

SUMMARY

The Doctorate / PhD thesis entitled *Hypostases of Don Juan in the Romanian dramaturgy of the XXth century. Literary resemantisations of the mythical model* aims tracing the way in which a literary myth reflects in the Romanian dramaturgy of the XXth century.

The research reported both on structural aspects – identifying features of the myth of Don Juan, establishing the invariants, investigating the senses of the original elements undertaken by the authors of the XXth century, and the variations, as the selected texts are related to a mythical nucleus, conventionally established, the study of the derivative processes and of the mechanisms of alteration of the mythical structures–, and at the semantic level.

The myth has been approached as the sum of its variants. The title of the thesis puts an accent on the idea that the research has taken into account a developing process, as the myth of Don Juan has known numerous variants, from its first record (the text of Tirso de Molina), until the literary moment that constitutes the period investigated in the present work. Having its origin in a motive of universal circulation – of the seducer –, the myth of Don Juan creates to the generic seducer a fascinating realist-fabulous biography. With the play of Tirso de Molina, considered as the act of birth of the mythical character, the protagonist emerges from the underworld and affirms his individuality.

The myth of Don Juan is characterized by the multiplicity of meanings. The numerous perspectives from which the protagonist has been analyzed are testimony of the attempts to understand the fascinating mechanism posed by the mythic structure of peculiar longevity, given the fact that contextual mobility is one of the main features of the myth, and the process of desementisation/resemantisation is particularly evident in literary texts representing the variants, as the latter are the product of a certain context.

In studying the myth, the authors have used, generally, structural methods or focused on trans-disciplinarity, because, in the case of this myth, the adaptability manifested itself including at the level literary genres and species that have illustrated it.

The myth of Don Juan appeared in medieval Europe and entered into the Romanian literature in the last decades of the XIXth century, when elements of the nuclear structure were undertaken fragmentary and imperfectly. In the Romanian literature, Don Juan acquires his mythical pose especially in the XXth century. Up to this point, it is difficult to make a distinction between the mythical seducer and „the slum punks”, who seduce and abandon, without depth and compunction. The limitation of the selection of the texts analyzed in Romanian dramaturgy of the XXth century was conducted by the desire to explore the dialogical valences of this mythic structure. We consider, like a large part of the exegetes, that Don Juan shows all his splendour, as a dramatic character. The period covered was treated diachronically and it is interesting to follow how the senses of the myth modify in the reversals of Romanian literature.

The myth of Don Juan falls into the category of literary myths, considering the criteria proposed by Philippe Sellier¹. The theoretical explanations regarding the notion of *literary myth*, forming **the first chapter** of the thesis, *The literary myth and the mythical figure*, were necessary, especially because the myth of Don Juan is considered to be typical for this category in the specialized literature. The first version, dated, belongs to a known author. Considered to be the reference version, the text of Tirso de Molina, appeared in 1630, respects the conventions of the literary myth and proposes *a fascinating history*, building itself under the eyes of the viewer, attracted as well by the spectacular existence of the knight in Sevilla and everywhere (because during the three days, namely the duration of the play of the Spanish author, Don Juan is continuously moving), and by the particular meanings developed by his relation with *the stone statue*.

In the process of revival of a literary myth, one can identify particular inter- and trans-textual relations, because the quality of hypo-text is associated not only with the basic variation of the text, but also with other plays, from different fields of art. The myth of Don Juan inspired several musical and pictorial representations, outlining the various images of the protagonist. His being treated as a mythical figure has been motivated, among others, by the great popularity mythical scenario for many centuries, and by the peculiarities of the hypo/text.

Chapter II, entitled *The Myth of Don Juan* focuses on the presentation of the peculiarities of the myth and the semantic derivations that it registered over time. To the same extent, there is a justified analysis of a corpus of texts belonging to the XX century dramaturgy, in order to underline the originality of the resemantisation processes. We have followed the structure, theme and character level, to establish the invariants. A particular attention has been given to the motif of *the double*, considered, in the present work, as the principle of construction of the character. From this perspective have been analyzed, actually, all the texts in the corpus.

Chapter III, *Don Juan in the Romanian dramaturgy of the XX century*, follows the process of resemantisation. The selected texts were ordered by the diachronic criterion, for highlighting the relationship with the mythical core and tracking the extensive process of changing the meanings, by synthesizing the observations on the mythical figure and the deviations of sense associated to it, characterized by mobility and by the permanent redefinition of features.

The qualitative and comparative methods proved to be the most adequate, to discover the senses of this myth in the complex process of modification of the structures, of the character constructions and of the scopes aimed by the authors.

The selection of the texts was motivated by the principle of peculiarities that brought modifications to the mythical scenario (the myth reproduced totally/partially, the vesting with new meanings). We haven't pursued a unifying direction, but the possibility to underline the plurality of certain senses irradiating from the same kernel, from a myth-critical perspective.

¹Philippe Sellier, *Qu'est-ce qu'un mythe littéraire?*, in *Littérature*, n. 55, 1984, *La farcissure. Intertextualité au XVI^e siècle*, p. 115, <http://www.persee.fr/web/revues/home/prescript/article>).

The most important observations resulted from the analytical process are grouped around the idea according to which in the Romanian dramaturgy of the XX century the myth of Don Juan acquires a highly symbolic nature. From the seducer imagined by Tirso de Molina, concerned solely by the conquests, Don Juan walks on a road of dissociation of his own essence, which brings him in the position of commentator of the mythical quality (at Ioan Constantinescu or Teodor Mazilu) or of embodiment of the pathological imbalance (at Alexandru Sever). We should also remark the alteration of the basic mythical structure by adding other mythical features and exaggeration of reason of the androgynous double (at Radu Stanca). It is identifiable, in the process of resemantisation that the myth supports in the Romanian dramaturgy, the mechanism of camouflage identified by Mircea Eliade as a transition from the sacred to the profane.

The analysis of the resemantisation of the myth in the dramatic selected texts underlined the complexity of the process of adaptation of the senses and of redefining the features of the protagonist. In the Romanian dramaturgy of the XX century, Don Juan becomes an apologist of death and a contemplator, sometimes sceptical, of the human existence. Always, in the case of a literary myth, there is a crossing between two tendencies – one of de-contextualisation, the other of inter-textuality. On one side there is the new corpus, implying reorganization, on the other side, the mythical *path*, associated to certain previous literary manifestations. To consider the myth as a body means to treat it as if it were a vivid organism, driven by its own logic, who, independently of the inter-textual logics disposes the mythic material so that this organism functions. To consider the myth as an implicit structure, buried in the text, means to treat it as a replica of an inter-textual dialogue, as the trace of a core that resists over time.

The identification of the fundamental invariant / invariants, through structural methods, permitted the analysis of the stability of the mythical core, due to which the unity of the corpus is maintained, despite the derivations of meaning.

A matter related to the resumption of a literary myth approached in the thesis was that of the reception. A direction of the research was following the way in which the characteristics of the myth are kept in a modern cultural context or investigating the possibility that it might become the theme of the text, which leads to analyzing it according to different criteria.

For the medieval receptor, the story of Don Juan reunites, in equal measure, the adventure, associated to breaking the rules, and the punishment, on moral basis, of the protagonist's gestures. The contemporary reader can no longer be attracted by the punishment administered to the seducer, but by his interiority, which, in the analyzed texts, becomes the centre of interest. Don Juan remains a fascinating presence exactly because he comments upon his own secular existence.

A meaning transmitted by the myth of Don Juan refers to the existence of a supernatural force that punishes. The anger of the stone statue is conducted „by God”. In medieval context, the scene in which the knight follows the commander in the other world is essential. In the XX century, the privileged sense of the myth can no longer be that of the punishment, but of the interior consequences of the exterior actions. Don Juan is pressed, in contemporary context, by conquests of the previous centuries, by his own glory more than by the imminence of the divine punishment.

The love theme (of himself or of others), secondary in the mythical core, becomes a point of interest in some of the analyzed texts.

The research can be continued by extending the directions. A more comprehensive analysis from the point of view of the selected texts or the enlargement of the corpus, by integrating some texts belonging to other cultural spaces or literary genres may lead to the discovery of other meanings, because the myth of Don Juan is, at utmost, an open structure.

