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**TRANSPOSITION OF MIRCEA ELIADE’S WORK
IN OTHER ART LANGUAGES**

Summary of PhD Thesis

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Transposing Mircea Eliade's literary work into other artistic languages

Summary

In the paper *Transposing Mircea Eliade's literary work into other artistic languages* we have traced the coordinates of an original approach of writer's literary creation: his texts in relation with their dramatic, musical, cinematographic, plastic, and video versions etc. by opening a distinct level of reception of this literary work. The multitude, the freshness, the quality and languages of materials presented, starting from writer's literary creation, offer at their turn numerous possible approaches of these: from their simple mentioning in the audiovisual and written press up to the valorization of the information into comments and consistent studies. Through the information and comments that we supplied we have demonstrated that Mircea Eliade's literary work represents a rich source of inspiration for artists from other artistic domains, and when the same text has several versions in diverse languages, the diagram of the original text represents the guiding line that may be recovered from what we have defined as being a *radial semiotic construct*, as we have shown in our "Argument" and we have demonstrated in the chapter "The literary text: a radial semiotic construct. *Domnișoara Christina* by Mircea Eliade".

In the chapter "Mircea Eliade: a preamble to the hermeneutics of reception. Transposition of Eliade's literary work into other artistic languages. Synoptic table" we exhaustively presented the table of reception of Mircea Eliade's literary creation via diverse artistic languages. Where we refer to materials (films, dramatizations, musical works, documentary films, TV shows etc.) in the making we mentioned the source as such from which we took over the information (personal correspondence or materials being in different archives). We also signaled the materials presented in the media by their authors as having a direct connection to Eliade's literary or academic work, such is the case of the film *Europolis* or the video clip after *La țigănci* and we highlighted the discrepancies.

In the chapter "*Maitreyi, Dragostea nu moare*—two versions of the same story" we analysed all the available versions of audio-video and radiophonic creations inspired by the homonymous texts signed by Mircea Eliade and Maitreyi Devi, by continuing the demonstration in the line configured in the chapter about the text *Domnișoara Christina*, on the radial semiotic construct. Where this was possible, we watched consecutive transpositions of the same text (three variants signed by director Chris Simion after the texts *Maitreyi* and *Dragostea nu moare*) signaling the progress of scenic approach and the connection with the literary texts transposed.

The chapters “Francis Ford Coppola and Mircea Eliade–semiotic complementarities” and “*Coloana nesfârșită*” are different in terms of construction within the structure of the thesis: we could not apply the formula of the radial semiotic construct for the text *Tinerețe fără de tinerețe*, which lay at the bottom of the script of the film made by the American director since this text does not have other versions in other languages to which we may have made connections similar to the ones from the chapters dedicated to the texts *Domnișoara Christina* and *Maitreyi* and the subchapters referring to the novel of the Bengal writer, *Dragostea nu moare*. But we have structured a chapter of the thesis starting from the Coppola’s approach because we considered the director’s approach as a very complex one and with a real impact on the reception of Mircea Eliade’s literary creation, by other coordinates than the consecrated ones and as the most convincing one in terms of the transposition of a literary text of the Romanian writer into another artistic language. At the same time, we could not configure the chapter dedicated to the play “*Coloana nesfârșită*” by following into the line imposed by those about the radial semiotic construct since we did not have access, despite our efforts over the time, to records of the versions of the play specified in the chapter “Mircea Eliade: a preamble to the hermeneutics of reception” except the radiophonic version and three variants of the show signed by Letteria Giuffrè Pagano offered by the director herself. We added the materials about these transpositions as a distinct chapter within the thesis because we collaborated with the entire team who worked in this show: the translator of the text into Italian, the director and the actor. The interviews with the three distinguished interlocutors, inserted in the micro-file at the end of the chapter, represent direct viewpoints about the text and the approach as a show added to spectator’s comments. Thus we considered as opportune the configuration of such a chapter as a full approach of a literary text converted into a scene language by directly signaling the conceptions related to text approach by each member of the team.

We consider ANNEXES as a distinct chapter of our thesis. By inserting some materials published in the cultural press and of some inedited ones supplying additional information about the literary work of Mircea Eliade converted into artistic languages we completed the aspects presented in the previous chapters: the dialogues of composer Șerban Nichifor with the Eliade spouses bring further information about the lyrical play *Domnișoara Christina* and the homonymous televisual version signed by Viorel Sergovici, as a project of TVR (The Romanian television). The original interlocutions with composers Fabio Monni (Malmö, Sweden) and Eoin Callery (Stanford, California) offer again spectacular musical incursions into the literary creation of the Romanian writer starting from the short story *La țigănci* and

Tratatul de istorie a religiilor. The dialogue with Mihai Mihăescu gives us the first declarations about the film *Fata cu ochii verzi* after Mircea Eliade's autobiographic writing, *Gaudeamus*.

We considered as opportune the resuming of the presentation sheets of the artistic versions originating in the texts *Domnișoara Christina*, *Maitreyi*, *Tinerețe fără de tinerețe*, *Coloana nesfârșită* so as to configure in a round and unitary manner the chapters consecrated to them.

In the thesis or in the "Annexes" we inserted inedited materials, images, epistles that bring more authenticity to the content.

At the end of chapters we added the bibliography consulted by us for a clear configuration of each chapter and where we deemed as opportune we added micro-files containing materials that directly continue some of them. For example, since there is no audio-video material left about the setting of the show *Domnișoara Christina* from Pogor House and we could not make a direct analysis thereof, we added the text of the dialogue with director Dumitriana Condurache. Thus, we reconstituted the story of the show and the conceiton thereof as a continuation of the analyses made for other versions by which we illustrated the concept of a radial semiotic construct starting from the direct information given by the director. At the same time, in the same micro-file we inserted the material about Radu Gabrea's film after the same text since the information was lapidary and the approach remained only in the phase of a project.

We took over only tangentially the topics of the texts approaching the themes and the universe of the show which do not have versions in other artistic languages and so our discourse focused on the literary works that enjoyed of diverse transpositions. Thus, we tried to offer inedited approaches by avoiding the areas of interpretation already consecrated and guiding the reception to other levels because our own approach in a totally original one. This approach would not have materialized in this form without the support of all those mentioned at the beginning of our thesis and many others to whom we, once again, address our thanks.

