

Romanian dramatic production of 60 - 70 years in 20th century is the topic of my diploma thesis. In this period of time dramatists they had much more freedom in their creativity than in previous years. Reason for that was politic release and that had led to artistic release as well. I have decided to analyze these four playwrights and their dramas:

Ion Baieșu - Iertarea (Forgiveness), Chitimia, Vinovatul (Cuplrit), Escroci în aer liber (Cheaters under the blue sky), Dresoarea de fantome (Ohosts buster).

Teodor Mazilu - Proștii sub clar de luna (Fools under the moonlight), Acești nebuni fiitămici (These crazy hypocrites), Frumos e în septembrie la Venetia (Beutiful Venice in september), Sărbătoarea prințiară (Prince ly banquet), Maria de pe noptiera (Hat on the bedside table).

Dumitru Radu Popescu - Acești îngeri triști (These sad angels), Piticul din grădina de vară (Dwarf in the summer garden), Visul (Dream), Dirijor (Conductor), Cezar, mascariciul piratilor (Cesar, clown of the pirates)

Marin Sorescu - Iona (Jonah), Paracliserul (S acrist) , Matca (River-channel), Raceala (Cold), A treia teapa (The third executive stake).

In my diploma thesis I was mostly concern about the style of the dramas, what affected them, the strongest influence that allowed the artist to open up and describe specifically each and every character instead of the action. That's why is sometimes very difficult to subscribe the content of drama. Concentration was strongly focused on their language, emotions, ideas and feelings. Even though they were creating in different styles most of their work is leaving deep feelings of sadness, loneliness and sarcasm of main characters.

Every playwright was processing each main subject differently. Language they used was very naturalistic and pure without touch of embellish.