we pointed out its inaccuracies as far as the idea of euphorionism is concerned. We analyzed not only the way Literary Circle poetry, prose and drama update elements of modern literary canon, enrolling in the paradigm of aesthetic modernity, but we also pointed out its violations, using a broad perspective and philosophical ethics, an intellectual complex pathos that detached from the modernist reference matrix, from *saeculum's* influence, in a direction called *euphorionist*.

The thesis has two parts. The first part develops an analysis of Sibiu Literary Circle as a cultural phenomenon emerging from the paradigm of modernity in the Romanian culture but showing specificity that can provide arguments for overcoming this hypothesis towards a new cultural pattern, in an euphorionist spirit.

The first chapter (*Sibiu Literary Circle or "The Euphorionist Generation" of the Romanian Culture*) is introductory and aims to outline the profile of Sibiu Literary Circle

among generations, in relation to several axes of identity: "war generation", the "Albatros" writers, generations following Maiorescu, Lovinescu, Transylvanian, Blaga's ideology. The euphorionist generation of Sibiu Literary Circle is the fourth generation that supports Maiorescu, the second generation of Lovinescu's adherents and the first generation of Blaga's in the Romanian culture, being at the same time, the first Transylvanian generation that succeeds in exceeding local predetermination and willing to create the "great synthesis" of the Romanian culture, being released of the historic mission. Being successively labeled as "the lost generation", "the interrupted generation," "the recovered generation", "the delayed generation", "the war generation", "the golden generation", "the key generation" or "the reformed promotion ", the Literary Circle members, due to the specificity of the cultural-aesthetic program to which they affiliated, they set apart, in wartime and after it immediately, from the surrealists' neo-avant-garde, socially diversified experiments, and by the prosaic poetry, the abdication of aesthetics in favor of history, of poetry in favor of weapons. The Literary Circle has affiliated decisively to Maiorescu's principles once they issued *The Manifesto Letter* to E. Lovinescu. These principles are: dissociation of aesthetic values of the other values (ethnic, ethical, social), restoring the principle of truth and a critical perspective in judging a literary work. The narrative of modernity, taken from Lovinescu's ideology and which had already been canonized in the interwar period, is defined by the decisive and sensible pro-Western, pro-Latin, pro-European orientation, the impulse to create a major culture, ideological and critical instruments, but also by the idea of an aesthetic policy focused initially on updating Maiorescu's dissociation of values, then developed in euphorionism, trying to use the moral and tragic dimension of the literary work. Sibiu Literary Circle will mark the overcoming of Maiorescu and Lovinescu's concepts by the euphorionist project of involving in ethics, repudiation of the amoralism in Maiorescu's work, emerging from the Romanian aesthetic soul and synchronizing "vertically" with the deep, Western vision, with the classic tradition, purged from its romantic inaccuracies. Sibiu Literary Circle maintains an ambivalent relationship with its area of origin, Transylvania. On the one hand, it is dissociated from the messianic Transylvanian ancestors, on the other hand it claims the Transylvanian spirit, meaning that its spirituality is marked by the western influence, not in the form of peripheral inferiority complex in relation to a reference center, but as a complex of superiority of the spiritual and aesthetic "province", belonging to a Central European area. Sibiu is in this context, the "Transylvanian aesthetic", a cultural place *par excellence*, "the secure city" for soteriological projects of the literary circle, a cultural "province" not of Romania's but of Europe's.

Although Sibiu Literary Circle is the first post-Blaga generation in the Romanian culture, the euphorionism of the Literary Circle opposes, as a cultural program, Blaga's concepts, being a correction of everything that defines our culture, characterized by perpetual oscillation and existential flexibility, through "history boycott" and avoiding ethical commitment. The strength to rise above the contingent, to defend obstinately, in the literary ideology field, the aesthetic supremacy, in the middle of a World War and a Europe supported by nationalist discourses, the Literary Circle euphorionists showed a lucid Apollonian and an unprecedented spiritual maturity among generations of our cultural history, constituting, after a collocation promoted by Virgil Nemoianu, the "golden generation" of the Romanian culture, the "euphorionist" generation.

The second chapter (*The Literary Circle doctrine. From the Manifesto to Euphorion project*) analyzes the configuration of a literary circle-euphorionist doctrine by investigating its programmatic parts, identifiable from the *Letter-Manifesto* addressed to E. Lovinescu in 1943, the official birth certificate of Literary Circle, with its entire ideational consequence (the second manifesto - "Some explanations", secondary manifestos, adhesion texts from Timișoara, Lovinescu's answer, articles from "Literary Circle Magazine") and attempts to justify the theoretical foundation of euphorionism, as the overcoming of the aesthetic towards axiological complexity, detected both in Negoïtescu and Radu Stanca's epistolary dialogue and in the analysis of views on aesthetics and rational, stated in various studies and articles by the members of the Literary Circle.

Being essentially a manifesto for securing spiritual freedom, the entire text of the letter addressed to E. Lovinescu represents a pleading for re-forming a direction (pro-European, pro-Western, pro-urban) in the Romanian culture. We analyzed the features that characterized the precise nature of the manifesto in the XXth century modern culture and its implicit polemic characteristic, relying on an opposition which can be deciphered using a political code.

The conceptual ambiguity aesthetic / aesthetics, derived from Maiorescu's pleading for dissociation, which was associated with Sibiu Literary Circle, is a sub-theme of the second chapter. The term "aesthetics", assimilated to the semantic field of escapism, lack of involvement, purism and gratuitousness, was applied to the Literary Circle members, since their emergence in the Romanian literature, by both opponents and supporters, to show disdain and nobility at the same time. The second part of this chapter examines the accusations and beliefs brought by opponents to the Literary Circle members about their aestheticism. The rejection of aestheticism will culminate, theoretically, in what I. Negoïtescu

defined as "the constant concern to conjugate the moral value with the aesthetic value: what we call, in the metaphorical vision of the youth, "Euphorion and euphorionism". The themes debated in Victor Iancu, Radu Enescu, Radu Stanca, Nicolae Balotă's articles and in the epistolary dialogue between I. Negoïtescu and Radu Stanca are: the constraints of aesthetics, Schiller's pleading for aesthetic seen as the highest moral education ideal, attached to ethics, due to the axiological complexity of the aesthetic object.

The project aiming at rehabilitating minor arts started with the articles from "Literary Circle Magazine" and illustrates the aesthetic program of the Literary Circle euphorionist members, by trying to recover, for aesthetic considerations, the other values (the usefulness, the pleasure, the decorative effect) involved in the peripheral arts events. Its intention was not to promote an abdication from the major art stream but rather an extension of axiological echoes within the aesthetic limits, for its emancipation. The Literary Circle members made an attempt to rehabilitate the minor arts, but they are not tempted, as future postmodern representatives, to give aesthetics a relative perspective or to streamline the bound between the major and the minor art, to abdicate a definitely assumed hierarchy; on the contrary, they try an axiological strengthening, an upgrading of those artistic qualities now fallen into disgrace because of the degradation of the decorative in the so-called "industrial arts". Defending those "bastards of the gods" as Radu Stanca called them, opens the way for what I will call "Literary Circle axiocracy", the ideational core of the euphorionism.

If, among the members of the Literary Circle, I. Negoïtescu is the one that will debate the axiological deficiency of the Romanian spirituality and will configure the ideal soteriological project of the Romanian culture, a nuanced perspective on this theory is reconstituted both in the articles before and after the epistolary novel, and in the writings of the Literary Circle members. The pleading for axiological complexity is supported in numerous articles and literary circle studies, starting with those of Victor Iancu's, disciple of Munich phenomenological school, and continuing with Ovidiu Cotruș, Todoran Eugen, Ovidiu Drimba and Ion D. Sîrbu's studies but also in the works of Ștefan Augustin Doinaș and Nicolae Balotă.

The euphorionism was a desirable solution to a deep crisis of the Romanian culture, identified by Negoïtescu in its land amoralism, resulted in the inability to resonate in the European culture. The euphorionism (characterized by Schiller and Goethe's ideology, by the reconciliation of the modern, faustian spirit with the classic and the Apollonian one) could be a possible solution to the crisis of modern culture in general, crisis attributed by some researchers to a deepening, alienating, differences of values, leading to loss of integrative

vision of life in an axiological kind of schizophrenia. Under a long, abusive, coercive history, characterized by the cultural disorder (a confusion) of values, to the aggressive revival of nationalist and ethnic discourse during the war, then by the brutal intrusion of politics on all levels, after the war, the Literary Circle - animated by an "optimistic and vigorous vision" - represented an act of cultural insurgency, refusing to abdicate spiritual and axiological principles and attempting to rebuild the classic structure of the Romanian spirit, adjusting to the permanent European values. In contrast to the uproar of history, to the noisy excitement of the various successive avant-garde, to the modernist crisis manifested in the dissonant cries of agony, Euphorion was about to establish the constant, immutable and essential calm of the immortal classicism, in the Romanian culture. Using "Goethe's restoration", the euphorionism proposed a revision of modernity, and designed - as I. Negoïtescu defines it in 1970 - an ideal fusion of the modern spirit in perpetual expansion, with the requisition of the classicist canon.

The third chapter (**A Paradigm of Modernity. Conceptual Corollary**) contains an outline of the main aspects of the paradigm of modernity, in order to absorb the semantic conceptual instruments ("modern", "modernity", "modernism") with which we operate and we relate to in the next chapter, to define the euphorionist specific type of cultural model suggested by Literary Circle members. Adjacently, an overview of the Romanian modernism and of Lovinescu's modernist canon will highlight the main premises of the Literary Circle early ideology. Beyond the historical vicissitudes of concepts and their semantic and ideological changes, we sought to identify a multitude of distinctive features that help to shape the canon of modern, modernity and modernism. We reduced the polymorphism of modernism to some axial features and we pointed out the defining canonical elements; we will further investigate these elements as investigation criteria for the modernist profile of the Literary Circle in Sibiu (code / language crisis, related to that of the metaphysics, the reality and self, and its repercussions in literary space; the compensation strategies generated at text level; self-reference, intertextual information, exploratory function, polyphonic intertextual condition etc.). We didn't intend to give a detailed analysis of the Romanian modernism, thus we indicated several defining aspects as starting point in our research, which we will use in defining the identity of Sibiu Literary Circle in the modernist paradigm: the legitimacy of modernism-traditionalism binomial, the issue of the heteroclit character of modernism, which is sometimes deeply contradictory, (the coexistence of classic writers with "decadent" or "extremist" writers, the vanguard of the assumed modernism, competing among themselves or with those against modernism), difficult to reduce to a unifying picture (which has generated a numerous series of taxonomic hesitations, of linguistic purifications and reviews

and also the premise of inclusive extension of its borders), the coexistence of a *prospective modernism* with a *retrospective one* (Paul Cernat). The complexity of this issue makes even more difficult the classification of Sibiu Literary Circle within a paradigm whose boundaries are vaguely defined and still unfixd.

Despite hesitations, approximations and specific revisions, Lovinescu's theoretical system is the perspective, established and accepted by a consistent critical posterity, to define the interwar modernism, the one that Sibiu Literary Circle will legitimate. Lovinescu's approach to modernism represents for the members of Sibiu Literary Circle the current situation of the Romanian Modernism. The last part of this chapter is devoted to the central theoretical benchmark of the modernist Romanian canon, represented in the interwar period by E. Lovinescu and his theoretical system.

Chapter four (**Modernism and the Circle's Euphorionism**) defines the Literary Circle, with its leading project, euphorionism (with its specific doctrinal elements: pro-Europeanism, anti-Orientalism, anti-Balkanism, the axiological complexity, emphasizing the moral imperative, defining feature of the ethic, Maiorescu's rationalist approach, the rejection of the irrational, the predisposition for tragic, derived from the ethic, the striving to substantiate a local classicism, which would be a valuable Romanian canon in comparison to the Western cultural canon), by establishing the convergence and divergence in terms of reporting to the selective tradition and to a series of cultural- aesthetic patterns: classicism, romanticism, modernism, anti-modernism and postmodernism.

The canonic changes proposed and initiated by Sibiu Literary Circle in Romanian literature includes: mutation of an aesthetic vision to a moral orientation towards objective, trans-personal works, with profound axiological significance, the detachment from the contemporary "fashion" (Existentialism, Naturalism, and the trend involving psychology), the re-usage of values of the universal canon, of an "absolute classicism" (ancient Greek and Latin, the great French century, Schiller and Goethe, and the romantic German drama, the English and Russian novel, Shakespeare and Cervantes). By Euphorion, the Literary Circle members intend to resuscitate Faust's German romanticism, along with "the Greek order, measure, principle", the romanticism being restored only provided that it passed the Apollonian filter. The classical perspective, in the sense of that "absolute classicism" considered from an euphorionist point of view, is tackled by the Circle in cultivating a timeless vision of history, just like the representatives of the Greek school, of abiding, traditional values, rejecting the formal experiments. The Literary Circle program combines

the idea of "new" with the standard classical and romantic inclination, and it was synthesized by I. Negoițescu as „the neo-romantic classicism of the Literary Circle”.

Compared to the recent "modernism" of the '40s, which was on the one hand, pure poetry, and on the other, the surreal experience of the '30s, the pleading of the Literary Circle members for the ballad, can be considered, narrowly, an anti-modernist attitude, responding to a classified interwar modernism, which in 1945, had already been assimilated to the tradition. The Literary Circle members do not disavow modernity but its pathological deflections in the spiritual and cultural field: the irrational, self-hypertrophy, purism, existentialism, literary crisis. Their anti-modernism (without being considered conservative or traditionalist), was directed against the Western modernism (marked by crisis and irrational impulses), in the immediate post-war period, and urged to spiritual resurrection against literary crisis.

As far as postmodernism is concerned, we analyzed, starting from a few direct references to this issue of the Literary Circle members, to what extent Sibiu Literary Circle can be discussed from an early postmodern poetry and perspective in the Romanian culture. The vast majority of Literary Circle members are not seduced by the new perspective, because of their distrust in the contribution brought by the authentic value of the cultural metamorphosis. If Radu Enescu considers postmodernism a simple palliative of the modernist crisis, advancing the idea of a "trans-modernism" (or meta-modernism) as a possible solution that would overcome the deadlock, not with a chronological leap ("post") but with an ontological one ("trans"), Wolf von Aichelburg, faithful to his own theoretical system, believes that the strength of individual creation and not "collective thirst for a new available style" will be the long-anticipated solution to the "crisis of our time" that is "essentially a moral crisis" caused by a metaphysics deficiency. Assimilating to the new concept the sensibility of a tradition-modernity dynamic, Ștefan Augustin Doinaș considers that Romanian postmodernism appeared along with the historical and canonical interwar modernism and became postwar lyric tradition. He considers Nichita Stănescu "our first postmodern poet that became a classic". For Nicolae Balotă, postmodernism (associated with formal, textual, structural experiments) is a "common denominator for a combination of disparate concepts and trends, a sort of bazaar, where ideas from the last period of modernity, resulted from confusion”, therefore a "total failure on a conceptual stock exchange" and Regman assumes the idea, in a somewhat avant-garde profile, and considers it "a victory of the rebellious upon conventional literature, resulted from professionalism, but not avoided by literary works that lack originality".

In a discussion of the pros and cons of the existence of postmodernism, we have demonstrated that what might be described as postmodern, a breach of modernism in poetry (the recycling technique, the cultural and spiritual mimicry points of view, the cultivation of nostalgia, the improvement of poetic patterns, the sabotage of collective agreements, the multiple coding or "over-coding"), still involves a stake that has nothing to do with postmodern relativism, restoring in fact a serious "meta-narrative": to substantiate and solidify a major culture of the Romanian classicism, of the immutable aesthetic and moral values. If one can speak of a "post-modernism" of the Literary Circle, this can be done in the etymological and chronological sense, Sibiu Literary Circle can be considered "post-modern" because of its appearance in the twilight of Modernism, after all the interwar modernist resources have been exhausted. If limited by the canonical paradigm of Western postmodernism, one can say that it initiates the premises of a "local" postmodernism, at the crossroads of time, on the fragile dividing line between two eras. This "post-modernism", which is far from being playful and blasé, aims gravely to a major project targeting at achieving a European cultural synthesis within the Romanian spiritual space. A "post-modernism" sui -generis that will be named Euphorionism.

The second part of the study begins the research with a thorough analysis of the modernist and euphorionist characteristics of the poetry, fiction and drama written by the members of Sibiu Literary Circle, mirroring, on the one hand, theoretical projects, and on the other, actual achievements.

Chapter five (**The Circle's/ Euphorionist Poetry**) approaches aspects of modernism (with its euphorionist characteristics) in the theory and practice of poetry, focusing for example, on the analysis of Radu Stanca, I. Negoitescu, Ștefan Augustin Doinaș and Ioanichie Olteanu's poetry. The introductory part of this chapter focuses on the poetics of Literary Circle as a whole, by the issue of modernism and euphorionism, exhibiting, to setup a coherent theoretical perspective, the opinions of the Literary Circle members about lyricism, complex crisis, its relationship with tradition, cultural memory, etc. The euphorionist lyric, designed with the greatest axiological complexity, whose first stage was represented by the ballad, was meant to be directed to transition forms between the aesthetic and the other state values, such as ethical, religious or metaphysical, and therefore the "epic in verse or pure lyric, the religious-mystical, or using Dante's work as guidance, the lyrical vision favors, in the classical sense, aspects related to sculpture, architecture and the field of painting, at the expense of music". With a remarkable prolificacy, the lyrical spirit of literary circles overwhelmed the euphorionist canon, showing an impressive variety of modernist forms. To

detect a modern structure in Stanca's poetry, we analyzed the constants in Stanca's lyrical universe, by linking the elements of theory to the poet's texts: the poetry, as a form of salvation for the outraged author, divided between grace and crisis, the fictional identity crisis and self construction, cultural memory footprints, hypostasis and meanings of the intertextual dimension, stylistic polyphonies. Evolving under the banner of narcissism, I. Negoïtescu's lyrics is revealed through his structural ambivalence as a poet and critic, his bookish experience that shapes (like in all Literary Circle members' works) perception, the modernist symptoms listed by Hugo Friedrich ("sensory unreality", metaphorical aggression, "dissonant tension", "asyntaxism"), the relationship with "pure poetry" and oneiric works. In Ștefan Augustin Doinaș literary works - the one that tackles the entire repertoire of modernist paradigm, his work being a critical synthesis of the entire modern poetry evolution - we identified Orpheus' nostalgia in the form of modern masks, worn by a poet who depicts himself as the cultural fiction of "self." An analysis of theoretical issues of modern poetry in Ștefan Augustin Doinaș essays, facilitated our access to his lyrical universe, and we researched the intertextual component in order to identify the specificity of his modernism, the poetics of imaginary translations, the bipolar dynamics (classical / romantic, Apollonian / Dionysian) of his poetry. Considered the "third ballad writer of the Circle" and "the most modern", Ioanichie Olteanu introduces in the romantic- ballad atmosphere of the Literary Circle an anti-canonical deviation, fact that makes him resemble to the "Albatros" magazine poets. Because the dissolution germ introduced in poetry is not compositional (fiction, report, narrative) but one of attitude (doubt and deconstructive lucidity to cynicism), the poet anticipates within the canon – by his ironic disbelief in the "great narrative", that was the poetry for Modernism, with its discourse ease – the rupture that will lead, in several decades, to a new poetics (postmodern).

The sixth chapter (**The Modernist/ Euphorionist Valences of the Literary Circle Prose**) researches, using the same concepts, theories of fiction in Sibiu Literary Circle, with a focus on the achievements of its representatives: Ion D. Sîrbu and I. Negoïtescu. A short portion of this chapter is assigned to a less known narrative written by Radu Stanca. The euphorionist ideal of the Literary Circle members glorifies prose (and its most representative species, the novel), along with two other major works of humanity - the tragedy and poetry - as a major spiritual experience, whose role could not be limited to the questioning on the issue of modern man, but had to initiate a sort of maieutics, to find answers, to constitute a paideutics. Although, within the Literary Circle and its euphorionist project, Deliu Petroiu would have been the original writer, the modern dimension of prose

(with emphasis on modern) will be represented by the writings of Ion D. Sîrbu and I. Negoïtescu. For both writers, fictional writing represents the "escape in writing" that Paul Ricoeur was talking about. A repressed dimension that establishes an autobiographical narrative space, of a confessable nature, is visible both in I. Negoïtescu's somatic, cultural dissimulated literature and in Ion D. Sîrbu's quasi-autobiographical prose. Both authors recover in their prose, in the abundance of bio-graphic hints (name insertion, autobiographical details, confession formula) the etymological sense of *authentēs*, the authenticity becomes an aesthetic imperative of their writing. For the writing in times of crisis, the presence of problematic human as dominant typology is inescapable. Both authors open their space to another type of prose realism: Surrealism, Oneirism (in the case of Negoïtescu) or metaphysical realism, in the case of Ion D. Sîrbu. A mark of their modernity is the propensity for non-canonical form of the prose (intergenerational conjugations, such as poetical prose in the case of I. Negoïtescu or dystopia in the case of Ion D. Sîrbu, reminiscent of the ideal of total art - *Gesamtkunstwerk* - theorized by Wagner). *Puntea Neagră (The Black Deck)* by Radu Stanca brings a special touch in the Literary Circle prose, punctuated to the extremes by Ion D. Sîrbu and I. Negoïtescu. *The Black Deck* is a romantic story, almost unknown to the public that I have chosen to reconsider schematically in the pages of this study to complete the epic picture with the sensitivity that has initially been its original nucleus: romanticism.

The last chapter ("**The New Literary Circle Theatre**" – **Centre of the Euphorionist Project**) analyzes a central issue of the cultural model advanced by Literary Circle members, the resurrection of tragedy and tragic in the euphorionist dramatics, the objective being to implement these theories in their works. The dramatics, array of axiological complexity, classified as "total art", will be for the euphorionist project the key element of its revitalized impulses. With its simultaneous emergence of aesthetic and moral values, through its educational and social shaping-effect (according to Schiller's ideal assumed by the Literary Circle members), with its role to outline mankind's issues and especially because it represents the paradigmatic form that incorporates the tragedy (superlative aesthetic manifestation of people's creation), the dramatics is invested before the other arts, with a major role to create, to underlie a culture. "New dramatics", "ideal dramatics", "prospective dramatics", "poetic drama", "Literary Circle drama" - are all names for what the members of Sibiu Literary Circle were trying to convey (members such as I. Negoïtescu and Radu Stanca), in the Romanian literature: the ambitious project of "Euphorion dramatics": a modern dramatics reflecting contemporary sensibility, aspiring to the classic by anchoring in the pure values. The novelty brought along by the "euphorionist" dramatics would come not from an increased expression

of modernity, but from a trans-historical Literary Circle spirit, using the reassessment and recovery of the complex theatrical phenomenon, able to express the Romanian identity in the context of major European culture. Dramatics resurrection means, besides "re-dramatization" an introduction of the moral dimension in the theatre, capable of leaping from the coordinated aesthetic to the ethical dimension, producing true spiritual values. The new euphorionist design will require, not only creative and original poetry, plays and essays illustrated in the Literary Circle members' works, but a new director's perspective, able to regain the axiological relevance of the old Romanian dramatics.

Sibiu Literary Circle concern for the tragic and tragedy joins the European cultural space, a modern problem-solving paradigm of the tragic. For the contextualization of the Literary Circle approach regarding the euphorionist pleading for the resurrection of the dramatics and tragedy in the Romanian culture, we analyzed several parts of this paradigm, investigating Albert Camus, George Steiner, Fr. Dürrenmatt, Murray Krieger, Raymond Williams and Jean-Marie Domenach's theories. We followed the configuration of a theory of tragedy and tragic resurrection by analyzing the theoretical or applied contributions of Literary Circle members such as: I. Negoïtescu, Radu Stanca, Ștefan Augustin Doinaș, Wolf von Aichelburg Nicolae Balotă.