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**THE INDELIBLE CONSONANCE FOND-FORM
IN THE POETIC CREATION OF NICOLAE DABIJA**

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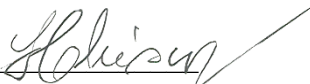
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CONCEPTUAL MARKINGS OF THE RESEARCH

Actuality and importance of the topic addressed. The topic of a work in the field of literary science (theory, criticism and literary history), such as the present one, is important (and current) precisely to the extent that the writer whose work forms the object of the respective research is important for the literature to which it belongs. It follows, by way of consequence, that the actuality and importance of the proposed theme - namely the indelible consonance of substance-form in the poetic creation of Nicolae Dabija, - derives, above all, from the prominent personality of the late Nicolae Dabija, a true "uomo universale", in the Renaissance sense of the term. Poet, novelist, short story writer, publicist, essayist, literary critic and historian, anthologist, cultural manager, talented orator and feared polemicist, painter and politician, etc., Nicolae Dabija was not only "the most complex cultural personality in Bessarabia [30, p. 8] – according to the assessment once formulated by no less the late Grigore Vieru, his greatest friend and comrade on the barricades of the struggle for national revival –, but also a prominent personality of the Romanian nation.

It is the place to mention here another axiomatic truth, namely that Romanian literature means the works written in the Romanian language, regardless of the geographical space where their authors lived or live. And Nicolae Dabija is not just simply a Romanian writer, but, without a doubt, the most important of them, from the last half century.

Circumscribed by the intention to argue, through an aesthetic reading, this apparently encomiastic appreciation, our work aims to investigate the poetic work of Nicolae Dabija in its entirety, as it is known that - being defining features of any literary work - the content and form do not they can be dissociated and treated separately only for didactic reasons or methodological considerations. And, just as the form cannot be separated from the content, in the same way the importance of the theme cannot be appreciated separately from its actuality, the two aspects being in an indissoluble relationship, directly proportional to each other, in the sense that a work literary (or, as the case may be, the creation of an author as a whole) is all the more current, the more important it is.

In the whole of contemporary Romanian literature, Nicolae Dabija stands out, however, becoming a case, and through several aspects related either to the biographical context, or to the cultural or socio-political one. So, for example, in 1986, at the Congress of Writers from the former SSR, he was elected to the position of editor-in-chief of the hebdomadar *Literatura si Arta* (which he would manage for three and a half decades), from which he managed to, in the years that followed, a veritable spearhead of the fight for

the reconstruction of the Romanian identity in Bessarabia. "Under the leadership of Dabija - says Al. Cistelean in the Essential Dictionary of Romanian Writers -, *Literatura si Arta* becomes a magazine of national militancy, fighting for the imposition of the Romanian language, the Latin alphabet, the tricolor, reaching, in 1990, a circulation of 260,000 copies. He was a deputy in the Soviet parliament (1989-1991) and in the Moldovan parliament (1990-1994). He is the president of Soc. "Our Romanian language", of Assoc. People of Science, Culture and Art from the Republic of Moldova and vice-president of the Democratic Forces Party. Knight of the "Order of the Republic", the highest distinction of the Republic of Moldova, awarded to the poet in 1996" [8, p. 231].

Naturally, the dignities held by Nicolae Dabija were much more numerous, if we were to mention here only that of a member of the Academy of Sciences of the Republic of Moldova, or that of an honorary member of the Romanian Academy. Not to mention the numerous awards that were given to him not only in the Republic of Moldova and Romania - countries where he was also awarded the title of doctor honoris causa by some prestigious universities - but also in many other countries, where was invited and published. Author of over 80 volumes -, of which 20 are poems, 26 are non-fiction - and the rest are prose, essays, history, children's literature, teaching aids, etc. – Nicolae Dabija stands out, among his peers, also in that he is the Romanian writer best known abroad. He traveled to many countries of the world, from Japan, China and Russia to Canada, the United States and Brazil, where he was translated and awarded, reaching, towards the end, even his nomination for the Nobel Prize for literature.

Author of a work as vast as it is valuable, Nicolae Dabija was a protean and versatile personality, one of the most important of Romanian culture, which makes any writing dedicated to his biography and creation become ipso facto, as important as it is current. Because it is again an axiomatic truth according to which about a great writer, or about a valuable work, it can never be said that what has been written is enough. Especially if we consider the *opera aperta* principle, which postulates the possibility of the existence of several interpretations, although, in fact, it is not the work that is open, but criticism, in the sense that only this can comment/analyze the creation of a writer from various perspectives. This is also the case of our thesis, which aims to comment on Nicolae Dabija's poetic creation from the point of view of the relationship between substance and form. But, because – as I said before – the aspects belonging to the fund (themes and motifs, ideas and feelings, filiations and affinities, species used, etc.) cannot be treated separately from those related to the form (compositional structures, artistic procedures and figures of style, elements of prosody, etc.) we decided to pass

the poetic work of Nicolae Dabija through an aesthetic sieve made up of two grids: one intended for the fundamental themes, and the other for the research of stylistic peculiarities. Within each of the two components, we discussed numerous pieces belonging to the poetic work of Nicolae Dabija, illustrating our assertions with examples of verses and highlighting - whenever it was necessary - the way in which one or another of the background elements or of the form contributes to the realization of that ideatiko-stylistic consubstantiality, so characteristic of Dabiji's lyrics.

Such a way of investigating the poetic creation of Nicolae Dabija, based exclusively on arguments and considerations of an aesthetic nature – meant to attest to the existence of an indelible consonance of substance with form –, is likely to facilitate, we believe, establishing, with maximum objectivity, of the real axiological stature of the poet. On the other hand, thanks to its novelty and originality in the context of Dabijian exegesis, such an approach confirms, once again, not only the importance and topicality of the theme itself, but also the importance and topicality of the thesis under discussion. It is certain that a theme circumscribed to the personality or work of a great writer cannot be said, under any circumstances, that it would not be important or current.

With regard to previous research on the chosen topic, it should be noted that, prior to our work, there were no writings published in volume and which were dedicated, exclusively, to the investigation of Nicolae Dabija's poetic creation. There were, instead, a series of studies and articles with various aspects of Dabiji's lyrics as their theme, included in the few volumes dedicated to Nicolae Dabija's work, such as those signed by Mihai Cimpoi and Theodor Codreanu (Nicolae Dabija in two critical mirrors), Nina Corcinschi (Poetry and journalism. Interference of languages), Elena Tamazlăcaru (Poetry of the 70s. Nicolae Dabija and his generation) and Victoria Fonari (Creation of Nicolae Dabija under the Orphic sign). To these are added the chapters dedicated to Nicolae Dabija in several histories of Romanian literature, with the authors Mihai Cimpoi (An open history of Romanian literature from Bessarabia), Ion Rotaru (A history of Romanian literature from its origins to the present) , Alex Ștefănescu (History of contemporary Romanian literature. 1941-2000), as well as several other consistent studies devoted to Dabijian lyrics by prestigious critics and literary historians, including D. Micu, Eugen Simion, Constantin Ciopraga, Ana Bantoș, Adrian Dinu Rachieru, Valeriu Matei, Mihail Dolgan, Alexandru Burlacu and many others.

The novelty and scientific originality of the work consists in the fact that it is the first research that aims to establish the real axiological stature

of Nicolae Dabija as a poet, based on highlighting the existence, in his poetic creation, of an indelible consonance of substance with form.

The fact that the analysis of Nicolae Dabija's poetic creation is theoretically based on the opinions on the theme (content and form in the literary work) of some aestheticians, theorists of literature or philosophers of language is also a novelty, among which the leading figures are The Russian formal schools, the first to apply the acquisitions of linguistics to the analysis of poetry, laying the foundations of stylistics and, later, of the structuralist method of investigating the literary text.

The character of novelty and originality is also the redefinition or reinterpretation of some notions and concepts such as those of style, individual style and collective style, standard language, individual style as a deviation from standard language, the role of unpredictable associations of terms in the context, but more chosen the applied commentary of an important number of masterpieces of Dabijian lyrics.

The fact that it is the first writing that establishes the existence of two distinct stages in the evolution, as a poet, of Nicolae Dabija has a character of novelty and originality, we believe. It is also the first research in which the main themes (and reasons underlying them) of Dabiji's poetic creation are identified and commented.

The purpose of the work. To approach the poetic creation of an author from the angle of the relationship between substance and form means, in fact, to carry out an integral investigation of it, knowing that any literary work represents an indissoluble unity between form and content. This is also the case of the present work, which - entitled *Consonance indelible fund-forma* in the poetic creation of Nicolae Dabija - could seem, at first sight, devoted to a narrow, limiting issue. In reality, the purpose of this research is the complete x-ray of Dabiji's poetic creation, since the two components, specified in the title, cannot be analyzed separately except for methodological or didactic reasons.

Nicolae Dabija was not only a prodigious publicist and a successful novelist, but also a poet of real talent, certainly one of the most important poets of contemporary Romanian literature, if not the most valuable of the last half century. His poetic creation was praised - not without grounds - while he was still alive. In addition to the label of leader of the seventies generation (the generation of the "third eye") applied, in an inspired way, by Mihai Cimpoi, Nicolae Dabija was said to be "a poet in his fundamental vocation" (Theodor Codreanu), that "he writes poems with an angel's feather" (Eugen Simion), that "he is one of the most important poets in the world" (Cold Mountain Review - USA), that "he is certainly the greatest living Romanian poet" (International Academy "Mihai Eminescu"). But, although completely

true, the above assertions might seem to some to be encomiastic, or generated by the atmosphere of some festive events, as long as they are not supported/validated by aesthetic considerations. Because the value of a poet - as, for that matter, of any writer - is not enough to be expressed, but must be demonstrated. However, this must be undertaken exclusively with arguments provided by literary aesthetics. This is what we set out to achieve in this paper.

Research objectives.

1. Arguing the existence of an indelible consonance of substance with form in Nicolae Dabija's poetic creation - capable of justifying its placement not only in the top of the seventies generation, but even in that of contemporary Romanian poetry.

2. The critical approach of some theoretical aspects regarding the concurrence of substance-form in the literary work, as well as making some conceptual delimitations and terminological clarifications;

3. Highlighting the role and first place of the ideas of the Russian formalists, the first ones who translated linguistics to literature, laying the foundations of modern poetics, literary stylistics and structuralist doctrine;

4. The account of the way in which the volumes of Nicolae Dabija's poems were received in criticism and literary history in the two Romanian states;

5. The classification of Dabijan poetic creations into four fundamental themes, as follows: the condition of the poet and poetry; the poetry of patriotic feeling; the poetry of religious feeling; the poetry of erotic feeling;

6. Literary commentary/analysis of the most representative creations within each of the four fundamental themes, to highlight the indelible consonance between content and form in the case of all of them;

7. Revealing the concurrence of substance and form in the lyrics of Nicolae Dabija by analyzing some aspects from the sphere of literary stylistics.

Research hypothesis. The research hypothesis considered in the case of the present work is that Nicolae Dabija was one of the prominent writers of contemporary Romanian literature, who contributed decisively to the renewal of Bessarabian poetry from the seventh decade of the last century (being even decreed the leader of the respective generation), by rehabilitating the aesthetic and resuming the interrupted thread with Eminescian lyricism and the poetics of interwar modernism. His real axiological stature, as a poet, can be established, first of all, by the existence, so visible, of the indelible consonance of substance with form, characteristic only of authentic, aesthetically valid literary works. However, knowing that the value of a writer

can only be proven with aesthetic arguments, we will try to validate the hypothesis mentioned above by investigating the poetic creation of Nicolae Dabija both from the perspective of content (themes and motives, ideas and feelings, etc.), as well as of form (compositional structures, prosodic forms, artistic procedures and figures of speech, etc.).

Synthesis of research methodology. Regarding the research methods that we will use in our theme, we must first mention the documentation method (theoretical documentation), which involves finding, consulting and classifying the sources of information necessary to compile the paper. The result of these operations takes shape in an absolutely indispensable bibliography for any research work.

Regarding Nicolae Dabija's so complex and vast creation, it cannot be properly interpreted in the absence of competently, professionally undertaken bibliographic research. In the case of our thesis, the Bibliography contains the authors and titles of the writings that were used or, rather, from which we quoted in the work. Since I considered it necessary to record, in the thesis, also the rich writing activity of Nicolae Dabija, I assigned Annex 1 to a bibliographic list including his previously published writings in the volume.

To the extent that our thesis represents a scientific work in the field of literary science (theory, criticism and literary history), it can be considered that we have used here, as a research method, including positivist criticism, but avoiding neglecting the aesthetic individuality of the analyzed works, such as and the exacerbation of some factors external to the Dabijian lyric, such as those belonging to the biographical, historical or socio-political context.

Much more important was, for us, the structuralist method, claimed by the theme of the thesis itself, which involved the use of terms introduced, in the science of literature, by the structuralist doctrine, such as signified-signifier, sense-signification, connotative-denotative, synchronic-diachronic. The systemic structuralist conception also includes a series of ways of approaching the Dabijian lyric that we adopted in the research undertaken, such as the concern for the structure of the literary work, the formal language used, the priority given to the text and the poetic procedures used in the text etc. .

Since the working hypothesis of our thesis is the existence of a complete, indestructible consonance between substance (meaning or content of ideas) and form (signifier or expression/artistic achievement), the resulting work will, in fact, be a synthesis. It will have the appearance of a synthesis also due to the fact that it will interpret and comment on a whole series of poems by Nicolae Dabija to reveal the existence of a harmonious combination

between content and form in the case of Dabiji's lyrics. Just as criticism cannot be separated from literary history, or form cannot exist in the absence of content, so synthesis cannot exist without analysis. So that the analysis constitutes, in turn, another research method. In the sequence entitled "Analysis and synthesis" from the essay Method of research in literary history, Tudor Vianu said that "any work of synthesis, i.e. exposition of an entire field, must be prepared through a thorough research of the details, i.e. through a long and laborious activity of analysis, of gathering all the necessary information, of knowing all the sources, of grouping all the facts (...). A research on the life, but especially on the entire work of a writer, is one of the most difficult works of synthesis (s.n.)" [29, pp. 17, 19]. The conclusion can only be that, in the case of any literary research work, the factual material needs to be processed and introduced into a synthesis, that is, into a coherent and harmoniously assembled exegetical edifice.

I left hermeneutics at the end, not by chance, because this is, without a doubt, the most important research method in the field of humanities, including, of course, in the field of literary science (criticism and literary history). Along with the previously exposed methods - such as documentation, heuristics, analysis, synthesis, statistics, case studies, etc. - hermeneutics is an unavoidable method of research in literary exegesis, because its object is none other than deciphering/explaining/interpreting texts of any kind, especially fiction ones.

Finally, I also used in the process of writing the thesis both the biographical method (when I evoked some moments from the life and activity of Nicolae Dabija) and the statistical method, in order to establish the weight of some creations with an identity or erotic theme in the whole of his poetic work.

Keywords: literature, literary work, art of the word, aesthetics, style, stylistics, poetic art, content, form, consonance, concomitance, signified, signifier, artistic language, reader, linguistics, Russian formalism, insolence, literariness, empirical self, poetic self, method, theme, motive, prosody, figures of speech, hermeneutics, critical reception, exegesis.

THESIS CONTENT (SUMMARY OF THE CHAPTERS)

Chapter 1 - entitled **Content and form in the literary work** - is intended for theoretical considerations, i.e. the definition of some fundamental notions and concepts with which we will operate within the literary comments contained in the work. In another subchapter we dealt with the Russian Formal School – the first to apply the methodology of linguistics to the study of literature. All subsequent forms of poetics and narratology are deeply indebted to the Russian formalists, who believed that the task of literary criticism and history was to investigate a writer's style as a linguistic totality or system. For them, the form was by definition unusual, the literary work being, by definition, a way of unusualizing reality, and studying literature meant determining the literariness of the texts considered, that is, identifying all the artistic processes that constitute these texts. Finally, also here, in another subchapter, we referred to the architecture of the literary work, to its construction and structure, because - although the Russian formalists were first and foremost poets and theorists of literature - they had a considerable contribution to the foundation of stylistics as an independent discipline, and then to the emergence and development of the structuralist doctrine.

Chapters 2-6 represent the basic chapters of the paper, reflecting the part of personal contribution, made by presenting and elaborating the problem formulated in the theme and working hypothesis of the thesis.

Chapter 2 – titled **Stages of lyrical evolution. The dialectic of reception** – follows, diachronically, the evolution of Nicolae Dabija as a poet, starting from his absolute debut, in 1965, until *Reparatorul de vise*, from 2016, which represented the last anthology of the author's verses. A special place was given to the special significance of his publishing debut, from 1975, – with the volume *The Third Eye* –, which represented a milestone not only for his own existential path, but also for the entire Bessarabian poetry of the time.

In the context of this chapter, the identification of the two distinct stages in the evolution of Dabijian lyrics, each of them lasting a quarter of a century, corresponding to the different political status of Bessarabia during the Sovietized Moldavia period (until 1991) and, respectively, the character of absolute novelty is of sovereign Moldova (since 1991). In a separate subchapter, we dealt here with how the volumes of Nicolae Dabija's poems were received by literary critics from the Republic of Moldova and Romania.

The following four chapters – starting with the third and ending with the sixth – are intended for the critical investigation of Nicolae Dabija's

poetic work, highlighting its aesthetic valences, as well as the consubstantiality of the ideational content with the artistic form. Each of the four chapters is devoted to one of the main thematic categories of the Dabijian lyrics.

Chapter 3 - titled **Poetics of Nicolae Dabija** - in the subchapter **Condition of the poet and poetry. "Poetic arts"** – aims to identify and comment on those lyrical creations that express the author's individual consciousness on creative issues with reference to the status of the poet and poetry.

We considered it necessary to reserve a special sub-chapter for the titular poem of the debut volume - *The Third Eye*, a poem that is, without a doubt, a poetic art with a special symbolism. Because this eye, always awake, makes Nicolae Dabija's lyrical hero see, hear and feel the most unusual things, which he suggests through ways of expression that break traditional patterns.

After 1989, Dabiji's lyrics discreetly engage in a militant direction, which is also evident in the content of some poems from the category of poetic arts, the analysis of which forms the subject of the sub-chapter *Militantism of poetic arts*.

The modern character of Dabiji's lyrics is also confirmed by the fact that the author reserves, in his poems, a distinct place for the reader, to whom he frequently addresses, sometimes berating him, at other times giving him the quality of a witness, or even a companion. We referred to the poems in this category in the subchapter *The Reader* – as an instance of communication.

The poetic term is also – as is well known – plurivalent in meaning. In a first sense, it can also designate the totality of the "poetic arts" of an author, that is, those creations related to the condition of the poet and poetry. (For example, Alexandru Burlacu signed, in *Philologia*, an article on this topic entitled *Poetica lui Nicolae Dabija*). But by poetics - in the sense established by the writings of the Russian formalists - one can also understand the totality of the procedures used in literary creations, which relate to the composition/architecture/construction of literary works, especially those in verse. Tomasevski, for example, in his *Poetics* from 1928, dissociates between historical poetics and general poetics, which studies the stylistic function of procedures. Basing ourselves on the latter interpretation of poetics, we have included here the subchapter *Configurations of the stylistic register*, in which we dealt primarily with the tectonics of the prosodic structures encountered in the Dabijian lyric.

The presence of this subchapter in the economy of our thesis was claimed by its very theme, which aims at the consubstantiality of substance

with form in the poetic creation of Nicolae Dabija. In the indispensable introductory sequence, with a theoretical character, we dealt, among other things, with the correct definition of the literary language and especially of the standard language. Although some researchers consider it to be a subvariant of the literary language, we believe that, in reality, the standard language serves as a neutral model with which language samples with local, affective, expressive, functional, etc. features are compared. In other words, the standard language is only an abstraction, an approximation, a standard to which specialized languages are referred.

Chapter 4 - titled **Poetry of patriotic sentiment** - investigates the lyrical creations of Nicolae Dabija with the theme of the national rebirth of the Bessarabian Romanians. In a first sub-chapter we tried to define the concept of national identity, specifying the fact that the Romanian identity has a series of particularities that make it individual in the European context, since our history was, in fact, a struggle for identity.

The country and the people, history and the mother tongue, the world of the village, folklore and the Orthodox faith constitute so many major themes of Nicolae Dabija's work, whether it is poetry, prose, essays, journalism or works to popularize the history of the nation. For Nicolae Dabija, the affirmation of the national specificity of Bessarabian Romanians has always been a priority issue. Through his poetic creations especially, Nicolae Dabija proposed a double objective: on the one hand, that of making known the spirituality of a people with a remarkable age and a well-defined profile, which give them the right to fight for the realization to his cultural, social and political ideals, and on the other hand - to create admirable verses, accomplished in an artistic sense. Because an important characteristic of Nicolae Dabija's poetic creation is precisely his concern for what is called artistic achievement, for form (not only for background/content), for the euphony and musicality of the verses, for the elements of prosody (stanza, measure, rhythm, rhyme), for artistic procedures and stylistic figures, in a word – for style.

Chapter 5 has as its theme **the Poetry of religious feeling**, being divided into sub-chapters: **Inspiration from national mythology** and the **Idea of Providence in the poetic creation of Nicolae Dabija**. I adopted this classification because it coincides with the two stages of Nicolae Dabija's poetic creation. In his volumes of verse from the first stage, the one from the Soviet period, there are only poems inspired by mythology. Lyrical pieces with a proper sacred theme, inspired by the Christian religion, we meet - for well-known reasons - only in the volumes after 1991, starting with the one entitled *Wing under the shirt*. The inspiration from mythology is a characteristic of Nicolae Dabija's writing activity in the decades before 1990,

when in sovietized Moldova religious poetry had no chance of manifestation, since there the persecution of faith and religion, in general, was much fiercer than in Romania. In these conditions, Nicolae Dabija, like other colleagues from the creative generation, takes refuge in the past, in mythology. Illustrative in the sense of these concerns, but also achievements, of Nicolae Dabija is, above all, the volume of essays *Pe urmele lui Orfeu* (1983), in which he sprinkled a few poems "on the theme", if you can say so.

Another paragraph, from this sub-chapter dedicated to inspiration from national mythology, has as its theme the mythologizing of some personalities from national history and culture. This distinct thematic category of Nicolae Dabija's lyrics includes the poem *Cronicarii*, for example, but also others devoted to the evocation of Ștefan cel Mare, Eminescu, Creangă, Alexei Mateevici, Cantemir, etc.

Finally, in a last sequence of this subchapter, we referred to the Romanian mythological substratum, specifying that the emblematic heroes of the national mythology become haunting metaphors of Nicolae Dabija's poems from the first stage of creation, under the conditions of a sovietized Moldova.

Within the chapter *Poetry of religious feeling*, the second subchapter is entitled **Idea of Providence in the lyrics of Nicolae Dabija**.

The idea of Providence - or, in other words - of Divinity, of God - represents one of the major themes of Nicolae Dabija's poetry. Along with the lyrical creations having as their theme the condition of the poet and poetry, those that lyrically transfigure the feeling of love or those campaigning for the revival of Romanianism in Bessarabia, those with a religious message occupy a privileged place in the poet's work.

Another indisputable merit of Nicolae Dabija is that of being rediscovered - in his lyrical creations having as theme the idea of Providence - the philosophical meanings and the depths of creation at the center of which is man in dialogue with God, the mortal in conversation with Divinity. It is also worth mentioning that his poetry now reaches considerable heights, both in content and in form, the artistic value being a *sine qua non* element of creations of this kind. In most cases, Nicolae Dabija shows himself to be, in his poetic creations, the follower of a prosody in the lineage of Eminescian classicism, of forms faithful to a traditionalist manner of creation.

Chapter 6 of our thesis is entitled **The Poetry of Erotic Feeling. The lyrical transfiguration of love**. After a first subchapter with a prolegomenic character, there are three others devoted to the following aspects: The semantics of love in the "Third Eye"; Erotic actors on the scene of the couple. The Ages of Love and Aesthetic Categories of Love: From the Grotesque to the Sublime and Tragic. In the introductory sequence, we tried

to specify the notional scope of some terms, as well as to delimit, conceptually, some aspects that fall under the rhetoric of eros in the poetic creation of Nicolae Dabija. A recurrent theme in universal literature, love could not be absent from a poetic creation with such an ideational scope and imagistic richness as the one belonging to Nicolae Dabija.

Talented, original and profound poet, capable of lyrically transfiguring a multitude of erotic feelings, Nicolae Dabija makes the erotic state a lyrical state not only of jubilation and vitalistic frenzy, but a complex one, loaded with metaphysical meanings, which places him, in Romanian literature, among the most important poets of love.

A sequence entitled **Conclusions** concludes each of the six chapters.

Keywords: literature, literary work, art of the word, aesthetics, style, stylistics, poetic art, content, form, consonance, concomitance, signified, signifier, artistic language, reader, linguistics, Russian formalism, insolence, literariness, empirical self, poetic self, method, theme, motive, prosody, figures of speech, hermeneutics, critical reception, exegesis.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

A leading exponent of contemporary Romanian culture and literature, militant like no other on the barricades of Romanianism, Nicolae Dabija was - by the quantity as well as by the quality of his lyrical production - a great poet, doubled by a patriot in measure, as befits a creator of authentic values, in the good tradition of Romanian culture, which - as Iorga said - "is a militant culture". The situation of Nicolae Dabija's poetic creation in the whole of contemporary Romanian literature presupposes, among other things, the realization of a thorough investigation in order to research his style and demonstrate, axiologically, his prominence. A first stage in this action of style research (according to a formula once used by the remarkable esthetician who was Tudor Vianu) is - in our opinion - revealing the full, undeniable consonance between the ideational content and the artistic expression ("concomitant background-form" , as Vianu called him) existing in the case of Nicolae Dabija's poems.

1. The highlighting of this harmonious relationship between the signified and the signifier, of an indelible consonance between substance and form in the case of Dabija's poems, was, in fact, the first of the objectives envisaged in the Introduction, which we will refer to in the following - to specify in what were carried out in the same way - respecting the same numbering order. Needless to say, we believe, that the achievement of this major objective was pursued, with the necessary consistency, both in chapters 2, 4, 5, and 6, which were primarily intended for substantive issues, as well as in chapter 3, where they were researched. And some aspects of the form, of the dabijan poetic style.

What has not been said so far is the truth that to record the existence of a consubstantiality of substance with form in the case of Nicolae Dabija's poetic creation means, in fact, to affirm its undeniable artistic/aesthetic value, which is not limited to the mentioned aspects of the content ideatically, or to those of a stylistic order, but also to the modernity of his lyrics and the synthetic character of his entire poetic creation. In this context, it should be added that Nicolae Dabija - "a modern poet in the true sense of the word" (Ion Rotaru), "with a modern aesthetic consciousness" (Eugen Simion) - made a significant contribution to the renewal of Bessarabian poetry in the last half of century and to its integration into the whole of Romanian and European literature, where, in fact, it belongs. In relation to the poetic work of Nicolae Dabija, literary critics from both banks of the Prut noted the synthesis structure of his artistic vision, talking about the influences or contaminations of the most diverse literary directions and

currents, which would have constituted the sources of his lyricism. If we add to all this the engaged character, messianism and militancy of some of his creations, it could be said that Nicolae Dabija's lyrics represent a true turning point of post-war Romanian poetry, a synthesis of themes, influences, but also stylistic methods. But, even though he was in a somewhat ungrateful position, located not only at the crossroads of centuries and millennia, but also at the crossroads of poetic fashions that quickly succeeded, Nicolae Dabija knew how to avoid the "epigonism trap", since he marked, through his creation, an entire poetic generation.

2. Another objective aimed at the critical approach of some theoretical aspects regarding the concurrence of content and form in the literary work, as well as the performance of some conceptual delimitations and terminological clarifications. Entitled Content and form in the literary work, that chapter is made up of four subchapters, each of them intended to elucidate distinct aspects. Thus, in sub-chapters 1 and 2 we referred, among others, to the meaning of notions and concepts such as those of the art of the word, science of literature, literalness and literariness, substance and form in the literary work, the lyrical genre, the modern concept of poeticity, the aesthetic canon and the form of the literary work, etc. Moreover, throughout the entire thesis, arguing the existence of an indelible consonance between content and form in the case of Nicolae Dabija's poetic creations, I advocated, subliminally, for the aesthetic canon, the purpose of which is also to prevent the de-aestheticization of literary production and to stop, in this way, the axiological chaos and the increasing entropy of the literary market.

3. Also here, in another sub-chapter, I highlighted the role and first place of the ideas of the Russian formalists, the first ones who translated linguistics into literature, laying the foundations of modern poetics, literary stylistics and structuralist doctrine. Moreover - given their essential role, sometimes determining, in the evolution of the disciplines mentioned above, which is of interest to the theme of our paper - we referred to the opinions of the Russian formalists throughout the thesis. The Russian formal school was - as is well known - the only school of literary aesthetics established on the basis of rigorous criteria. I argued, among other things, that - in the first half of the last century - the luminaries of the Russian Formal School came up with an organized body of principles, with direct applications to both literary theory and literary criticism. World-renowned scholars such as Roman Jakobson, Boris Tomasevski, Victor Shklovski, I. Tînianov, M. M. Bakhtin and others, came up with a new, revolutionary vision of literary genres, replacing, at the same time, the notions of substance and form with those of material (words, sounds) and, respectively, with that of procedure, also arguing that the essential feature of literature is literariness, i.e. the totality of

the procedures through which a material taken from life becomes a literary work.

But what particularly interested us was the idea that poetic language constitutes a special problem in lyrical creation, since poetry is par excellence the domain of figurative expression. Without resuming the argument from that chapter, we will only mention that Roman Jakobson was not only the one who defined poetry on the basis of a poetic function equivalent to poeticity, but also the one who - in the 20s of the last century - campaigned for autonomy the aesthetic. The plea in favor of the autonomy of the aesthetic was, of course, a particularly positive aspect, for those times, especially if we remember that, in Moscow, OPOIAZ had been abolished in 1930 for this very reason.

So, in this first chapter of a theoretical nature, we tried to define the fundamental concepts that, after a laborious documentation, we worked with in the other chapters of the thesis. Whenever it was necessary, critical assessments were formulated on works of linguistics, stylistics, general aesthetics or literary theory, belonging to poets, aestheticians, linguists or philosophers of language, etc.

4. Starting with the second chapter – titled **Stages of Lyrical Evolution. The dialectic of reception** - we actually get into the core issue of the thesis that aims to investigate the poetic creation of Nicolae Dabija. Noticing the existence of the two distinct stages, as well as their chronological delimitation, is a novelty in Dabijian exegesis. Coinciding with the successive periods in the history of Bessarabia after 1975, each of the two lasts a quarter of a century: from the poet's editorial debut to the appearance of his last volume written in the Cyrillic alphabet (Aripă sub cămașa, Chișinău , 1989), and from the editing of the first volume in the Latin alphabet (Aripă sub cămașă, Iași, 1991) to the anthology *Reparatorul de vise* from 2016. In other words, the volumes of poems from the first stage (The Third Eye – 1975, *Zugravul anonim* – 1980 and *Unstarted Water* – 1985) belong to the period of Sovietized Moldova, while all those published after 1991 – are from the era of sovereign Moldova.

In the second stage, on the other hand, Nicolae Dabija was at the head of the movement for the revival of Romanianism in Bessarabia, which was also reflected in the content of many of the lyrical pieces published after 1989. At the same time, they will be present, in the summary of the volumes after 1990 , numerous poems with proper religious themes, circumscribed by the author's concern for the reconstitution of national identity.

I said - in the preamble of chapter 2 - that this could also be placed, like the previous one, under the generic status *quaestiones*, because it aims, among other things, to establish the current state of knowledge in the field of

the chosen theme from the perspective of the opinions expressed by critics and literary historians, from both banks of the Prut, regarding the personality and poetic creation of Nicolae Dabija. This is what we had set out to do, in fact, through objective no. 5 of the Introduction. Through all three sub-chapters – The birth of poetry (where we referred to the absolute debut and the editorial debut of the poet), Volumes of verses and their critical reception and Exegetes and exegeses – we tried to create what is called a breviary of reception, a criticism of criticism, because I have researched and commented on a series of articles and studies, chronicles, reviews, prefaces and afterwords published in various volumes or literary periodicals, from 1965 until today.

5. Arguing the existence of an indelible consonance of substance with form in the case of Nicolae Dabija's poetic creations could only be achieved through an aesthetic reading, i.e. focused both on their content of ideas and feelings, as well as on their artistic achievement. So, another objective of the thesis was the classification of Dabija's poetic creations into four fundamental themes, as follows: the condition of the poet and poetry; the poetry of patriotic feeling; the poetry of religious feeling; the poetry of erotic feeling. Each of these themes were subdivided according to some literary reasons or formal characteristics. Our opinion is that Nicolae Dabija excelled – being unmatched – in each of the four thematic directions mentioned above.

6. Another major objective of the thesis was the concern to comment – within each of the four fundamental themes – as many of the representative creations as possible, in order to highlight the indelible consonance between content and form in the case of all of them. In this context, over a hundred poems were analyzed, for some of them new, original points of view were offered, as was the case with some such as *Ploaie tristă*, *Icoană*, *Clepsidra*, *Țara mea de dincolo de Prut*, *Priceasnă (1)*, *Priceasnă (2)*, *Reader of poems*, *Ballad*, etc.

7. The existence of an undeniable concurrence of content with form in the case of Nicolae Dabija's poems could only be highlighted by giving approximately equal importance - in the economy of the thesis - to the two defining components of any aesthetically valid literary creation. The achievement of this objective was also achieved by including, in the summary of the thesis, chapter 3, entitled **Poetics of Nicolae Dabija**, because - as is known - the term poetics denotes not only "poetic arts" (the creations in which the author gives voice to the ideas and feelings regarding to the condition of the poet and poetry), but also those aspects related to technique, to the technology of poetic art, to his individual style. For these reasons, I have structured that chapter into three distinct parts, the second one being devoted

to highlighting some configurations of the stylistic register, with an emphasis on the role of prosodic figures in the configuration of the architecture of the poems. Since, in the content of the thesis, there were frequent references to the poetic self, we considered it necessary to deal with it here, in subchapter 3, entitled The Ontic Meaning of the Poetic Self. The need to include the respective subchapter here was claimed by the theme of the thesis itself, which aimed to investigate a lyrical creation not only aesthetically remarkable, but also deeply anchored in the realities of the era and in the author's existence. Because - as is well known - lyrical creation essentially boils down to the interiority of the self. Without repeating here the assertions made on this topic in the text of the thesis, we only specify that they were based not so much on the older researches of Tudor Vianu and Liviu Rusu, but especially on the more recent ones of M Dufrenne, Paul Ricoeur, Ludmila Usatâi and Gheorghe Crăciun.

The artistic processes indicated in the poems discussed in our thesis, to which others could be added, confirm both the diversity of the imagistic register and the modern breath of Nicolae Dabija's lyrics, as well as the constant preoccupation with synchronizing with the poetics of the luminaries his generation not only from Romania, but also from other cultural meridians. His fruitful searches in the direction of renewing the poetic imaginary, by experimenting with new means of expression, capable of suggesting completely unpredictable latent nuances, lead the reader to a deep understanding of some truths of surprising relevance and complexity.

The virtues of Nicolae Dabija's poetic creation - both in terms of content and form - show us a modern poet, using a wide metric range, various prosodic forms, but also an ingenious tectonics, in a diversity of strophic compositions. Like some of his illustrious predecessors in versification, Nicolae Dabija tried, with good results, to create various genres, both from the category of cult lyrics (elegy, meditation, hymn, ode, etc.), and from the category of folklore (doina, legend, ballad, lament) or the religious one (psalm, prayer, praise, litany). A consummate craftsman of verse, Nicolae Dabija experienced - as we have seen - also the tectonics of calligrammatic poetry, as in poems such as *Clepsidra*, *Eminescu*, etc. He also produced several pieces in the fixed form category, such as the sonnet, madrigal, libel, and haiku.

In conclusion, it can be stated that Nicolae Dabija was concerned, in his poems, not only with the ideational content, with their message, but also with the artistic realization, of form, which presupposes – among others – not only the compositional structures, but also the elements of versification technique, euphony and even the musicality of the lyrics. A modern poet

through the content of the poems and their artistic expression, Nicolae Dabija used a wide range of artistic procedures and stylistic figures, whose presence was signaled in the poems analyzed in the thesis on the occasion of the presentation of the four fundamental themes.

We can conclude, therefore, that Nicolae Dabija, "a poet in his fundamental vocation", remains in Romanian literature - according to the words of the most prominent exponents of criticism and our literary history - not only "a great social poet", "a modern aesthetic consciousness", "perhaps the most complex personality in Bessarabia", but also "a modern poet in the true sense of the word", a canonical author, a writer of the first line, about whom an academic even stated, in 2016, that he is "perhaps the greatest living Romanian poet".

The results of the investigation allow us to make the following recommendations:

1. Naturally, the directions in which future researchers of Nicolae Dabija's personality and work could go are multiple. Considering, for example, the fact that he is the most translated Romanian writer of the last half century, a research could investigate the quantity and quality of the translations made, in various countries of the world, of Dabija's lyrics.

2. Dabijan exegesis is at the beginning of the road, and in the years to come new volumes will be published with the theme of investigating his fiction and journalistic work. In the case of poems, for example, we believe that each of the four themes formulated in our thesis could constitute the substance of a separate volume.

3. Another recommendation could be that of preparing/editing a complete monographic study, which would provide potential readers - and especially pupils and students - with the most complete information on the biography of the writer, as well as the most accurate and complete comments on the poetry, prose and his publicity. We believe that there are already elaborated, at the present moment, absolutely all the necessary components for the construction of such an exegetical edifice.

The research results from this thesis could constitute points of reference in the writing of the chapter on contemporary poetry in a possible history of Romanian literature from the Republic of Moldova.

Finally, perhaps the style research – carried out in the final chapter of the present thesis – could be the basis of an optional course support at the philology faculties, first cycle, bachelor.

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**LIST OF SCIENTIFIC PAPERS ON THE THEME
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THE INDEPENDENT CONSONANCE BASED
ON FORM IN THE POETIC CREATION OF NICOLAE
DABIJA OF CHISCOP LIVIU DOCTORAL STUDENT,
STATE UNIVERSITY OF MOLDOVA**

1. Specialized books (recommended for publication by the senate/scientific council of an organization in the fields of research and innovation or recognized as scientific books abroad: review process, approval by scientific organizations or publication by prestigious scientific publishing houses)

1.1. Single-author specialty books:

1.1.1 – CHISCOP Liviu. The bridge of flowers. Ideatic-stylistic consubstantiality in the poetic creation of Nicolae Dabija. With an Acad preface. Theodore Codreanu. Bacău: "Alma Mater", "Vasile Alecsandri" University of Bacău, 2022, 328 p. ISBN: 978-606-527-693-2 (https://www.ub.ro/files/Editura_Alma_Mater/C_Stiinte_Umaniste/Chiscop_-_Podul_de_flori_-_Contents.pdf)

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(https://ibn.idsi.md/sites/default/files/imag_file/67-71_46.pdf)

ADNOTARE

(în limba română)

• **DATE DE IDENTIFICARE:**

NUMELE: CHISCOPI

PRENUMELE: LIVIU

TITLUL TEZEI: CONSONANȚA INDELEBILĂ FOND-FORMĂ ÎN CREAȚIA POETICĂ A LUI NICOLAE DABIJA

TEZĂ DE DOCTOR ÎN ȘTIINȚE FILOLOGICE

LOCALITATEA: CHIȘINĂU

ANUL REDACTĂRII TEZEI: 2023

• **Structura tezei:** introducere, șapte capitole, concluzii și recomandări, bibliografie din 184 de titluri, 3 anexe și 156 de pagini de text de bază (până la *Bibliografie*). Rezultatele obținute sunt publicate în 22 de lucrări științifice.

• **Cuvinte-cheie:** literatură, operă literară, artă a cuvântului, estetică, artă poetică, conținut, formă, consonanță, concomitență, semnificat, semnificant, limbaj artistic, cititor, lingvistică, formalismul rus, insolitare, literaritate, eu empiric, eu poetic, metodă, temă, motiv, prozodie, figuri de stil, hermeneutică, receptare critică, exegeză.

• **Scopul lucrării:** de a demonstra proeminența creației poetice a lui Nicolae Dabija cu argumente științifice, aparținând esteticii literare, precum și acela de a evidenția contribuția sa la înnoirea poeziei basarabene din deceniul șapte al veacului trecut, grație atenției pe care a acordat-o, în lirica sa, atât conținutului cât și realizării artistice.

• **Obiectivele cercetării:**

1. Argumentarea existenței unei consonanțe indelebile a fondului cu forma în creația poetică a lui Nicolae Dabija – capabilă să justifice plasarea acesteia nu doar în topul generației șaptezeciste, ci chiar în cel al poeziei române contemporane;

2. Abordarea critică a unor aspecte teoretice privind concomitența fond-formă în opera literară, precum și efectuarea unor delimitări conceptuale și precizări terminologice;

3. Evidențierea rolului și locului de prim rang al ideilor formaliştilor ruși, cei dintâi care au translat lingvistica spre literatură, punând bazele poeziei moderne, stilisticii literare și doctrinei structuraliste;

4. Relatarea modului în care au fost receptate volumele de versuri ale lui Nicolae Dabija în critica și istoria literară din cele două state românești;

5. Clasificarea creațiilor poetice ale lui Nicolae Dabija în patru teme fundamentale, după cum urmează: condiția poetului și a poeziei;

poezia sentimentului patriotic; poezia sentimentului religios; poezia sentimentului erotic;

6. Comentarea/ analiza literară a celor mai reprezentative creații din cadrul fiecăreia dintre cele patru teme fundamentale, pentru a evidenția consonanța indelebilă între conținut și formă în cazul tuturor acestora;

7. Relevarea concomitenței fond-formă în lirica lui Nicolae Dabija prin analiza unor aspecte din sfera stilisticii literare.

- **Noutatea și originalitatea științifică** a tezei consistă în faptul că este nu doar cea dintâi lucrare consacrată exclusiv creației poetice a lui Nicolae Dabija, ci și cea dintâi cercetare care realizează o investigație a liricii dabijiene atât din unghiul universului tematic, cât și sub aspectul realizării artistice, al valențelor stilistice.

- **Problema științifică importantă soluționată** constă în faptul că s-a reușit să se stabilească statura axiologică reală, ca poet, a lui Nicolae Dabija, pe baza unei lecturi estetice care a scos în evidență existența, în lirica sa, a unei depline concomitențe a fondului cu forma, caracteristică doar operelor literare autentice, esteticește valabile.

- **Semnificația teoretică** rezidă, mai întâi, în abordarea critică a unor aspecte teoretice privind concomitența fond-formă în opera literară, precum și efectuarea unor delimitări conceptuale și precizări terminologice. Apoi, pe parcursul tezei, au fost frecvent invocate ori aduse în discuție opinii ale unor lingviști, filosofi ai limbajului, esteticieni și teoreticieni ai literaturii, un loc de frunte revenind, în acest context, formaliştilor ruși în calitatea lor de întemeietori ai stilisticii literare.

- **Valoarea aplicativă.** Fiind o primă cercetare consacrată exclusiv creației poetice a lui Nicolae Dabija, dar și cea dintâi analiză a acesteia efectuată într-o lectură estetică, teza deschide noi perspective de abordare a liricii dabijiene, apte să fixeze locul acesteia în context cultural național și european.

Implementarea rezultatelor științifice. Absolut toate capitolele tezei au fost publicate în periodice literare și de specialitate din Republica Moldova și România, dar și în cuprinsul unor volume deja apărute (precum *Podul de flori. Consubstanțialitate ideatico-stilistică în creația poetică a lui Nicolae Dabija*).

АННОТАЦИЯ

(на русском языке)

- **ИДЕНТИФИКАЦИОННЫЕ ДАННЫЕ:**

ФАМИЛИЯ: КИСКОП

ИМЯ: ЛИВИУ

НАЗВАНИЕ ДИССЕРТАЦИИ: НЕРАЗРЫВНАЯ ВЗАИМОСВЯЗЬ
ФОРМЫ И СОДЕРЖАНИЯ В ПОЭТИЧЕСКОМ ТВОРЧЕСТВЕ

НИКОЛАЕ ДАБИЖИ ДИССЕРТАЦИЯ НА СОИСКАНИЕ УЧЕНОЙ
СТЕПЕНИ ДОКТОРА ФИЛОЛОГИЧЕСКИХ НАУК
НАСЕЛЕННЫЙ ПУНКТ: КИШИНЕВ
ГОД РЕДАКТИРОВАНИЯ ДИССЕРТАЦИИ: 2023

- **Структура диссертации:** введение, семь глав, заключение и рекомендации, библиография из 184 наименований, 3 приложения и 156 страниц основного текста (до *Библиографии*). Полученные результаты опубликованы в 22 научных статьях.

- **Ключевые слова:** литература, литературное произведение, искусство слова, эстетика, поэтическое творчество, содержание, форма, взаимосвязь, сопутствование, означаемый, значение, художественный язык, читатель, лингвистика, русский формализм, наглость, литературность, эмпирическое «я», поэтическое «я», метод, тема, мотив, просодия, стилистическая фигура, герменевтика, критический взгляд, толкование

- **Цель работы:** продемонстрировать известность поэтического творчества Николае Дабижи с помощью научных аргументов, относящихся к литературной эстетике, а также отразить его вклад в обновление бессарабской поэзии начиная с седьмого десятилетия прошлого века, благодаря вниманию, которое он уделил этом в своей лирике, как через ее содержание, так и через художественное исполнение

- **Задачи исследования:**

1. Аргументировать существование неразрывной связи между смыслом и содержанием в поэтическом творчестве Николае Дабижи – способное обосновать включение его не только в число наиболее популярных представителей поколения семидесятников, но даже и в число самых популярных представителей современной румынской поэзии ;

2. Критическое рассмотрение некоторых теоретических аспектов относительно соотношения форма-содержание в литературном произведении, а также осуществление концептуальных разграничений и терминологических уточнений;

3. Показ первостепенной роли и места идей русских формалистов, которые первыми перенесли лингвистику в литературу, заложив основы современной поэтики, литературной стилистики и структуралистской доктрины;

4. Презентация способа, которым были представлены сборники стихов Николае Дабижи в истории литературы и критики в двух румынских государствах;

5. Классификация поэтических произведений Николае Дабижи по четырем основным темам, которые включают: условие поэта и поэзии; поэзия патриотического чувства; поэзия религиозного чувства; поэзия эротического чувства

6. Комментирование/литературный анализ наиболее репрезентативных произведений по каждой из четырех основных тем, для показа неразрывной связи между формой и содержанием в каждом из этих случаев;

7. Отражение взаимосвязи форма-содержание в лирике Николае Дабижи путем анализа некоторых аспектов из области литературной стилистики.

- **Научная новизна и оригинальность** диссертации заключается в том, что она не только является первой работой, посвященной исключительно поэтическому творчеству Николае Дабижи, но и первым исследованием, в котором произведено изучение дабижистской лирики как под углом тематического мира, так и в аспекте художественной реализации и стилистической валентности.

- **Решенная важная научная проблема** состоит в том, что удалось установить реальное аксиологическое значение Николае Дабижи как поэта, на основе его эстетического рассмотрения, что позволило показать в его лирике тесную взаимосвязь формы и содержания, характерную только для аутентичных художественных произведений, отличающихся подлинным эстетизмом

- **Теоретическое значение** заключается, во-первых в критическом рассмотрении некоторых теоретических аспектов, относящихся к соотношению формы и содержания в литературном произведении и осуществлении концептуальных разграничений и терминологических уточнений. Затем, в тексте диссертации были постоянно озвучены или вынесены на обсуждение мнения различных лингвистов, философов языка, эстетов и теоретиков литературы. Первое место в данном контексте занимают русские формалисты как основатели литературной стилистики.

- **Прикладное значение.** Это первое исследование, посвященное исключительно поэтическому творчеству Николае Дабижи, но и первый его анализ с эстетической точки зрения. Диссертация открывает новые перспективы рассмотрения дабижистской лирики, позволяющие установить ее место в национальном и европейском культурном контексте.

- **Внедрение научных результатов.** Абсолютно все главы диссертации были опубликованы в специализированных литературных научных журналах Республики Молдова и Румынии, а также в

некоторых недавно вышедших работах (таких, как *Podul de flori. Consubstanțialitate ideatico-stilistică în creația poetică a lui Nicolae Dabija*)

ANNOTATION

- **IDENTIFICATION DATA:**

SURNAME: CHISCOP

NAME: LIVIU

TITLE OF THESIS: FUND-FORM INDELIBLE CONSONANCE IN THE POETIC CREATION OF NICOLAE DABIJA

DOCTORAL THESIS IN PHILOLOGICAL SCIENCES

PLACE: CHIȘINĂU

YEAR OF WRITING THE THESIS: 2023

Structure of thesis: introduction, six chapters, conclusions and recommendations, bibliography of 184 titles, 3 annexes, 156 basic text pages (up to Bibliography). The obtained results are published in 22 scientific papers.

- **Key-words:** literature, literary work, art of the word, aesthetics, poetic art, content, form, consonance, concomitance, signified, signifier, artistic language, reader, linguistics, Russian formalism, alienation, literariness, empirical self, poetic self, method, theme, motive, prosody, figures of speech, hermeneutics, critical reception, exegesis.

- **Purpose of the paper:** to demonstrate the prominence of Nicolae Dabija's poetic creation with scientific arguments, belonging to literary aesthetics, as well as to highlight his contribution to the renewal of Bessarabian poetry from the seventh decade of the last century, due to the attention he paid, in his lyrics, both to content and artistic achievements.

- **Objectives of the research:**

1. Arguing the existence of an indelible consonance of the substance with the form in the poetic creation of Nicolae Dabija – capable of justifying its placement not only in the top of the seventies generation, but even in the whole of contemporary Romanian poetry;
2. The critical approach to some theoretical aspects regarding the concurrence of content and form in the literary work, as well as making some conceptual delimitations and terminological clarifications;
3. Highlighting the role and first place of the ideas of the Russian formalists, the first ones who translated linguistics into literature, laying the foundations of modern poetics, literary stylistics and structuralist doctrine;
4. The account of how the volumes of poems by Nicolae Dabija were received in the criticism and literary history of the two Romanian states;

5. The classification of Nicolae Dabija's poetic creations into four fundamental themes, as follows: the condition of the poet and poetry; the poetry of patriotic feeling; the poetry of religious feeling; the poetry of erotic feeling;
 6. The literary commentary/analysis of the most representative creations within each of the four fundamental themes, in order to highlight the indelible consonance between content and form in the case of all of them;
 7. Revealing the concurrence of substance and form in the lyrics of Nicolae Dabija by analyzing some aspects from the sphere of literary stylistics.
 - **The novelty and scientific originality** of the thesis consists in the fact that it is not only the first work devoted exclusively to the poetic creation of Nicolae Dabija, but also the first research that carries out an investigation of Dabija's lyrics both from the angle of the thematic universe and from the aspect of artistic achievement, of stylistic valences.
 - **The important scientific solved problem** consists in the fact that it was possible to establish the real axiological stature, as a poet, of Nicolae Dabija, based on an aesthetic reading that highlighted the existence, in his lyrics, of a complete concomitance of substance with form, characteristic only of authentic, aesthetically valid literary works.
 - **The theoretical significance** resides, first, in the critical approach of some theoretical aspects regarding the concurrence of substance-form in the literary work, as well as the performance of some conceptual delimitations and terminological clarifications. Then, during the thesis, the opinions of linguists, philosophers of language, aestheticians and literary theorists were frequently invoked or brought into discussion, a leading place going, in this context, to the Russian formalists in their capacity as founders of literary stylistics.
 - **The applied value.** Being a first research devoted exclusively to the poetic creation of Nicolae Dabija, but also the first analysis of it carried out in an aesthetic reading, based on the tools offered by literary stylistics, the thesis opens new perspectives for approaching Dabija's lyric, able to fix its place in national and European cultural context.
- The implementation of scientific results.** Absolutely all chapters of the thesis have been published in literary and specialized periodicals from the Republic of Moldova and Romania, but also in some already published volumes (such as *The Bridge with Flowers. Ideatic-stylistic consubstantiality in the poetic creation of Nicolae Dabija*).

CHISCOP LIVIU

**FUND-FORM INDELIBLE CONSONANCE IN THE POETIC
CREATION OF NICOLAE DABIJA**

622.01 – ROMANIAN LITERATURE

Summary of the doctoral thesis in philology

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