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ABSTRACT

Female Hypostases in the Interwar Blagian theater (Ioana Mihaela VANCEA).....9

The aim of this research is that of identifying in the framework of Lucian Blaga's plays during the interwar period the similar existential patterns regarding the feminine characters. Our analysis is focused on observing the way in which the feminine characters evolved once with the development of Blaga's

theatre from the historical plays that are Zamolxe, Tulburarea apelor, Cruciada copiilor and Avram Iancu to the psychological ones – Daria, Ivanca, Înviere. Therefore, the Bacchant woman, the mother, the walled-in-woman are only some of the feminine avatars created through the paradigm's shifting.

KeyWords: theatre, typologies, feminity, seduction, laughter

Death and / or Absolute (Snejana UNG)
..... 24

This paper is about the necessity of human sacrifice for the process of creative act from a double perspective, as death and as immortality. This approach is based on Lucian Blaga's play (Meşterul Manole) and Adrian Maniu's play (Meşterul), both inter-war writers. The aspects which are taken into account when talking about creation through suffering are elements generated by historical and cultural context, such as the revaluation of myth, the integration in transcendence and the recovery of illo tempore.

Keywords: creation, sacrifice, transcendence, death, church.

Blaga and Yeats The "Wars" of Sensitivity (Beatrice Gabriela FRANCOVSCHI)..... 36

Abstract: It can be considered somehow ironic the situation in which are to be found Lucian Blaga and William Butler Yeats. In a time dominated by tension, when conflicts were smouldering and people's lives hung on cobweb

wires, the two were diluting time and claiming immortality. Although living in different environments, the hostile atmosphere of the period resonated in the same way at the level of the creative core of the two demiurges. Unconsciously, we can say, each and every one of them would have been able to even seal a Faustian pact to win the struggle with Chronos.

Keywords: Blaga, Yeats, sensibility, parallels

Lucian Blaga and the Nostalgia of the Origins (Denisa-Elena PĂUN)..... 49

Abstract: This paper attempts to elucidate the meaning behind that nostalgic predilection for the origins, which conveys into a personal myth in Lucian Blaga's poetry. Secluded in a peaceful atmosphere of the Transylvanian settings, Blaga perpetually tends to establish an organic relationship with the elements around him and place them on a symbolical map. The personal myth, thus revealed, guides the entire artistic experience, by taking different shapes along its way. Regarding this matter, I considered that Mircea Eliade's phenomenological studies of the myths and symbols can provide an adequate set of interpretation keys for Lucian Blaga's work.

Keywords: origins, nostalgia, primordial, personalmyth, eternal return

The Reception of Lucian Blaga's interwar poetry (Domnița Stanca ARUNCUȚEAN) 61

The aim of this paper is to observe punctually the way in which the critical reception towards Lucian Blaga's works changes in the interwar period

from its beginnings until it reaches a level of poetical maturity. It also outlines what brings new every critic in the interpretation of his poetry according to three controversial directions on which they could not agree.
Key words: critical reception, interwar period, the evolution of reception, polemics, interpretative news.

Hypostases of Reception in the Poet's Contemporaneity (Denisa GÎRNICEANU) 74

In the following essay I am going to approach the interpretations of George Călinescu and Eugen Lovinescu about Lucian Blaga's first four volumes of poems. The two literary critics offered a contemporary perspective towards the author's poetry. The modernist dimension of Blaga's lyricism is pointed out by both of them, but the second one considers that Lucian Blaga tends to be situated among the traditionalists; I am going to explain how the critics discover in Blaga's poems a philosophical background which is borrowed from F. Nietzsche, but also the way in which his poetry is born out of sensation and not from emotion.
Key Words: Blaga, Călinescu, Lovinescu, poems, philosophy.

On the Waters - Text Analysis (Ingrid Cezarina-Elena BĂRBIERU) ... 89

Lucian Blaga, one of the most remarkable milestones for both Romanian Culture and Literature, was highly appreciated not only for his massive research, but also for his unique poetic and

	<p>philosophical work. This study aims to point out to what extent the biblical myths are used as sources of inspiration and to what extent they become poetic motifs and sources. Upon waters is a representative poem for illustrating the Great Flood biblical episode from a new poetic perspective: the total amplification and extension of the Great Flood as a mythical atmosphere, where the human condition is one of tragic nobility, capable to save mankind only by means of sacrifice and cultural creation.</p> <p>Key words: biblical myth, the Great Flood, stylistics, poetic sources, metaphor.</p>
<p>The Poetics of Flight (Iasmina BOT). 99</p>	<p>Constantin Brâncuși, Lucian Blaga and Nichita Stănescu are dominated by the strength of the same passion, the flight. They managed to express both by means of words and corporeity the aspiration of touching the absolute. Each one of them dreamt about having the opportunity to fly to the highest peaks and conquer the sky. Their creations are built in such a manner that helps them transform into reality a hidden dream.</p> <p>Key Words: Blaga, Brâncuși, Stănescu, poetics, flight</p>
<p>Language Rearrangement. The Paradox of the Poetics of Silence in Biography and Sleep (Ioana BOȘTENARU) 111</p>	<p>This paper is intended to explore the new tendencies concerning language and the appraisal of silence as a contributor to the creation of sense, tendencies which are,</p>

obviously, examined in Lucian Blaga's poetry. By reviewing the manner in which the discourse is organised in order to allow an approach of the text's level of significations in two of his poems (Biografie and Somn), we will attempt to illustrate their connectedness to our major topic. Moreover, we have to mention that in outlining our study we had recourse to various methods (examples or comparative analysis), all of them being supported by critical statements.

Key words: language, silence, denotation, mystery, darkness.

About Space in Lucian Blaga's Dramatic Work (Maria ROMANO) 124

The modern theater becomes a dynamic, living construction with multiple keys of interpretation, appearing in front of the spectators / readers as a multipurpose space. Thus, there is a dramatic space - an abstract place of the imaginary, a space the physical stage, a space of gestures, and a space that gives them includes spectators: the relationship that is established between the audience and the people of the stage. Lucian Blaga manages to bring the concept to life of space in his pieces by the way they are conceived and staged, but also through the chosen places themselves for carrying out the action.

Keywords: Lucian Blaga, theater, space, modernism, theatrical vision

The Mioritic Space, a Romanian Utopia (Iulia-Maria CÂMPEANU) 135

Abstract: This paper attempts to bring forward the elements of similarity but also the differences between Lucian Blaga's mioritic space and utopia. Blaga's mioritic space is, just like Thomas Morus' utopia, an isolated space, but it is significantly different from the Western utopia. It is an essentially Romanian utopia, with melancholic and seamless landscapes that only comfort their own people. It lacks the stone walls and cities of the classic utopian city depicted even by Plato in his Republic due to the fact that our "stylistic matrix" is very much different from the Western

one. The Romanian utopia is very much like the Romanian destiny: an alternative of climbings on the hills of hope and descents in the valleys of resignation accompanied by the melancholy of the traditional ballads.

Key Words: utopia, mioritic utopia, Western utopia, mioritic space, stylistic matrix.

Lucian Blaga and Constantin Noica. Fiction about the National Specificity and the Exemplary Romanianness (Nastasia MARIANA) 145

We've noticed a particular way of perceiving Romanian culture and the values that define it. Therefore we want to denounce the mystification that arose from this way of thinking.

Keywords: mystification, nationality, mioritic space, longing.

The Foundations of the Duel Lucian Blaga – Dan Botta (Valentina-Andreea PANCIU) 156

The issue between Lucian Blaga and Dan Botta, in 1941, over the paternity of the waved infinity theory of the Romanian space is the main subject of this work. The paper aims to analyze the

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works of the two authors, *The Mioritic Space (Spațiul mioritic)* and *The Romanian Beauty (Frumosul românesc)*, works published in *G.ndirea*. Also, we are going to see a chronological presentation of the duel/issue between the two writers.

Key words: Blaga, Botta, duel, *G.ndirea*, the waved infinity theory

In this essay I tried to find and associate Lucian Blaga's and Tudor Vianu's statements regarding aesthetics, work of art and the human being as a creation surrounded by mystery, but also the distinction between the natural beauty and the aesthetic one. Each era implies certain norms which are taken as models by the artists, more or less, in the creation of their works. In this way, the relationship between aesthetics and norms varies from an era to another.

KeyWords: art, value, aesthetics, association, outlook.

José Ortega y Gasset and Lucian Blaga: on Philosophy, Art and Revelation (Monica MĂRGĂRINT IFTEME) 177

The twentieth century, especially after the First World War, marks the inauguration of a new philosophical attitude, which focuses reflection on human existence in the middle of the world and the relationship its with transcendence.

KeyWords: philosophy, existence, Blaga, Ortega Y Gasset

M. Ivănescu's Masks: What is Hidden behind of his Poems or About the Lesson of Authenticity (Laura Alexandra BOTUȘAN) 191

M. Ivănescu, one of the first most representative postmodern poets in Romanian literature, had renewed poetry by using one

of his most finest properties, the so called “book spirit”. Being more precised, the “book spirit” refers to a noteworthy technique that he uses in most of his poems, “the mask”, which can be an ego’s mask , or a poets’s mask. The presence of this “mask” in Ivănescu’s poems is relevant in the sense that it imposes a sort of game. The use of a mask can claim a certain degree of authenticity, or it can as well be just a simple way to play with different images, or memories, or with some bookish recollections. What I am trying to debate in all three chapters of my essay, “The Aspects of Childhood”, “The Versifier’s Mask” and “Authenticity, the Mask of a Game”, is that all the masks Ivănescu makes use of can have an ambivalent meaning, so that authenticity can be both played or deeply hidden behind some expressive “livresque” images.

Keywords: mask, memories, authenticity, livresque, ambivalence

Biography and Otherness (Alexandru BODOG)
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This paper deals with the ways in which the poetry of Mircea Ivănescu, influenced in its more than 30 years development by some great poets of the last century (Ezra Pound, T.S. Eliot and John Berryman among others), manages to combine the wisdom of an (auto)biographical experience and the uncertainty that permanently depicts, using literature as an instrument of knowledge, the pale and

somehow tremendous image
of The Other.

Key Words: biographical,
fictional, alterity,
metamorphosis,dissolution

Lucian Blaga in Student Translation 219