



HABILITATION THESIS

Summary

Title:

EXPLORATIONS OF THE SECONDARY
IN ROMANIAN LITERATURE

Domain: Filologie

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Summary

The integrating concept of my concerns, clarified over the years of teaching and research, is that of *secundariat*, derived from the *theory of the secondary*, exposed by Virgil Nemoianu, but without the basic acceptance from there, because from my point of view it concerns the truly minor aspects of Romanian literature, respectively the study of Romanian literature from the angle of certain dimensions, considered less relevant or less specific to the literary field. Being interested in literary onomastics, in the relationship between literature and film, in theater or creative writing, I found, following the didactic activity dedicated to these topics, combined with my research efforts, that they find their geometric place in the perimeter of the *secondary*, to the extent in which the proper names of characters, although frequently commented on, are not considered, and rightly so, a main access path (which does not cancel their relevance), as far as the adaptations for the screen and the relation between the literary text and the cinematographic image does not represent a major stake in the study of literature, or as far as theater, by its quality of "score" of the shows, respectively by its special status, of pre-text, is not accepted, at least by the "group" of the non-philologists, as a relevant study object for the literature approach (and the drastic exclusion or diminution of the corpus of dramatic texts from the university curriculum, implicitly of the didactic activity dedicated to them, is a definite proof of this statute) and insofar as, at least for now, creative writing courses have no weight neither at the level of the presence in the school curricula, nor at the level of the interest to be raised in the academic field.

The main focus of my concerns was in combining both didactic and research dimensions, respectively finding bridges between teaching subjects such as the history of Romanian literature, the poetry of the proper name or the relationship between literature and film, on one hand, and identifying those elements which, though secondary, can still be explored through their potential to revive interest for reading and study.

Thus, a first direction represented the finding of new perspectives (or at least less known ones) on the narrative literary text, choosing for example the not really neglected but unsystematic and unsynthesized field of the proper name, elaborating and writing one of the few and first doctoral theses centered on this seemingly derisive, but surprisingly generous access path, including through the interdisciplinary openness it implies, given the historical, linguistic, belletristic and even philosophical substrata revived in the hermeneutic approach applied to literary onomastics.

Another geometric place of the didactics and the research represented, for me, the creative

dimension, located at the intersection between the interactive and playful teaching methods, respectively the stimulation of the artistic imagination, present in the creative writing courses dedicated to drama, screenwriting or of a teaching course focused on the relationship between literature and film.

Another focus is on the disciplines and frontiers of philology, that is film (screenplay) and (writing) theater, thus focusing on the practice of imaginative creation - but offering students and the support of a more recent, dedicated course, about the history of the Romanian theater, which I consider necessary in the conditions of the quasi-absence of this kind of course from the school curricula (there are very few authors).

In the furtherance of my professional career I will dedicate myself mainly to the same landmarks and areas of teaching and study, promoting Romanian literature through books and articles dedicated especially to its modern period. I will be more active regarding the participation in sessions of scientific communications, colloquiums and conferences dedicated either to the Romanian literature, or to the marginal and interdisciplinary sectors, especially those that are practically creative. I plan to write a book dedicated to the writing techniques of Romanian playwrights, from the beginning to the present day, respectively a volume about creative writing with applicability in playwriting, given that this rising segment can still be enriched. After the theoretical-analytical doctoral thesis dedicated to the proper names of characters, after the Anthroponymic History of the Romanian novel (from Cantemir to 2000), I envisage completing the historical-analytical study targeting the post-2000 period.