

THE APOLLONIAN AND DIONYSIAN IN ROMANIAN AND EUROPEAN
LITERATURE
SUMMARY

The impact of Nietzsche's philosophy on European literature is a topic of interest to many philologists. The present paper is intended to be a contribution in the field of literature research as it aims on the one hand to demonstrate that the importance of the aforementioned subject has not diminished in the current scientific framework and on the other hand to highlight the reflection of this philosophy on the literary horizon, on the consciousness of some remarkable people of culture. Friedrich Nietzsche's influence cannot be reduced to a single reception or reduced to a single literary work. Its complexity consists in the ability of different authors to find it by retrieval, to model it according to their own sensibilities, to transfigure it aesthetically and conceptually or to represent it through living characters, the intention of this research being to highlight the meanings of these receptions and distinct manners of understanding and concretizing Nietzsche's philosophy. The issue of the Apollonian and Dionysian was elaborated by Nietzsche in a unique way in *The Birth of Tragedy from the Spirit of Music* in 1871. According to the philosopher, the development of art is in line with the Apollonian – Dionysian duplicity, which is in a permanent struggle, interrupted by brief moments of conciliation. The Apollonian represents the intuition of the world of ideas, while the Dionysian is the current of universal feeling that erupts from within the being, dizzying the senses.

The motivation for choosing the research topic is twofold: on the one hand intellectual, given the philosopher's ability to propose solutions to existential, major problems, indicating another unique way to perceive the world we live in, on the other hand aesthetic, because these problems are coagulated aesthetically in various worldviews, which are influenced by the two concepts, Apollonian and Dionysian, these are real ways of reading in the meeting with the works of great writers and poets, such as: Paul Valéry, Albert Camus, André Gide, Lucian Blaga, Ion Barbu, Nikos Kazantzakis, John Fowles and Nicolae Breban. The whole research approach is supported by reference to the works of the philosopher: *The Birth of Tragedy from the Spirit of Music*, *On the Genealogy of Morality*, *Beyond Good and Evil*, *Thus Spoke Zarathustra*, *The Gay Science* etc. The exegetical approach we are undertaking has the advantage of starting from

Nietzsche's philosophy, of benefiting from the critical scenarios accumulated over more than a century, of having at our disposal memoirs, diaries, but also other books of biographical testimonies. From these texts we extracted, inductively or deductively, sequences that encode archetypal situations and openness to myth, offered by the Apollonian and Dionysian, we emphasized the interest of the authors, in the descendants of the German philosopher, for the propagation of the figure of Dionysus, the typology of some characters who put rationality in crisis by removing the constraints.

Starting from this hypothesis and in order to give coherence to our exegetical approach, we considered appropriate a structuring of the thesis according to the authors, as the spiritual substratum, which varies due to different socio-cultural contexts, different nationalities and time intervals in which the poems, the novels, the dialogues appeared, is diverse.

This thesis is structured in seven major chapters, each with a precise purpose. In the first chapter we interpreted the Platonic dialogue *Eupalinos or The Architect* of Paul Valéry, which proves the possibility of the existence of an 'artist Socrates'.

In the second chapter we demonstrated how the praise of the solar man in Nietzsche's *Thus Spoke Zarathustra* influenced Albert Camus and André Gide's creation.

In the third chapter we talked about Lucian Blaga's interest in Nietzsche's vitalism, the only one that can unleash his vital energy and which he considers an antidote against the intellectualism of modern man. Thus, we noticed, in the first volumes of poems, both the tendency to celebrate life and the isolation of the genius of humanity, its communion with nature, typical of expressionists.

In the fourth chapter we noticed that art is defined by Ion Barbu as the ideal fusion between Apollonian and Dionysian, an idea extracted from *The Birth of Tragedy from the Spirit of Music*. The poet is a prophet like the hierophant who initiates Eleusinian mysteries, announcing the revival of the god.

In the chapter entitled *A free man: Alexis Zorbas* we highlighted the antagonism between the rational man, represented by the master, and the intuitive man, Zorbas, the two characters trying to penetrate life through different means: action or contemplation.

In the sixth chapter we illustrated the God's game of Conchis from *The Magus* by John Fowles, which is made through the so-called meta-theater and we highlighted the important role

that masks have because they give the actor the opportunity to move from one category to another: from male to female, from human to animal etc.

The last chapter is dedicated to the novel *The Plaster Angel* by Nicolae Breban in which we followed the metamorphosis of the characters, especially the main character, Minda. Minda chooses to concretize the elitist principle, managing to rise above the modest opinion, conformist in everything, above the mediocrity in desires.