

The topic of this thesis is Romanian dramatic writing which appeared after 1989. For outlining the contemporary situation I have selected fifteen active dramatists: Lia Bugnar, Ștefan Caraman, Gianina Cărbunariu, Nicoleta Esinencu, Bogdan Georgescu, Mihai Ignat, Vera Ion, Maria Manolescu, Mihaela Michailov, Alina Nelega, Ștefan Peca, Ioan Peter, Gabriel Pintilei, Saviana Stănescu and Carmen Vioreanu. The mentioned authors belong to the Romanian „new wave“ which partly found its inspiration in Romanian interwar avant-garde and in the works of British and Scandinavian dramatists of the first half of the nineties, known in Czech as cool drama and more significantly, new brutalism.

The first authors who inspired from this current were Nelega, Stănescu and Caraman, the generation of post revolutionary dramatists, but the true brutalism was brought by the younger playwrights called „Generation 2000“, especially by Peca Ștefan. To him, M. Ignat, A. Nelega, G. Carbuariu and L. Bugnar I dedicated in my thesis the largest space, I chose three plays of each author. The five mentioned authors are linked by the „theatre of social themes“, which means dramas inspired from everyday Romanian reality with its stereotypes, prejudices and sense of humour which they use in their plays when observing or criticising the social order, but they differ in the style of writing. In order to complete Romanian dramatic scene, I presented other ten authors whose works show Romania in the so called period of transition from communism to capitalism and social and economic relations.