







that time. The satirical vein, permeated by a disgust that goes as far as revolt, one of the constants of Zamfirescu's work, begins to stand out from now on<sup>6</sup>.

In 1925 the first play signed by George Mihail-Zamfirescu appeared. *Cuminecătura* is a one-act play with characters drawn from Costache Negruzzi's novel *Alexandru Lăpuşneanu*. The subject is not chosen by chance, as the playwright seeks in his writings the most complex, powerful characters and situations of maximum intensity. His dynamic style can be found in all his plays: *Cuminecătura*, *Domnişoara Nastasia*, *Idolul și Ion Anapoda*, *Sam*, *G.R.8* and *Adonis*. In *Cuminecătura*, Zamfirescu presents Alexandru Lăpuşneanu from the side of his rejection of the bohemian class. The scenes are short, full of charm and dynamism, torn as if from a film script. The events follow each other in quick succession. The action begins just before the feast when some of the nobles sense the danger that awaits them; the family of a nobleman hanged by Lăpuşneanu curses him for his crime. They plan revenge with cold blood and even if for us today the ruler's gesture is inhumanly cruel, at that time his bloody behavior was not out of the behavioral pattern of the time. Negruzzi portrays Lăpuşneanu as we imagine a ruler. He is diplomatic, with small outbursts of violence, the strength with which he directs his plans for revenge, whereas in Zamfirescu he is human, effervescent, dynamic and impulsive. In his conversation with Vornicul Moţoc, he no longer hides, the slight irony of the beginning turns into passionate sincerity and he admits how much he hates the Boers.

However, Zamfirescu doesn't keep the plot as Costache Negruzzi did and dares to change the ending of the play. Lady Ruxandra does not take the cure for fear as in the novel, but jumps at the prince's throat to strangle him. In the meantime, his son Bogdan appears in the hall and crushes his head with his foot. Like an ancient Greek heroine such as Medea, Electra or Antigone, Lady Ruxandra takes her destiny into her own hands. In a man's world, feminine power stands out even if the author didn't yet have the secrets of building such a complex character.

*Domnişoara Nastasia* is the most famous play written by George Mihail-Zamfirescu. It is said about him, about the writer, that he is the illustrator of the periphery, of the barrens. The actions of his plays take place in the periphery and the mediocre people in the plays want a better social condition, a quieter and more human life. Many have associated Zamfirescu's plays and his characters with those written by Caragiale. But Caragiale's characters come from the slums, that inner city of upstarts who do not know true social values and who do not strive for a better ideal but for a better appearance.

The farce life plays on the heroes is tragic, the farce of unfulfilled hopes, of dark dreams, the tragic farce of murdered loves. George Mihail Zamfirescu's play ends with the ultimate tragic farce played by Vulpaşin's Nastasia, the wedding with death, the union of reason with madness.<sup>7</sup>

Zamfirescu's characters live a real drama, they come from the periphery where most people are limited and do not move towards an ideal, do not have a particular goal. And those few who want something better only run into barriers and stumbling blocks in their achievement. Nastasia longs to break out of mediocrity but is not supported in this goal. Her father, the priest Ion Sorcovă, is the first to try to discourage her, but not out of malice. He has bitter life experience

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<sup>6</sup> *Ibidem*, p. 21.

<sup>7</sup> Brădăţeanu Virgil. 1970. *Comedia în dramaturgia românească*. Bucureşti, Editura Minerva, p. 278.

and out of kindness he thinks he will help her if she sets smaller, achievable goals so she won't be disappointed.

This Nastasia-Luca-Vulpasin trio is doomed to failure from the start. Each of these characters has a goal but no one gets to fulfill it. Nastasia's final gesture, when she realizes that she will never escape from the slum of Veselia and that her years of torment and suffering have been in vain, she decides to end her life. Suicide seems like a good solution for a man who dedicates his life to escape the clutches of mediocrity and the indignities of social slavery. Both in *Cuminecătura* with Lady Ruxandra and in *Domnișoara Nastasia* with Nastasia, Zamfirescu uses heroines to end suffering. None of these women let themselves be trampled until the end. From this point of view, Miss Nastasia represents a moment of the influence of Russian realism in our literature, otherwise assimilated with the help of an autochthonous literary category. George Mihail Zamfirescu characterized his work as a tragic comedy, an expression used by Mihail Sorbu. in the subtitle of *The Red Passion* and his other dramas, which are, therefore, at the beginning of the literary series, where Miss Nastasia takes her place.<sup>8</sup>

When Nietzsche classified art into apollonian and Dionysian, Zamfirescu went more towards Dionysian, his characters living their dramas to the fullest.

### 3. Conclusions

For George Mihail - Zamfirescu, the theater as an art and an institution is placed on a pedestal. His characters are alive, full of vigor and enthusiasm, he crosses a sea of ignorance with them, lets himself be carried by the waves, he is curious and discovers fundamental affective states that only the life spent in the province helped him to understand the drama that takes place in the soul to the average man. The search for happiness remains the main theme in all his works, especially in drama. George Mihail Zamfirescu's theater is a vibrant and captivating world, populated by complex and lively characters. In his works, the theater is more than just a mere setting - it is a space where the subtleties and contradictions of human nature are reflected. In conclusion, George Mihail Zamfirescu's theater is a fascinating journey into human complexity and the picturesque world of the Romanian province, captivating and deeply moving for its audience

### 4. Refernces

- Rîpeanu, Valeriu. 1958. *George Mihail-Zamfirescu Schiță monografică*. București: Editura de Stat pentru Literatură și Artă.
- Zamfirescu George, Mihail. 1986. *Teatru*. București: Editura Minerva.
- Vianu, Tudor. 1977. *Scrieri despre teatru*. București: Editura Eminescu.
- Brădățeanu Virgil. 1970. *Comedia în dramaturgia românească*. București, Editura Minerva.

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<sup>8</sup> Vianu Tudor. 1977. *Scrieri despre teatru*. București: Editura Eminescu, p. 385.