

**„GEORGE EMIL PALADE” UNIVERSITY OF MEDICINE, PHARMACY, SCIENCE
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**THE WORK OF ALEXANDRU
MACEDONSKI. PERENNIAL FORMS AND
INNOVATIVE TRANSFORMATIONS OF
THE DISCURSIVE REGISTER**

Abstract of the doctoral thesis

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Keywords: Alexandru Macedonski, Belle Époque, literary modernization, historical context, critical landmarks, symbolism, romanticism, Parnassianism, neo-Latinism, Renaissance, European literary tradition, stylistic plurality, poetic language, aesthetic experience, independence of literature, freedom of expression, critical spirit, political satire, nonconformism, iconoclasm, social criticism, opposition to monarchy, avant-garde, influence of French culture, symbol.

The doctoral thesis *The Work of Alexandru Macedonski. Perennial Forms and Innovative Transformations of the Discursive Register* gives maximum importance to the literary activity through which Alexandru Macedonski, a poet, prose writer and playwright who was established in Romanian literature between 1872 and 1920, stood out. This work aims to be a detailed investigation, which will have as a starting point the life, historical context, activity and work of the writer, a personality as complex as it is controversial, who initiated the modernization of Romanian literature, enriching it at the same time with a significant number of poems, short prose, plays, articles and publications, in the periodicals of the time, especially in his magazine „Literatorul”.

The present research assumes as its objective the configuration of a conceptual map of the universe of Macedonian symbolism, by analyzing the functionality of symbols, the fantastic and oneiric dimension of the poetic imaginary, the dominant thematic structures and the theoretical reflections through which the author legitimizes the new aesthetic orientations of literary modernity. Equally, the essential characteristics of his poetic, dramatic and epic creation are subject to investigation and interpretation, by relating to the journalistic activity and the critical discourse promoted by the writer. The analysis also aims to capture the system of aesthetic and ideological beliefs, as well as the polemical spirit, often imbued with sarcasm and irony, in order to outline, from a synthetic and analytical perspective, the main coordinates of his creative personality and the specificity of Macedonian's work in the context of modern Romanian literature.

In order to develop this doctoral thesis and achieve the proposed objectives, the research was based on a set of methods and tools specific to the philological field, capitalizing on an interdisciplinary perspective, both historical-literary, comparative, stylistic and hermeneutic. The investigative approach involved, first of all, the consultation and critical analysis of the specialized bibliography devoted to the personality and work of Alexandru Macedonski, as well as the main theoretical contributions regarding literary modernity, symbolism, decadent aesthetics and the evolution of Romanian poetic discourse. At the same time, the research was

based on the direct examination of Macedonski's texts – poetry, prose, dramaturgy, journalism and theoretical reflections – in order to identify the permanences and elements of innovation that define the specificity of his discursive register.

The analysis used the descriptive method, the analytical and interpretative method, as well as the comparative method, aimed at highlighting the relationships between Macedonian creation and European aesthetic models, as well as its place in the context of modern Romanian literature. At the same time, the hermeneutic perspective allowed the investigation of the symbolic universe, the poetic imaginary, the thematic structures and the mechanisms of configuration of the artistic discourse, while the stylistic and poetic analysis pursued the expressive particularities and the ways of renewing the literary language.

Also, the research considered the historical and cultural contextualization of Alexandru Macedonski's work, as well as the valorization of his journalistic and theoretical contributions, in order to capture the complexity of his creative personality and feature his role in the process of modernizing Romanian literature.

Thus, by corroborating the theoretical perspectives and the analytical methods used, the thesis aims to offer a unitary and in-depth interpretation of Macedonski's work, bringing to light both its perennial forms and the innovative dimensions that give it a distinct place within Romanian literary modernity.

The preliminary stage of the development of this doctoral thesis involved extensive documentation activity, based both on the reading and analysis of the corpus of texts under investigation, and on the consultation of specialized critical literature, which constituted the conceptual and theoretical basis of the interpretative approach.

At the same time, the research was based on an extensive and diversified bibliography, consisting of dictionaries, critical studies in volumes and periodicals and on the entire work signed by Al. Macedonski, among which are found the poems, short prose, epigrams, theater, published articles, new literary theories, a special place being occupied by the novel *Thalassa. The Great Epic*, a work representative of the artistic imagination and the innovative dimension of the Macedonskian vision.

The analysis, therefore, aimed at identifying, interpreting and systematizing the content components considered significant for an in-depth understanding of Macedonski's literary work and for the assertion of its mechanisms of construction and signification.

This study is structured in five chapters and subchapters configured to provide a unified and comprehensive perspective on the creative personality and work of Alexandru Macedonski.

Therefore, the inaugural chapter, entitled *Historical Context and Critical References*, has an introductory character and aims to structure the historical, cultural and literary parameters in which Macedonski's creative activity is inscribed, as well as to highlight the main critical directions regarding the reception and valorization of his work. In this sense, the first subchapter, *The importance of Alexandru Macedonski's work in Romanian literature*, aims to distinguish the writer's contribution to the modernization process of Romanian literature, his role in affirming new aesthetic orientations and the place he occupies in the context of the evolution of the national literary phenomenon. The second subchapter, *Difficulties of the transition from late romanticism to modernism*, analyzes the complexity of the aesthetic and ideological mutations specific to the late 19th and early 20th centuries, insisting on the tensions generated by the coexistence of the romantic tradition with the new expressive formulas of modernity. At the same time, the particularities of the process of redefining literary discourse are examined, as well as Macedonski's positioning in relation to the main artistic currents and tendencies of the era, in order to outline a critical perspective on his contribution to the design of Romanian literary modernity.

The next chapter – *Theoretical elaborations. „The Literatorul” and the new direction* – is devoted to Macedonski's theoretical and journalistic activity, underlining the decisive role of the magazine „The Literatorul” in designing a modern literary program and in promoting the new aesthetic orientations of the late 19th century. The chapter traces the way in which the writer formulates his conceptions of art and literature, assuming his position as a reformer of poetic discourse and a promoter of Romanian literary modernity. Structured in two subchapters – 2.1. *Shaping a modern literary program*, and 2.2. *The poetics of the illogical: from the logic of poetry to symbolism*, this section first follows the analysis of the cultural and aesthetic function of the magazine „The Literatorul”, conceived by Macedonski as a space for affirming an authentic literature and based on the harmony between idea and artistic expression; investigating the main theoretical directions promoted in the pages of the magazine and the author's concerns for redefining the relationship between poetry and music, for cultivating suggestion, the musicality of verse and sensory correspondences; rewarding the magazine's role in promoting symbolism and instrumentalism, as well as Macedonski's contribution to the formulation of an innovative aesthetic program, meant to overcome the limits of the romantic tradition and open Romanian literature to the experiences of European modernity; capturing the polemical dimension of his journalistic activity, his concerns regarding the establishment of authentic criteria for aesthetic evaluation and his contribution to the formation of a critical

consciousness capable of combating mediocrity and imposing new value standards in Romanian culture.

The second part of the chapter traces the process of redefining poetic language and the way in which Macedonski's theoretical reflections anticipate the principles of symbolism and modern lyricism. The concepts of suggestion, symbol, ambiguity and correspondence between sensory planes are analyzed, as well as the poet's tendency to free lyrical discourse from the constraints of discursive logic and mimetic representation. The study spotlights here the way in which Macedonski's poetics favors the establishment of a new regime of expression, based on the predominance of suggestion and musicality, thus redefining the function of poetry and supporting the affirmation of an aesthetic sensitivity specific to modernity.

The following three chapters, *The poetic universe*, *Dimensions of prose*, and *The thematic complex of dramaturgy*, respectively, propose a comprehensive analysis of Macedonski's work, without claiming to be exhaustive. Chapter III, entitled *The poetic universe*, represents the largest section of the research and is dedicated to investigating the main coordinates of the Macedonian lyrical imaginary, captured in the dynamics of its evolution from the rhetorical formulas of late Romanticism to the modern expressiveness of symbolism. The analysis follows both thematic and stylistic mutations, as well as the mechanisms through which the poetic discourse acquires a symbolic complexity and a pronounced reflexive dimension, showing the poet's contribution to the redefinition of modern lyrical language.

Consequently, within the subchapter 3.1. *From poetic forms of Romantic rhetoric to Symbolist innovations*, the processes of continuity and transformation that mark the transition from romantic sensibility to symbolist aesthetics are analyzed. The research underlines the way in which Macedonski's imaginary capitalizes on the romantic legacy – the cult of subjectivity, the visionary dimension, the fascination with dreams and the aspiration towards the absolute – integrating it into a poetics of suggestion and ambiguity, specific to symbolism. The transformations of the symbol's function are traced and the ways in which it becomes a privileged instrument of poetic expression, capable of mediating the relationship between the real and the ideal, between the sensible world and the metaphysical dimension of existence. At the same time, Macedonski's position in the context of European symbolism is noted, as well as his contribution to the configuration of a new lyrical sensibility in Romanian literature.

Regarding subchapter 3.2. *The sarcastic spirit in lyrical discourse*, it is dedicated to investigating the polemical and satirical dimension of poetic creation, revealing the function of sarcasm as a way of expressing revolt against mediocrity, social hypocrisy and the degradation of authentic values. The mechanisms through which irony, contrast and sarcastic images

contribute to the configuration of a critical perspective on contemporary society are analyzed, as well as the way in which they reflect the poet's inner contradictions. The analysis reveals the fact that Macedonian lyrical discourse is often built on a network of fundamental oppositions – ideal and real, aspiration and disillusionment, light and darkness, life and death – which confers a remarkable psychological and expressive complexity to the work.

Subchapter 3.3. *Functions of the symbol in Nights and Rondels* traces the mechanisms of symbolic structuring of the two representative poetic cycles, discovering the role of the symbol in configuring a metaphysical vision of existence and in the internal organization of lyrical discourse. The analysis reveals the plurivalent character of the recurring elements – night, dream, sea, road, flower, song or colors – as well as their thematic, compositional and expressive functions. In this context, the cycles of *Nights* and *Rondels* are interpreted as expressions of a poetics of suggestion and of an autonomous artistic universe, within which the symbol becomes the essential element of the construction of the poetic image and of the meditation on the creative destiny, the human condition and the relationship between the ideal and reality.

Thus, regarding the cycle of *Nights*, it configures a space of meditation on alienation, suffering and crisis of meaning, in which symbolic motifs are integrated into a broad reflection on the destiny of the creator and on the degradation of the modern world. At the same time, the critical function of the symbol is highlighted, used to denounce the contradictions of contemporary society, moral degradation and the illusion of progress. The research also captures the way in which symbols organize a dialectic of opposites – life and death, eros and thanatos, aspiration and failure, purity and decadence – giving the poetic discourse depth and interpretative openness. On the other hand, the cycle of *Rondels* examines the symbolic values associated with plant elements, especially flowers, which acquire aesthetic, spiritual and existential meanings. The rose, the lily and the chrysanthemum constitute emblems of beauty, purity, ephemerality and cosmic continuity, contributing to the configuration of a poetics of suggestion and symbolic correspondences. From this perspective, the subchapter demonstrates that the symbol represents one of the defining elements of Macedonian lyrical modernity, establishing itself both as a principle of organizing the poetic imaginary and as a privileged way of expressing a deeply problematized consciousness oriented towards the metaphysical dimension of existence.

Next, regarding chapter IV, entitled *Dimensions of prose*, it is devoted to the scrutinizing of the Macedonian epic universe and follows the way in which Alexandru Macedonski's prose is constituted as a natural extension of his poetic sensibility and imagination. The analysis

underscores the specificity of the narrative formulas cultivated by the author, as well as the complex relationships between lyricism, fantasy, symbolism and philosophical reflection, demonstrating that his prose work participates in the same aesthetic project of modernity that characterizes his entire creation.

Divided into four subchapters, this part of the thesis is dedicated to the analysis of the prose universe, successively following *Prose, as an extension of the poetic vision*, *The fantastic and the oneiric*, *Thalassa. The Great Epic* – interpreted as *an philosophical-aesthetic project of an ideal world*, as well as the specificity of *short prose*, analyzed from the perspective of *artistic miniature and poetic suggestion*, as expressions of the transfer of lyrical sensitivity to the narrative level.

Therefore, in subchapter 4.1. *Prose, as an extension of the poetic vision*, the interferences between poetic and narrative discourse are traced, pronouncing the way in which Macedonski's prose takes over and develops motifs, symbols and imagistic structures specific to his lyrics. Then, the expressive particularities of epic discourse are analyzed, the symbolic dimension of the imaginary and the author's tendency to transform the narrative into a space of suggestion and reflection, where the aesthetic function prevails over the strictly epic interest. The study therefore demonstrates that the Macedonskian prose universe is constituted as a veritable workshop of poetic creations, in which the narrative becomes the support for philosophical and aesthetic reflections, and the characters often acquire the value of symbols or hypostases of consciousness. Last but not least, the correspondences between poetry and prose are traced, as well as the original synthesis between tradition and modernity, between the Romanian spiritual specificity and the influences of the great European aesthetic directions.

In subchapter 4.2. *The fantastic and the oneiric*, the mechanisms of constituting the fantastic imaginary and the role of the oneiric experience in building the fictional universe are examined. The research analyzes the mechanisms through which reality is transfigured into a symbolic and visionary space, in which the boundaries between the concrete and the imaginary become permeable. Dream, reverie, myth and symbol are interpreted as privileged forms of knowledge and as ways of accessing the deep areas of existence. In this context, Macedonski's prose is placed in relation to the decadent and symbolist European aesthetics, its modern and anticipatory character being noted. Starting from the short story *Between the coops*, the research reveals the configuration of a psychological and reflexive fantastic, built through the interference of the everyday and hallucination. The character Pandele Vergea is interpreted as a projection of the author's consciousness, marked by the conflict between the ideal and marginalization. The avian universe and the domestic space function as allegories of social

structures and power relations, while the dream sequences become expressions of repressed desires and of an identity in permanent crisis. The fantastic is thus constituted as a way of investigating the subconscious and the limits of perception.

Another direction pursued is represented by the short story *The master in the mirror*, a text in which Macedonski develops the issue of duplication and otherness. The mirror ceases to be a simple reflective object and acquires the status of a symbol of knowledge and self-analysis, becoming a space of mediation between consciousness and dream. The dialogue between the protagonist and the reflected image configures a dialectic of the self, in which identity is fragmented between the social dimension and the profound, lucid and revealing one. In this context, the fantastic acquires cognitive and symbolic functions, contributing to the representation of the ontological fragility specific to modern sensibility.

The subchapter also examines the utopian and visionary dimension of the prose *Oceania – Pacific – Dreadnought*, where the technological imaginary is integrated into a scenario that oscillates between collective dream and satire of progress. The construction of an ideal world, dominated by prosperity and technical development, proves illusory, since the excess of progress leads to the degradation of values and the regression of civilization. The oneiric appears here as an expression of human hubris, and the disintegration of utopia divulges the ambivalent character of the ideals of modernity.

In the same vein, the analysis of *Nicu Dereanu's* prose reveals a type of interiorized fantasy, built on the compensatory mechanisms of the imagination. The character projects his mediocre existence into heroic and grandiose scenarios, in which the dream functions as a space for the affirmation and symbolic recovery of a frustrated identity. The end of the text, marked by an atmosphere of reconciliation and transfiguration, gives the dream a consoling and reconciling function, without however eliminating the fundamental ambiguity between reality and representation.

Subchapter 4.3. *Thalassa. The Great Epic –philosophical-aesthetic project of an ideal world* is devoted to the interpretation of the novel *Thalassa* which, from the perspective of its symbolic, philosophical and mythopoetic dimensions, is considered the most complex expression of Macedonian artistic thought. The analysis reveals the syncretic character of the work, in which the elements of a symbolist, decadent and utopian nature converge towards the construction of an idealized universe, governed by harmony and aspiration towards the absolute. The marine universe, the island motif, eros, communion with nature and the aspiration towards the absolute are interpreted as components of a broad aesthetic and philosophical project, oriented towards the recovery of original harmony and the construction of an ideal

world. At the same time, the affinities of the work with the great European models of decadence and symbolism, as well as its singular character in the context of Romanian literature, are emphasized.

The last subchapter, 4.4. *Short prose: miniature and poetic suggestion*, inspects the artistic particularities of short prose, underlining the author's predilection for concentrated narrative constructions, for the expressiveness of the image and for the cultivation of suggestion. The research captures the way in which the lyrical, symbolic and descriptive dimensions combine in an original narrative formula, in which the economy of means of expression is compensated by the density of meanings and artistic refinement. The analysis of some texts such as *The forest of elms*, *August day*, *Bucharest of tulips and roses*, *A night in Sulina*, *The post captain*, *The baker* or *On the post road* sheds light on the transfer of lyrical procedures into the narrative structure, the role of memory and nostalgia, as well as the tendency to mythologize space and the past. It is demonstrated that Macedonian short prose capitalizes on symbolist suggestion, descriptive refinement and meditative dimension, establishing itself as a natural extension of the author's poetics and confirming the profound unity of his entire creation.

The literary portrait of Macedonski is completed by the last chapter of the thesis, chapter V, dedicated to *The thematic complex of dramaturgy*, where the main directions of his theatrical creation are researched, from the perspective of the relationship between dramatic construction, symbolic dimension and ideational issues. Structured in two subchapters, 5.1. *History, society and existential issues in Macedonski's theatre*, and 5.2. *Thematic coordinates*, it follows the way in which Macedonski's dramaturgy takes up and develops the major themes of his entire work.

The first subchapter of Chapter V, *History, society and existential issues in Macedonski's theatre*, dedicated to dramaturgy, illustrates the fact that, although less numerous and insufficiently critically valued in relation to poetry and prose, Alexandru Macedonski's dramatic creation significantly completes the author's artistic profile, reflecting the diversity of his aesthetic, social, historical and philosophical concerns. The analysis demonstrates that the Macedonian theatre constitutes an area of convergence of some major themes of his creation, such as patriotism, social criticism, identity duality, vanity, madness, damnation, the condition of the artist, the drama of genius, the aspiration towards the absolute, the confrontation with destiny and death, the crisis of values, the conflict between the individual and divinity or the issues of marginality and moral degradation.

The subchapter traces the way in which his dramaturgy develops a complex vision of the relationships between the individual and society, between traditional values and the

transformations of the modern world. In this sense, the dramatic poem *Cuza-Vodă* is interpreted as an expression of reflection on national identity and the ideal of political unity, going beyond the commemorative dimension and configuring a conception of patriotism based on civic responsibility, solidarity and moral commitment. Patriotism and cosmopolitanism do not appear here as antagonistic terms, but as complementary elements, capable of integrating the national specific into a universal cultural horizon.

Another thematic core analyzed is represented by the social and moral dimension of the dramaturgy. In *Unchiașul Sărăcie*, Macedonski capitalizes on the folkloric background and popular language to construct a fresco of the Romanian rural universe, in which the figure of the protagonist exceeds concrete individuality and acquires archetypal value. Through the opposition between the generous poor and the ruthless rich, the author configures an axiological vision in which human dignity is determined by moral conduct, and poverty ceases to represent a social stigma, becoming a space of solidarity, faith and spiritual resistance. At the same time, the episode of the confrontation with death notices the persistence of popular motifs and transforms the text into a meditation on the human condition and the relationship between destiny and individual freedom.

The analysis pays special attention to the play *Iadeș!*, considered an expression of the author's satirical spirit and symbolist orientation. Through a comedy of morals constructed in verse, Macedonski formulates an acid criticism of the bourgeoisie and the degradation of human relationships in a society dominated by material interests. The institution of marriage is reduced to an economic relationship, and irony and caricature become instruments of a social satire meant to disclose the conflict between appearance and authenticity.

The subchapter also inspects carefully the issue of duality and inner conflict, illustrated by the play *The twins*. The relationship between the two brothers goes beyond the anecdotal dimension and becomes a reflection on identity, otherness and the impossibility of individual affirmation outside of the relationship to the other. The tension between love and rivalry, between the desire for affirmation and the blood bond, anticipates the author's constant concerns for the theme of duplication and the conflict between pride and vulnerability.

The image of Macedonski as an artist is completed with subchapter 5.2. *Thematic coordinates*, by analyzing the dominant thematic coordinates of his dramatic creation, demonstrating that the Macedonian theater represents a privileged space for reflection on the condition of the artist, on existential and moral conflicts, as well as on the great dilemmas of modern man. Beyond the reduced character of the dramatic production, the research

demonstrates that it develops a diverse and coherent problematic, in which the biographical, philosophical and symbolic dimensions converge in an artistic formula specific to the author.

The analysis focuses, first of all, on the play *Le Fou?*, considered Macedonski's most valuable dramatic achievement, both through the complexity of its psychological construction and through its philosophical implications. The figure of Dorval, the banker perceived as „mad”, is interpreted as a projection of the authorial ego and as an expression of the dual personality of the creator, caught between the aspiration towards the absolute and the constraints of a materialistic and conformist society. „Madness” becomes here the sign of spiritual difference and the symbol of the marginality of the modern artist, condemned to misunderstanding and exclusion by the community incapable of accepting his values. The subchapter highlights the self-referential dimension of the play, revealing mechanisms through which Macedonski's personal experiences – isolation, contestation and the feeling of exclusion – are converted into a dramatic discourse close to early forms of autofiction. At the same time, the conflict between the individual and the family environment accentuates the drama of otherness, transforming the label of madness into an instrument of stigmatization and repression of difference.

Another thematic direction is illustrated by the drama *The death of Dante Alighieri*, in which the figure of the great Italian poet transcends the historical and biographical dimension to become the paradigmatic expression of the destiny of the brilliant creator, condemned to exile and misunderstanding by his contemporaries. The research exposes the way in which Macedonski projects his own experiences of marginalization and his own conception of the relationship between value and posterity into Dante's destiny. Exile, isolation and lack of contemporary recognition are transfigured into a true philosophy of posthumous consecration, in which authentic glory is achieved only after the creator's disappearance. Thus, the figure of Dante acquires symbolic value, becoming the expression of the permanent tension between genius and society, between marginalization and immortality through art.

The subchapter then monitors the way in which Macedonski capitalizes on the Shakespearean model through his own version of the tragedy *Romeo and Juliet*. Far from representing a simple translation, the text appears as an artistic reinterpretation through which the author adapts the Shakespearean universe to the Romanian sensibility and his own poetic vision. The emphasis is shifted to the lyrical and musical dimension of the dramatic discourse, love and fatality being expressed through a stylized language, close to the dramatic poem. In this perspective, the act of translation acquires the function of a form of artistic self-legitimization and affirmation of one's own conception of theater.

A special dimension of existential reflection is identified in the biblical tragedy *Saul*, where Macedonski evaluates the conflict between man and divinity, between individual will and transcendent order. The figure of the biblical king is reinterpreted from a symbolist and philosophical perspective, becoming the expression of modern man in permanent metaphysical revolt. Hubris, pride, distrust and the desire for absolute autonomy transform Saul's destiny into a drama of spiritual fall, in which the rupture with the divine principle inevitably leads to degradation and damnation. The secondary themes – madness, vanity, doubt and crisis of faith – amplify the tragic dimension of the text and integrate it into the general problematic of the relationship between human freedom and the limits of the existential condition.

The analysis of the *December 3* tragedy, interpreted as an expression of a deeply pessimistic vision of existence, also follows the same directions. The fate of Catrina and her family becomes an allegory of moral degradation and the devastating effects of poverty and social injustice. The research investigates the symbolism of the date of December 3, associated with the idea of implacable destiny and tragic repetition, as well as the fundamental opposition between spirit and matter. The maternal murder is interpreted as the extreme expression of moral alienation caused by social degradation, and the final madness acquires an expiatory value, transforming suffering into a possible path to purification and salvation. In this drama, Macedonski formulates a broad reflection on the disintegration of human values and the corrupting effects of materialism on consciousness.

The subchapter concludes with an analysis of the allegorical play *The dialogue of the dead. The one between Charon and Mercury, in which others also speak*, a text where the author develops one of the most consistent meditations on the vanity of existence and on universal equality in the face of death. Reinterpreting the ancient myth of Charon in a moralizing and satirical key, he constructs a true philosophical parable about the illusory nature of power, wealth and glory. The characters, transformed into representative typologies of human defects, make up a grotesque spectacle of vanity and hypocrisy, in which irony and seriousness coexist in a formula specific to modern sensibility, the crossing of the Styx thus acquiring the significance of a spiritual initiation, through which man is confronted with the essential truth of his own condition.

I believe that the theme of this thesis is a topical one, and the present research brings original contributions to the reevaluation and reinterpretation of the work of Alexandru Macedonski. The choice of this theme was determined by the interest in an author who is often controversial and received from multiple critical perspectives, whose work has generated, over time, diverse and sometimes contradictory interpretations. The originality of the approach lies in the unitary

and integrative approach of the entire Macedonian literary universe, going beyond the traditional perspective that exclusively privileges the lyrical dimension of the work. The uniqueness of the thesis is conferred by the systematic investigation of the thematic complex present in all the genres cultivated by the author – poetry, prose and dramaturgy – uncovering the existence of recurring thematic nuclei and a coherent artistic vision, which crosses his entire creation. In this way, the research proposes a reconsideration of Macedonski's work from the perspective of thematic continuities and mechanisms of aesthetic transfiguration, demonstrating that the diversity of expressive formulas is subordinated to a system of ideas and symbols that reflect his constant concerns for the condition of the creator, for the relationship between ideal and reality, existential issues, the dimension of the fantastic and the aspiration towards the absolute. Through this synthetic perspective, the thesis contributes to completing the critical image of the writer and to highlighting the unitary character of his artistic imaginary, while offering, at the same time, new directions for interpreting one of the most complex representatives of Romanian literary modernity.

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