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PHD THESIS

**THE RELATIONSHIP BETWEEN THEATRE
AND PHILOSOPHY AT BLAGA**

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Argument

The thesis entitled *The relationship between theater and philosophy at Blaga* analyze the existence of some connections between Blaga's drama and his own philosophy. Is there a connection between Blaga's philosophy and his drama? This question is the main objective of our research. The subject is the philosophical text, on the one hand, and Blaga's dramatic work text on the other hand and we'll analyze their correspondence. We intend to analyze it in terms of Blaga's theory of creation.

Giving the tribute to his german formation, Blaga has developed a systematic totalizing thinking view and he is the author of an original and unique philosophical vision, supported by the interdisciplinarity of his creation, divided between literature and philosophy. It is known that Lucian Blaga was an original creator who has shaped his own philosophical and artistic universe. His work has thousands of pages. Blaga's literary work includes poetry, plays and an autobiographical novel, and his philosophical work includes aphorisms, essays and studies that had met in an original philosophical system.

We argue that there are connections between Blaga's metaphysical vision and his drama. We argue that Blaga's theater is a "revelation of a mystery attempt" towards the myth, by the means of the dramatic art.

1. The first argument of our research is the idea that Blaga aims to philosophize as "mystery species" and relied on the "mystery attracting into the object of the knowledge"¹, as he said. Blaga raised the notion of the mystery to the rank of a philosophical concept. Man is a cultural being. The man is due to the desire for creation which claims to reveal the

¹ Lucian Blaga, *Cunoașterea luciferică în Trilogia cunoașterii in Opere*, 8, edition cared by Dorli Blaga, Introductive study by Al. Tănase, Minerva Publishing, Bucharest, 1983, p. 319.

mystery by attempting acts of culture. Culture is the result of the human being creative act. Marta Petreu considers that Blaga has find a "metaphysical vision" but "its philosophical narrative called mithosophy, is opposite to the idea of the metaphysical science program and "his system is developed from the theory of the knowledge, in a relationship with ontology"². Blaga creates to know the human beings sense into the horizon of the mystery. In his own philosophy, Blaga operates on the idea that the mystery exists. He said that:

"All human genius conception products mythical, metaphysical, religious, artistic and scientific (in the sense of the great word), there are only human beings attempts to uncover the mysteries of human rights, in the distance which it is located [...]. As an exemplary being in the horizon of the mystery, man is directed to reveal it by creations of the mythical nature and also metaphysical, religious or scientific"³.

According to Blaga's philosophical conception, human beings live in two distinct horizons, the immediate horizon, "the concrete horizon of the sensitive world" and the mystery horizon, the creation horizon, the spiritual one which gives man the status of being man. After Blaga, the man who does not live in this second existential horizon is not fully a human.

2. The second argument is based on the fact that man can't know the Great Anonymous, the name gave by Blaga to the transcendent, just because it defends itself to the human knowledge by imposing "the transcendent censorship". The human being has the permission for only limited knowledge but he has the creation as a compensation. Man is the creator, the creator of the history and culture and "art content can't be limited in any way"⁴.
3. The third argument indicates that the theater, as an art form, is "the revelation of a mystery attempt" towards myth, through dramatic text. In terms of Blaga's aesthetics, "myth is the most intimate structure of his artistic creation neighbor [...]. Our existence in

² Marta Petreu, *Filosofii paralele*, Limes Publishing, Cluj-Napoca, 2005, p. 21.

³ Lucian Blaga, *Gândire magică și religie*, în *Trilogia valorilor*, in *Opere*, 10, edition cared by Dorli Blaga, introductive study by Al. Tănase, București, Minerva Publishing, 1987, p. 268-269.

⁴ Idem.

the horizon of the mystery for revelation and our existence into stylistic limits guides us, in the other words, to take the myths as subjects for art"⁵.

The items grouped under the title *Nietzsche* studied *The original phenomenon* (1925) Blaga developed the idea that Plato, Goethe and Nietzsche thought mythical opposing dialectical logical analysis and presentation of the truth rights of the myth and the mythical way of thinking. Blaga was made a clear distinction between *mythical thinking*, "the visionary to continue the line of the myth"⁶ and *mythological thinking*, which means "to put your thoughts in allegorical clothes taken for granted in mythology"⁷. To Blaga, *mythical thinking* "is about divination, it is the intuitive guess gift of the existence, the interpreter of the icons, who are all compressed abbreviation of the great experience, and deep premonitions"⁸. Blaga was the kind of creator who includes himself into his creation. According to him, the creator is "the man who was in hell"⁹:

"It is said that the poet, who once described the hell, walking the streets of his city, was pointed at by the passers: Behold! This is the man who was in hell. Of course, the poet was there, but only in imagination. He never gave trouble to produce the evidence of an alibi, to refute the index fingers of the street. Maybe in some way, as known only by him, but not communicated, the poet had walked through the forbidden places"¹⁰.

The work of art involves putting the idea into expressive form. Blaga's theater is a theater that follows the realism or idealism mythical formula, as the author himself said:

"The theatre always exceed the daily high realistic and idealistic sense that either, so be realistic even, but in both cases on the myth way. So, there is a mythical idealism and realism, and that formula can become creative in the theater. The first of these formulas I think I made it in my tragedy «Manole the master» play, and the second, in my «Avram Iancu» play"¹¹.

⁵ Lucian Blaga, *Etnicul, arta și mitologia*, în *Artă și valoare*, in *Trilogia valorilor*, edition cared by Dorli Blaga, introductive study by Al. Tănase, Editura Minerva, București, 1987, p. 619.

⁶ Lucian Blaga, *Nietzsche*, în *Fenomenul originar*, în *Zări și etape*, text cared and references by Dorli Blaga, The Literature Publishing, Bucharest, 1968, p. 187.

⁷ Idem, p. 187.

⁸ Idem, p. 187.

⁹ Lucian Blaga, *Singularitatea omului*, în *Geneza metaforei și sensul culturii*, in *Trilogia culturii*, The Humanitas Publishing, Bucharest, 1994, p. 220.

¹⁰ Idem, p. 220.

¹¹ Mariana Vartic, Aurel Sasu, *Dramaturgia românească în interviuri. O istorie autobiografică*, text cared and references by Aurel Sasu and Mariana Vartic, vol. I (A – C), Minerva Publishing, Buchares, 1995, p. 228.

If we take an overview of Blaga's creation, both literary and philosophical, we discover the basic idea of it, the trying to determine the meaning of the metaphysical knowledge by discovering the creative destiny of the man who exists in the horizon of the mystery. Into his book named, *Lucian Blaga the Romanian energy*, Vasile Băncilă said that:

"The mystery of the creation will always remain a mystery after all, because it is about the very foundation of the life [...]. The mystery of the creation is, in fact, the divine mystery of our existence, the greatest charm and even if full explanation would be possible, it should be forbidden. To explain everything, it all sound hollow. The task of the explanation, when it comes to spiritual things, is to understand but not to cancel it and without taking the dignity of the object"¹².

To understand how to shape Lucian Blaga's philosophy is important to trace, briefly, his contemporary trends in the artistic and philosophical sphere. We refer to the new conception of the human soul, abysmal psychology and the emergence of the two new disciplines, anthropology and the morphology of culture. Oswald Spengler, as the representative of the morphology culture, he theorized the cultural issues following the direction opened by J.W. Goethe and Leo Frobenius. Spengler said that the Western culture is defined by Faust and that culture has as a symbol, the infinite space. In reply, Blaga considered that Eastern Europe space, and especially the Romanian people oppose to the myth of Faust the myth of sacrifice. The prototype character of Western culture is Faust, and for the Romanian space is, in Blaga's opinion, Manole the Master because "only the Romanian people thought that sacrifice takes the turn of heavenly deeds". Manole the Master offers his wife life to a church. Blaga considered it a *sofianic* sublimation of the ancient reason of the sacrifice. Blaga built an anthropology which has in the middle the man and the idea of the human creative destiny into the mystery horizon for to reveal it.

In the study of culture, Blaga followed the German morphological school line and the unconscious philosophers: Sigmund Freud and Carl Gustav Jung. Blaga explained the difference between cultures with the style and developed a new discipline: *the abysmal noologia*.

Regarding the romanian culture, Blaga analyzed it as the "mioritic space" according to a "matrix style". Blaga proceeded to approach the problem in question, two-way, from the Romanian spirituality to European and viceversa.

¹² Vasile Băncilă, *Lucian Blaga energie românească*, in *Gând românesc*, february-march 1937, anul V, nr. 2-3, p. 125-126.

"Like an attempt to reveal the mysteries, art is always a current developing and it is always parallel to the philosophy and the artist would commit an act of suicide if he wouldn't create according to the stylistic categories present in his unconscious, and if he look at all costs to create as a model. (This kind of creation is artificial). In its stylistic coordinates, continental, regional, ethnic and personal, the artist may attack any subject, but it seems to be fruitful to call the myths"¹³.

Referring to the Romanian spirituality, Blaga said that the immediate horizon, the "impermanence" Orthodox spirit turns his preference for the organic category, "transcendent" in the Orthodoxy is thought to be descended, and the world is like a receptacle for it.

The late nineteenth century was the time to put the question of the "style". The term "style" defines the unit of the spiritual manifestations of a particular historical era or culture, the unity of the vision of the existence. If Nietzsche has identified and defined structures and stylistic by Apollonian and Dionysian of antiquity, and Spengler defined according to different cultural styles the "spatial sense", Blaga started his argument series regarding the style, with the idea that style is the based category which determines the collective unconscious and spiritual unification of all events, like science, art or religion. In Blaga's view, cultures are organisms in which he found some unexpected correspondences through science, art or religion. In modern terms, this correspondence is called the interdisciplinarity. Blaga demonstrated through his first studies, before the system, and then through its philosophical system, as well as his literary work, the possibility of the interdisciplinary thinking and knowledge. He approached his work themes and issues from different perspectives of the disciplines. The scientific aspects of the culture are approached by him in terms of philosophy, psychology, religion, literature and art synthesizing them into an original view and in accordance with its own artistic and philosophical conception.

In the study called *The classical period of Romanian philosophy*, Marta Petreu say that "In the full knowledge of the universal philosophy, science and cultural background of his contemporary and of the Romanians nameless culture Blaga's philosophical system is a great areligious story, non-christian and neo-romantic one"¹⁴.

¹³Lucian Blaga, *Etnicul, arta și mitologia*, în *Artă și valoare*, in *Trilogia valorilor*, in *Opere*, 10, edition cared by Dorli Blaga, Introductive study by Al. Tănase, The Minerva Publishing, Bucharest, 1987, p. 621.

¹⁴ Marta Petreu, *Perioada clasică a filosofiei românești*, in *Filosofii paralele*, The Limes Publishing, Cluj-Napoca, 2005, p. 22.

During this research we focused mainly on the idea of the destiny and the sacrifice of the human being for creation, as well as to the Great Anonymous mithosophy revealed into Blaga's dramatic writings. This is because the creative destiny is, in Blaga's view, the only purpose of living for the human "in order to the mystery and revelation."

Our research is not conducted for the purposes to situate Blaga's work into the universal philosophy or on the meaning to enroll its dramatic work in some literary current, but we studied the philosophical dimension of Blaga's playwrights.

We started from the assumption that if Zamolxe is Blaga, and religion that he preached to the Dacians is contained in the myth about the Great Blind, the myth of the Great Blind is in fact the premonition of the Great Anonymous mithosophy. We have focused our research only on to reveal the original philosophy of Lucian Blaga in his own drama. We operated on the idea of Blaga's original creation, both the dramatic and philosophical one.

This thesis is an interdisciplinary research situated between the concerns of the culture philosophy, aesthetics and the art of theater.

The present thesis consists of two parts. The 1st part, "the theoretical", is devoted to the familiarization with the ideas contained in Blaga's articles and studies wrote before the system and philosophical presentation removed from the system. The 2nd part, "the practice" consists of a philosophical analysis of Blaga's vision translated into his drama.

In the 1st chapter we examined the current state of the research proposed. We emphasized that the problem has not been proposed for an investigating attention from the author exegetes. Maybe because the birth date of the most of his plays was signed before the birth of Lucian Blaga's philosophical system, except *Noah's Ark* (1944) and *Anton Pann* (1945). We have analyzed in details the writings of the first period of Blaga's creation, but also its philosophical concepts expressed in the system. We share Nechifor Crainic's words that said: "as he is in his lyrics and in his philosophy it is in his drama, too"¹⁵.

In carrying out the present research we asked, first, in chronological criterion to track the evolution of the philosophical concepts, but we took into account the criteria proposed by Blaga himself, the right criteria to be applied both in terms of the philosophical awareness, and of an artistic conscience. They may be apply equally to works of thought, as well as works of art, as even the author noted:

¹⁵ Idem, p. 358.

"What extent to the thinker whose work is taken into account, try our sleepiness as a true spiritual awakening?

How can the thinker self-assured the autonomy of his "philosophical" view from the science and art, and in relationship to other areas of the spiritual activity?

What is the "area" of its problems?

What methodological innovations brings the thinker, and is he the author of a world?

What size has his philosophical vision?

What scientific residues, mythical and magical thinking includes the author in his researches?

What is the transcendental accent of the thinker view?

Which philosophical terms includes his view and how he managed to assimilate it?

What about his style?"¹⁶.

In his study entitled *Lucian Blaga, romanian energy*, Vasile Bancilă accepted as legitimate the considerate Blaga's philosophy as a methodology to explain himself:

"Blaga's thought gives the exam to himself. The way he can be cleared by his own work, or at least if we can apply his fundamental ideas on it gives the validity of his own philosophy"¹⁷.

So, Blaga can be judged only in terms of his original ideas gathered around some concepts. We have treated Blaga's plays unequally, paying attention to those that serve more our research objective. It is a methodical approach to understand the text, both the philosophical and the dramatic one.

As **research methods** we used: the presentation, the explanation, the interpretation, the reasoning and the proof.

The keywords:

Mistery - philosophy - metaphysic - theatre - mithosophy - culture - knowledge - intuition - the original phenomenon - creation - daimonion (genius) - style - myth - magic - spirit - matter - light - dark - life - death - sacrifice – the transcendent censorship – the creative destiny – the matrix style – the smothered space

¹⁶ Lucian Blaga, *Despre conștiința filosofică*, in *Trilogia cunoașterii*, , The Minerva Publishing, Bucharest, 1983, p. 193.

¹⁷ Vasile Băncilă, *Lucian Blaga energie românească*, in revista *Gând românesc*, february-march 1937, anul V, nr. 2-3, p.125-126.

(mioriticul) - dogma – the sofiatic perspective - unconsciously – the abysmal noologia – the abyssal categories – the minus-knowledge – the divine differentials the transcendent brakes - The Great Anonymous.

As a fitting reason for the "Lucian Blaga's code we will put after each element, the concept of the mystery.

Blaga's dramatic work includes 10 plays, except "the theater exercise" named *A present for Christmas*:

1921 - *Zamolxe*, pagan mystery

1923 - *The disorder waters*, drama

1927 - *Manole the master*, drama

1925 - *Daria*

1925 - *Ivanca*

1925 - *The resurrection*

1930 - *The children's Crusade*

1934 - *Avram Iancu*, drama

1944 - *Noah's Ark*

1945 - *Anton Pann*, drama

In **the 2nd chapter** we followed Blaga's aesthetic design from his presystemic writings. To the concept of the infinity finality of spiritual phenomena, unlike the unilateral finality of the life phenomena, Blaga gave a personal interpretation, more artistic than he believed. The notion that lies at the heart of its concerns, both in philosophy and drama, or poetry, is the "mystery". The whole Blaga's work is an attempt to reveal the mystery:

"Sometimes our duty is not to explain the mistery, but to deepen it as much as we transform it into a bigger mystery"¹⁸.

The basic idea of Blaga's system is the intention of crossing the study of culture into the knowledge area, and on the other hand, to change the viewpoint from history to culture. Then, in his aesthetic essays and studies, from the first period of his creation, we met Blaga's question about the origin of the style, which is, in fact, the issue of the originality of the creation. Blaga considered the human creation as being a knowledge, and he considered himself as being a creative existence.

¹⁸ Lucian Blaga, *Pietre pentru templul meu...*, p. 71.

In assessing the originality of the creation, both collective and individual, he took the example of the popular creation and of the romanians national poet, Mihai Eminescu. Blaga has demonstrated the existence of a "matrix style", which means that there is a romanian style which influences any creator from the "mioritic space", including his own creation. It is a symbol of "a certain sense of the destiny melancholy, and the rhythmic alternation of the interior as going up and down"¹⁹. Blaga's vision of "the matrix style" is a beautiful aesthetic of the specific "mioritic space" as "a deep organic process of the romanians"²⁰. Blaga said, "for me ethnos isn't a program but an inevitable"²¹.

He wanted to reopen the way to the myth and mythical ability to think, following the path of Goethe and Nietzsche, because they had a "mythical intuitive-thinking"²². Blaga proposed the knowledge through creation, because he considered that "any creative idea is a myth". He was convinced that "the younger generations will know how to get new ideas from the old myths", because "any creative idea is a myth"²³.

Throughout his doctoral thesis we noticed Blaga's concern to highlight the functional variability of the ideas (VFI). He appreciated that an idea is born from a certain attitude which can be brought in correspondence with any other idea. Blaga was concerned about the creative act and he tried to determine the mechanisms of the originality. As a creative artist Blaga best illustrates the doctrine Benedetto Croce that the originality of the artist is not in invention, but the intensity of intuition:

"The artist produces an image or a fantasy, and he reproduce that image by "intuition", "vision", "imagination", "contemplation", "fantasy", "representation", and so on, and this are words that always come almost synonymous, and that raises our minds all the same notion, or the same range of the concepts: a sign of universal agreement"²⁴.

At the end of the 2nd chapter, as a preamble-legend of the next chapter and as a guide to understanding the original Blaga's terms, we compiled a small dictionary. This is an atypical dictionary because the explanations are drawn from Blaga's system of thought and our

¹⁹ Idem, p. 203.

²⁰ Idem, p. 211.

²¹ Mircea Cenușă, *Interviurile lui Lucian Blaga*, The Școala Albei Publishing, Alba Iulia, 2000, p. 19.

²² Idem, p. 193.

²³ Lucian Blaga, *Cultură și cunoștință*, in *Zări și etape: aforisme, studii, însemnări*, The Humanitas Publishing, Bucharest, 2003, p. 372.

²⁴ Benedetto Croce, *Ce e arta?*, in *Elemente de estetică*, translate into romanian by St. Nenițescu, The philosophic library, cared by Dumitru Gusti, The National Culture Publishing, Bucharest, 1922, p. 15.

intervention is minimal. Its job is, first of all, the familiarity with the original philosophical language of Blaga, and it is an introduction, by words-ideas into his philosophical universe.

The 3rd and 4th chapters dedicated to Blaga's system of thought. We presented the ideational content of the system, without claiming it to reach all levels and catch all the original ideas. In case of Blaga we are dealing with a complex system of thought held in several lines of research. We did not intend to exhaust the subject, but only to expose their ideas and theories on Blaga's original meaning of culture, ideas that helped us to study his original dramatic work.

In the 5th chapter we pursued the relationship between Blaga's philosophy and religion, science or arts. We put the accent on Stăniloae – Blaga polemic on religious concept drawn from his philosophical system. Then we pursued the relationship of the philosophy to the science, namely the suitability in the space of the sciences the theory of the stylistic factors that shape human creations. In Blaga's view, science is considered to be a man creation, as well as the religion and the arts.

Talking about the arts, Blaga considered art like being a form of the human activity that reflects reality in some expressive images. The work of art is meant to put a man in a position "to be human". The work of art determines the identity of the man as man. Blaga assumed that the work of art is a product of unconscious factors, and "fits in a demiurgic unintentional order and not of the conscience"²⁵. With these drivers, art belongs to an order beyond the consciousness. The work of art is regarded by Blaga as a form of the knowledge as well as a form of the culture. The work of art is the human being destiny. Regarding the relationship between philosophy and art, Blaga noted that in analyzing a work of art, the critic leave their own sensitivity and certain concepts to an "artistic conscience". A "work of thought" can also be judged in terms of their sensitivity, but also by a set of the specific criteria of a "philosophical consciousness". Being aware of his originality, Blaga said he knows he has no the absolute truth, but his work is the result of an experience, of a sensitivity and a personal reflection that tried to take a step "beyond the milestones put by the other creative people"²⁶. Blaga's basic idea, in evaluating a work of art, is that each entry must be weighed with their own evaluation criteria.

The 6th chapter is devoted to an introducing to Blaga's drama and we tried to find out how it happened that he get closed to the art of the theater.

²⁵ Lucian, Blaga, *Orizont și stil...*, p. 77.

²⁶ Idem, p. 194.

The 7th chapter reveals Blaga's special quality of being a theoretician of the theater.

The 8th chapter is devoted to analysis Blaga's philosophical vision translated into his drama. We are dealing with the idea of space, the idea of time and the idea of human being: time-idea, space-idea and characters-ideas. Blaga's characters-ideas exists in space and time resulting also from a philosophical idea, the idea of an ontological mutation suffered by human beings who are fully implemented in the mystery horizon for revelation.

A poet, thinker and writer, as nonconformist and original such as Blaga, named the "insurgent"²⁷, it is difficult to fit into some sort of theater. Blaga's drama, said Doina Modola, can fill all the dramatic empty spaces in the romanian literature, up to him. It is a philosophical show, it is a theater that addresses to the spirit. For a deep investigation of the proposed issue, to determinate the relationship between Blaga's theater and his philosophy, we analyze the new aesthetic of Blaga's work, an aesthetic of the human being who has suffered an "ontological moutation" and exists in "the horizon of mystery".

In terms of the beginning of the 19-th century of the European culture, Blaga was contemporary with the expressionist current, but Mircea Ghitulescu considered that Blaga's main idea was to build "a common European spiritual cradle"²⁸.

Blaga put the human being and the human values in front of its concerns, focusing on the human ability to be creative through creative intuition. He tried to acquire a knowledge of the human nature, as complex as it is and he also tried to find out its fundamental values, along with poetry and philosophic theater. In the field of art theory, including the dramatic arts, Blaga was concerned "to expand aesthetic area with works of revolutionary art"²⁹. He knew that this step may produce "true crisis both in the creator and the spectator, consciousness"³⁰. To understand and to accept a new aesthetic principle, in the sphere of art, Blaga observed that is necessary to make a "change of the aesthetic consciousness". The transformation has occurred, said Blaga, with a "great soul" through an "receptive inspiration" specific only to certain spirits. The literature current that examines Blaga is the expressionism. The theatre assimilate very well the "new art", because of beeing the art of the representation and because the stage can translate the

²⁷The word belongs to Doina Modola, the author of the book, *Lucian Blaga și teatrul, Insurgentul, The Anima* Publishing, Bucharest, 1999.

²⁸Mircea Ghitulescu, *Istoria literaturii române contemporane*, Bucharest, The Albatros Publishing, 2000, p. 89.

²⁹ Lucian Blaga, *Probleme estetice*, în *Zări și etape*, edition cared and references by Dorli Blaga, Bucharest, The Literature Publishing, 1968, p. 35.

³⁰ Idem, p. 35.

conflicts, the theater was like poetry, the privileged field of this artistic trend³¹. Poetry and drama seems to be the best arts to fight against an ordinary old reality, and to try to create a "new art" for a new world.

The expressionism proposed and tried to come back to the origin, to primary sources. To the artists and the theatre aestheticians seemed good, for the issue, to return to popular and oriental theater, like being the "symbols of theatricality"³². One of the modern theatre mechanism was the return to the primary expression.

In the philosophy field, at the end of 19-th century and at the beginning of the 20-th, the german space was marked by the echoes of Scopenhauer negative thought, by the review of the revolted and protested attitude promoted through the nihilism of Nietzsche, by the discovery of psychoanalysis or by the cult of wagnerian mythology.

The fundamental idea of Blaga's theatre, the creator sacrifice for his belief is a philosophical idea. That idea had to become action to express the real life of the drama characters. Blaga's original style consists of a philosophical dimension which falls into a mythic and spiritualist expressionism:

"Whenever a thing is so played that his power surpasses his inner tension, it transcends, and reveals the relationship with the cosmic, with the absolute, we deal with an artistic expressionist product"³³.

Blaga considered his expressionism was moving towards the direction of a "metaphysical native traditionalism" and his dramatic art is a mythical realism. The playwright interest passed "the crucial detail, from the practical to the absurd, from immediately to the transcendent", as Blaga himself observed in his study called the *New Theatre*, appeared in 1921. Analyzing Blaga's drama, Dan C. Mihailescu says that through his drama, which takes the form of "poetic drama of ideas", Blaga tried to return "the dramatic to original, to the force felt that the sacred energy and sum statements which connects the human to its essential size", because "when the poets step to the theater, primarily goes to the tragic subject"³⁴.

³¹ Vilmaux, Alain & Odette, *Dicționar de mișcări artistice contemporane*, the translation into romanian by Felix Opreșcu, Bucharest, The Nemira Publishing, 2000, p. 67-70.

³² Tonitza Iordache, Mihaela; Banu, George, *Arta teatrului*, Theoretical studies and texts by Mihaela Tonitza-Iordache and George Banu, Bucharest, The Enciclopedic Romanian Publishing, 1975, p. 197.

³³ Lucian Blaga, *Probleme estetice*, in *Zări și etape*, edition cared and references by Dorli Blaga, Bucharest, The Literature Publishing, 1968, p. 74.

³⁴ Dan C. Mihailescu, *Teatrul lui Lucian Blaga*, Cluj-Napoca, The Dacia Publishing, 1984, p. 15.

The historical moment Blaga wrote his dramatic work, 1920 to 1945, it was the era of modern dramatic literature affirmation. It was the moment of the crisis for drama, especially the tragic one, which suffered because the people were away from the myth or misunderstanding of it. The tragic theater crisis was caused by very rich tradition in English literature, but in the Romanian literature, the case was exactly the absence of a tradition.

Original spirit, who can hardly be included in a particular literary current, Lucian Blaga started with the beginning. He rediscovered the pre-Christian myths and folk-specific to "the mioritic space" that had the origin in the ancient prehistory of the "getae". Blaga begun by looking back to the mythology. Tudor Vianu observed the influences of Nietzsche's and Wagnerian dramatic creation to Blaga's drama. Romanian critic pointed out the position regarding the disappearance of Nietzschean tragic into the intellectualism century. The modern era was dominated by "the absence of unconscious Dionysian". Vianu signaled the music of Wagner managed to revive old myths and "the tragedy seemed to rise triumphant over the cold intellectualism of the time"³⁵. In this context, said Vianu, Blaga "dream a tragic Romanian Culture"³⁶, by rediscovering "mioritic space" spirituality. It means to highlight the "dionysian unconscious" through dramatic expression. The results of this perspective are Blaga's playwrights which are parts of the line drawn from German expressionism as described Șan Giorgiu, branded by Nietzsche and Wagnerian influences.

The New Theatre, remarked Blaga, involves "extremely simplification of the the vision, ideas, and ecstatic gestures"³⁷. According to Blaga, expressionist theater walked in the footsteps of Dostoevsky or Strindberg and revive "some long-forgotten artistic processes"³⁸. Even classical pieces "wins over the interpretation of simplified, reduced, sometimes exaggerated 'expressionist' style"³⁹. To declare his admiration for the expressionist current did not mean Blaga denied the earlier trends. Blaga anticipated a problem of the 20-th century, named "the unity in diversity". He wanted a culture made not only in terms of European and Classical dogma, and he proposed a new vision on culture:

³⁵Vianu, Tudor, *Teatrul lui Lucian Blaga in Masca Timpului*, edition cared by Vlad Alexandrescu, Bucharest, The Albatros Publishing, 1997, p. 75.

³⁶Idem.

³⁷Lucian, Blaga, *Teatrul nou in Ceasornicul de nisip*, Edition cared by Mircea Popa, Cluj-Napoca, The Dacia Publishing, 1973, p. 54.

³⁸Idem

³⁹Idem

"To love so far, nice dream, the plastic roundness, clear idea, why can't we be able to love while ecstasy, the drunkenness of infinite and the essentially irrational music?"⁴⁰.

Blaga proposed new perspectives that could produce "the open conscience". The concept of "unity in diversity" was applied by Blaga, not only to different cultures but also to the arts. He observed that:

"The arts are mixed in the border crossing one to another [...]. By mixing arts in different proportions, we obtained each time, an organic mixture of an irresistible charm"⁴¹.

Blaga had the revolutionary idea of the public presence which confirms the real theater. The relationship between theater and public, this theatrical theory called "the theatrical of theatre" is a problem of the 20-th century, and it influences the whole creative act. This concept names what is not subject for the dramatic literature, but what strikes the senses of the theater audience. It is about the aesthetic sense of the theatre. A theatre based on sensitivity. Al. Paleologu said:

"Blaga's theatre is, in its main work, a tragic drama, a genuine tragedy, with all specific elements. It produces its own sourcess specific to genuine tragedy, and also the effect called 'catharsis' "⁴².

Blaga's theatre specific catharsis is the "living mystery". Blaga proposed a number of theories that reflect its position toward art, beauty and their spiritual experiences. Blaga's aesthetic originality lies in the fact he treats the aesthetic problems of the human being whose existence is marked by the experience of the "mystery and revelation", the human being with a tragic destiny, a creative destiny. According to Blaga's drama, man's destiny is marked by living "mystery and its revelation", a tragic destiny that implies sacrifice for creation, this being remarkable represented into Blaga's dramatic masterpiece, *Manole the Master*.

Manole the Master is an old romanian folklore legend. Manole was a builder of churches. He proposed himself to built a monastery which has never seen. But he was censored by unknown forces. He built in the day and at night everything disappeared. So, according to an old romanian faith, he decided to build his wife in the monastery walls. So, he had to sacrifice his wife for his creation. It was a mistery why the walls disappeared. Manole tried to understand the

⁴⁰ Lucian, Blaga, *Ceasornicul de nisip*, p. 81.

⁴¹ Lucian, Blaga, *Interferența artelor in Ceasornicul de nisip*, edition cared by Mircea Popa, Cluj-Napoca, Dacia Publishing, 1973, p. 73.

⁴² Alexandru Paleologu, *Spiritul și litera, Eseuri de pseudocritică, The 2-nd edition*, Bucharest, The Romanian Book Publishing, 2007, p. 95.

mystery, and also to fight against it. He had a wonderful creation, the monastery, but he sacrificed his love. At the end, Manole commit suicide. He sacrificed for his creation both his love and his life.

Blaga's original dramatic work, like his philosophy was supposed to reveal his spiritual attitude in front of the human life. It is an original way to show the life of the human being that exists in the "horizon of mystery". The human being is, not only naturally, but also into the metaphysically impossibility of the absolute truth knowledge. The human being has only the possibility of being creative. He can reveal only parts of the absolute mystery by art creations. The main concept of Blaga's system and also of his drama work is: the creative destiny of the man who exists and live in the "horizon of the mystery" and who has de destiny "to try to revelate the mystery". Talking about what direction adopted in respect of his dramatic work, Lucian Blaga answered he appreciate the "sensitive theater", that's mean "the spiritualization of the theatre":

"I am for the spiritualization of the theatre, all characters has to be abstracted, so is deadly for me to avoid the naturalistic detail. Doing it, I belong to the literary movement to the world of spirit, even to mysticism. I do my work looking for the spirit of my people, so I want the spiritualization ancient stories of my people"⁴³.

Blaga admired the romanian people spirituality. Dan C. Mihailescu observed: "Blaga's cared about the spiritualization of the modern theater means, in fact, the revival of the theatre original sense of celebration"⁴⁴.

Blaga's drama proposed the spiritualization of the theatre. The theatre has to be noble, lofty, intellectual, with abstracted characters. It has to belong to the spiritual life of our people but, overall, it goes to "the spiritualization of Romanian myths".

"The spiritualization of the theater" means to use superior aesthetic categories, such as, among those already known, tragic, sublime, gracious. The tragic was born in tragedy, but it does not mean just it. Tragic is currently living in our lives, in human history, but also on the stage. By their works, the playwrights and also the philosophers tried to explain themselves the tragic. The human being condition is tragic because of its living in certain extreme situations of extraordinary life. The fate is a power which is rising up against the special human being. That's

⁴³ Mariana Vartic & Aurel Sasu, *The romanian drama in interviews, An autobiographic history*, text cared by Aurel Sasu & Mariana Vartic, vol. I (A – C), Bucharest, The Minerva Publishing, 1995, p. 210.

⁴⁴ Dan C. Mihăilescu, *Teatrul lui Lucian Blaga*, Cluj-Napoca, The Dacia Publishing, 1984, p. 15.

why the gods are jealous of virtue and heroism, so they hit. The tragic means "the ultimate and irreducible substrate of human existence"⁴⁵. It is as a fight between the good principle of light and the evil principle of darkness, from Iranian design. So, observed Blaga, tragic category is the only appropriate to reflect the human experience in "the horizon of mystery". But, trying to reveal the mystery, the human being just confirm or fortify it. That's why the human existence into the mystery and for to reveal it is tragic: "The tragic fate of our time is that we need a religion, but we can't find a God for it!"⁴⁶ and "The human creation is the only smile of our living tragedy"⁴⁷, because "only it can pay enough for our suffers"⁴⁸. Analyzing Blaga's drama in terms of Nietzsche's influence, Tudor Vianu argued that:

"Mr. Blaga dreamed a tragic Romanian culture, fed by local sources, from the Thracians dyonisian, the ancient aboriginal citizens of our places"⁴⁹.

Blaga's philosophical thoughts reveals that human being, like divine creation, is mortal, but artwork, human creation is, somehow, immortal. Blaga claimed that the human being could motivate his "existence nearby the mystery and for the revelation of it", only by value creations, and only the human being creates cultural values. That means that being creative human is standing in a different way of living and he can make a step into another horizon, an horizon created by himself. This means that man has a creative destiny, being able to suffer because of his creative passion, and the prototype of this way of being is, without doubt, *Manole the Master*.

Analyzing Blaga's dramatic work, Eugen Todoran observed the playwright developed into his characters tragic conflicts, the fundamental idea of his both poetry and philosophical system of thought, the ontological semnification of the human being in relation to itself, to the human society, to the world and to the divinity, into a drama of "living to mystery and to revealate it".

Blaga's characters drama, said Todoran, is

"the drama of the human being's who create for to revealate a mystery, but he is stopped by transcendental brakes, so he has just to contemplate the other region, but he can't let it down because the creation is the sense of an ontological change into the human being"⁵⁰.

⁴⁵ Lucian Blaga, *Despre conștiința filosofică în Trilogia cunoașterii*, in *Opere*, 8, Bucharest, The Minerva Publishing, 1983, p. 122.

⁴⁶ Lucian Blaga, *Pietre pentru templul meu în Zări și etape*, edition cared and references by Dorli Blaga, Bucharest, The Literature Publishing, 1968, p. 68.

⁴⁷ Lucian Blaga, *Elanul insulei*, Cluj-Napoca, The Dacia Publishing, 1977, p. 208.

⁴⁸ Idem

⁴⁹ Tudor Vianu, *Lucian Braga și teatrul în Masca Timpului*, edition cared by Vlad Alexandrescu, Bucharest, The Albatros Publishing, 1997, p. 75.

The material used by Blaga to reveal a mystery through the dramatic art is the myth. The myth is the product of creative intuition: "These original phenomena considered the fetuses of creative minds, are the myths"⁵¹.

Blaga's metaphysical view transforms the myth, giving it an ontological connotation. Blaga's theatre aesthetics is the mystery created through the myth by the human being who lives into an extreme duality: the horizon of the impermanence and the horizon of the Absolutely Mystery.

"Trying to open a mystery" pushes Blaga's hero to the tragedy, this is the perspective theorized by Antonin Artaud. It is a kind of theatre "that wants to be a form of the language of lives expressions, undisturbed by civilization or history"⁵².

"Blaga's theater heroes are contextualized archetypes, ingrown, recurrent through a history that their invariable or fundamental conditions – the organic existence in the "cosmic horizon" and the spirit of eternity, and random, in a surprising combination and blending"⁵³.

"Mystery" is the basic concept of Blaga's work, in all its forms. His system represents a continues "revelation of the mystery test", and the dramatic poetry is an "attempt of its revelation". Blaga's hero tragedy is the tragedy of the human being who exists in "the mystery horizon", caught between the world of impermanence and the impossible complete revelation of the Absolute Mystery.

In "the horizon of the mystery", the cartesian "I think, therefore I exist" becomes at Blaga: "I create therefore, I exist".

⁵⁰ Eugen Todoran, *Lucian Braga și teatrul*, in *Lucian Blaga comentat de...*, Study, antologie, cronologic table and references by Emil Vasilescu, Bucharest, The Eminescu Publishing, 1981, p. 234.

⁵¹ Lucian Blaga, *Mit și cunoștință*, in *Scrieri literare*, nr. 2, The 15-th of march 1916, p. 40, in Lucian Blaga, *Încercări filosofice*, Timisoara, The Facla Publishing, 1977, p. 67-68.

⁵² Mihaela Tonitza Iordache; George Banu, *Arta teatrului*, The 2-nd edition, translate by Delia Voicu, Bucharest, The Nemesis Publishing, 2004, p. 218.

⁵³ Doina Modola, *Lucian Blaga și teatrul, Insurgentul*, , Bucharest, The Anima Publishing, 1999, p. 13.

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