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THEATRICALITY IN THE ARTISTIC DISCOURSE OF ION DRÚTA

654.01 Theatrical and Choreographic Art

ABSTRACT

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CONCEPTUAL BENCHMARKS OF THE RESEARCH

The topicality and importance of the researched theme. Being a multi-purpose concept, theatricality is, at the current stage, the object of research of several sciences: anthropology, teatrology, semiotics, sociology, ethno-psychology, philosophy, psychology, philology, culturology, etc. In a broad sense, the notion denotes the presence of theater-specific ways of expression either in a performance or in a dramaturgical text, but also in an epic, lyrical literary text or in a social environment. The existence of several meanings and, respectively, the use of the concept of *theatricality* implies important aspects that refer to certain problems of art, including the nature of the representation, the history of aesthetic styles, means of theatrical representations, the art of acting, the behavioral or communicative style of the person.

The specificity of theatricality in the theatrical performance is manifested through mimesis, spectacular, illusion, the real-unreal relationship; the stage action takes place in two times - that of the diegesis and that of the concrete action of the performance in front of/in the presence of the spectator, here and now, existing therefore, in this communicative process of the viewed and the viewer, who watches, appreciates. And among the forms of theatricality in dramaturgical texts or in performances, the archaic ones, of ritual origin, are manifested which involves the syncretism of uttering the word/text with dance, with music, other times performed in a choir, all expressing a special relationship of man and nature, with the cosmos, his belief in supernatural forces. These and other aspects that characterize the way of structuring communication or knowledge of the world and of oneself by man are, in principle, defining elements of the phenomenon called *theatricality*.

Currently, theatricality is also defined as a poetic, an aesthetic category, especially in the works of teatrologists and philologists, more recently, but also in research aimed at other arts. Today, we are talking about the interference of genres and intermediality in an artistic, social, political, cultural discourse, etc. The presence of theatricality in other arts only proves the complexity of the relationships within them. It is precisely in the 20th century, when there occurs a blurring of the limits, of the boundaries between genres, the appearance of new dramatic models, new genres of art, respectively of new social, cultural, philosophical paradigms, etc., and the problem of theatricality becomes urgent in the understanding and interpretation of various forms of reality.

Currently, theatricality is also investigated as a cultural phenomenon, a fact that requires an inter-generic, interdisciplinary, trans-disciplinary approach in investigating the interference of arts and other phenomena: social, cultural, philosophical, etc. That is why the phenomenon of theatricality becomes a universal type of research object, a paradigm, and through this integrative specificity targeting the system of culture and the existence of the human being, of human behavior in society.

Thus *theatricality, as a cultural paradigm, is understood as an artistic, aesthetic expression of cultural syncretism, but also as a way of human existence and communication in society*. In approaching the problem in this study, we started from the consideration that the multiple meanings of the concept of theatricality at the current stage open up new possibilities for investigating not only the dramaturgical text and the theatrical discourse, but also the valorization of art in general, in close relation with social, cultural, psychological, ontological aspects.

In this sense, dramaturgy, prose, performance based on Ion Druță's creation constitute a source of research into the valences of theatricality in the artistic imaginary of the creative personality and the specifics of his/her artistic vision. We refer both to the author-playwright, as well as, the director, scenographer, actor - they are also authors in the individual, original creation of the artistic imagination from the source text. We advocated for Ion Druță's creation, as a source for investigating theatricality, for the following reasons: the playwright captures the changes in the evolution of time, of the sciences, not only and not so much through the problems he approaches in one text or another, but also through the ways of its structuring. The path of becoming or/and returning (to certain proto-theatrical forms) of the Druțian dramaturgical discourse is constituted from symbol to sign and to the polyphony of meanings, from inter-text to ekphrasis and intermediality in a broad sense.

Such changes are also manifested in the author's narrative text, in which the oral style of exposition persists, specific to theatrical art, as the main mode of communication, or the importance of dialogue at the level not only of characterization of the characters, but also of creating the story (diegesis), or the descriptions that constitute examples of different types of didascalie (stage directions) for theater or film scripts. In this context, the performances staged after Druțian dramaturgy and prose in different theaters in various cultural spaces are also an

object of research, especially at the level of the dramaturgical text - theatrical discourse relationship.

The mentioned above demonstrates **the importance and topicality of the theme addressed:** the investigation of *theatricality as a cultural-artistic phenomenon, as an element of the poetics of Ion Druță's dramaturgical and narrative text, as well as the modalities, the specificity of the artistic realization of the theatricality of performances based on the works of this author*. Considering the universal character of the concept at the current stage, when theatricality is investigated by several sciences, the research of Ion Druță's artistic creation becomes an argument in the clearer understanding of the style, of the ideas in his texts at different historical periods. Thus, we believe that the importance of the social, aesthetic, theatrical contextuality of the development of the sciences imprints a certain style on the works of the same author, certain problems, typologies of characters, ideas from other sciences contributing to a more complex understanding of the relationship between historical time - creative individuality - artistic discourse - reception mode.

Description of the situation in the field and identification of the research problem

The investigation of theatricality on an **international level** is manifested in the studies carried out, first of all, by director-theoretician N Evreinov [14; 56], and currently by researchers in the field of theater and philology: J. Féral [47], E. Fischer-Lichte [69], P. Bogdanova [63], other researchers, who publishes in collective volumes on this topic [59; 69], V. Halizev [71; 72]. There are many investigations of this phenomenon on an inter-, trans-disciplinary level: theater, theatricality – prose: E. Poleakova [65], M. Plana [50], T. Kowzan [48; theatricality – painting: J. Raad [41], S. Pop-Curșeu [40], M. Collot [46]. Researchers from the fields of cultural studies [Andreeva; 42], pedagogy - at the level of theatrical techniques that can be used in education [A. Hobjila; 25], etc. have an active role in approaching theatricality.

Investigations carried out by specialists from Germany, where, in fact, the first studies-theorizations of theater at the European institutional level appeared at the beginning of the 20th century, approach the phenomenon of theatricality in accordance with the new achievements, spectacular forms and dramaturgical structures of the texts. In the collective work *Theatrology of Germany: the coordinate system* current problems of theatricality are investigated by A. Kotte [59, p. 215-232]; theatricality interpreted as a science about performance, performativity and

other new aspects of theatrics are treated by the researcher E. Ficher - Lichte [69; 68, pp. 13-30; 63-84; 93-116].

If in a general way, researcher V. Halizev characterizes theatricality as “an active, spectacular verbal and gestural-mimic manifestation of human behavior, whose expressiveness is accessible to an impressive number of people”, he also emphasizes an important aspect of the phenomenon which involves new possibilities of receiving theatricality. We mean the cultural-historical perspective proposed by the author, tracing the evolution of the concept of theatricality in archaic, Middle Ages and modern cultures and emphasizing the specifics of the vision on this spectacular aspect as the “evaluative epithet” of performances, from a positive or negative point of view, but also as “a certain facet of life”, up to a general artistic quality” [71, p.131].

This last aspect presented by V. Halizev is, in our opinion, an essential element for approaching theatricality in various arts, researchers revealing the specificity of theatricality as a way of thinking, of understanding, of receiving theatricality in the artistic life in general, as well as in human daily life. In our study, we look at theatricality from this particular point of view: a general artistic category, in the case of approaching dramaturgy, prose, theatrical discourse, but also as an aspect of human life, as social dramaturgy, especially in the case of the literary narrative text, in which the everyday spectacularity of human life is manifested more distinctively.

For these reasons, in approaching *the problem of theatricality in art and in life*, we consulted works by specialists from various fields, who currently emphasize the interpretation of the theatrical and artistic phenomenon from the perspective of anthropology, art history, religion, sociology, etc. At the same time, new perspectives for approaching rituals are issued; researchers focusing on the role of religious rituals in consonance with cultural ones in the artistic realization of the current theatrical approach. Investigations in this field demonstrate that the phenomenon of theatricality “functions as a paradox of representation, of the cleavage between the everyday space and that of dramatic fiction, between actor, character and the spectator, who himself has become a meta-character” [29, p.75].

In the **Republic of Moldova and Romania**, theatricality was approached as a theatrical phenomenon in the dramaturgical text by researcher V. Fedorencu in articles on the specifics of the realization of theatricality in Ion Druță’s dramaturgy at the level of theatricality of the character, the theatricalization of life by the character [17], the significance of the horizontal-

vertical level in the structure of dramaturgical texts [15], the inner and outer space of the character in the Druțian dramaturgical text [16]. In spite of this, the structure of the dramaturgical text at the level of didascalie and the theatrical and intermedial meanings of the text have not been an object of research, a fact on which **we insist** in the present scientific study.

As for the theatrical discourse, the issue under debate was studied by the theater expert A. Roșca [34], who addressed the theatricality of the performances staged in the theaters from the Republic of Moldova in the years 1990-2000. The researcher refers to the theme of pre- and post-Vakhtangov theatricality in the artistic vision of directors-graduates of the “A. Shchukin” Theater School in Moscow. Located within the international directorial theoretical conceptions and analyzed at the level of the theatricality of the show and the theatricality of the actor, the scientific discourse of the researcher constitutes an essential contribution to the elucidation of the problem in our space.

In the present thesis, the approach to the phenomenon of theatricality is carried out based on the works by Ion Druță, stressing out the creative personality by highlighting the specifics of theatrical thinking and its artistic realization in the dramaturgical and narrative discourse of the author, as well as in the directorial vision on Druță’s creation in theatre performances.

The works of Romanian teatrologists and researchers also constituted an important support in the theoretical-historical approach to the theme of theatricality: N. Manda [23], M. Runcan [35; 36], A.- M., Rusu [37], in the relationship between theatricality, theatricalization - narrative text at an aesthetic, social, ideological level A. Hațiegan [22].

The second part of the investigated problem refers to Ion Druță’s artistic creation. His works (dramaturgy, prose, essay writing) were the object of investigation for several researchers, although his dramaturgical and, respectively, theatrical discourse have had fewer echoes in the cultural-scientific space of the Republic of Moldova, sometimes for extra-aesthetic, social-political, ideological reasons [31]. In the Republic of Moldova, the Druțian dramaturgy was an object of study first by philologists M. Cimpoi, N. Bilețchi, A. Hropotinschi, followed by theater scholars L. Cemortan, V. Fedorencu, the dramaturgical texts being analyzed from the perspective of the epic-lyrical-dramatic relationship (N. Bilețchi, M. Cimpoi), of national and general human values (M. Cimpoi), of aesthetic and social-historical valences (M. Cimpoi, L. Sorina).

Theatrologists and theater critics have revealed the difficult way of affirming the Druțian texts and of the author’s ideas on the stages of Moldova (L. Cemortan, G. Cincilei, V. Badiu, S.

Grama), and since the 1990s, the artistic and theatrical valences of the Druțian dramaturgical text have also been highlighted (V. Fedorencu, S. Grama, A. Ghilaș). Concrete articles referring to the theatricality of the author's dramaturgical text, as mentioned, belong to researcher V. Fedorencu, while teatrologist and playwright A. Roșca, in the monograph *Pre- and Post-Vakhtangov Theatricality*, investigates the specifics of theatricalization and de-theatricalization in the theatres of the Republic of Moldova in the period 1990-2000, also revealing some aspects concerning the theatricality of Druțian performances on the stage of the *Luceafărul* Theater [34, p.44-45].

In other cultural spaces, dramaturgy, prose, performances based on Ion Druta's works constituted an object of wider investigation and review. Russian theater critics N. Krîmova [10], N. Velehova [41], V. Maksimova [62], who in the 1960s-1980s, since the very editorial appearance of the first dramatic texts banned by the ideological censorship in Chisinau, mentioned the aesthetic novelty that Ion Druță brought to dramaturgy and theater in the ex-Soviet space: the philosophical and ethnic meanings of the Man-Nature relationship, the originality of didascalie writings, as forms of theatricality at the level of structure and poetics, lyricism, the specificity of the character, etc.

Generalizing and appreciating the contribution of the authors, who addressed issues concerning Drutian creation, especially dramaturgy and theatrical discourse, we, nevertheless, find that certain aspects that would complete the specifics of the author's artistic vision and the role of Drutian theater in the evolution of dramaturgical and spectacular-theatrical art, need to be investigated. We have in mind the role of proto- and pre-theatrical forms in the structure of Ion Druță's drama and prose, the poetics of the didascalie as forms of theatricality and as an aspect of intermediality. The investigation of theatricality seen as a dominant aspect of the poetics of the Druțian imaginary did not constitute problems of research to date. Thus, we consider timely and **current** *the investigation of theatricality as a cultural-artistic phenomenon, as an element of the poetics of Ion Druță's dramaturgical and narrative text, as well as the ways, the specificity of the artistic realization of the theatricality of performances based on the works of this author.*

The dramaticity, theatricality, but also the filmicity of Ion Druță's artistic thinking manifests itself in all his works, aesthetic aspects achieved in his creation depending on the genre, the species addressed (drama, tragi-farce, sketch, short story, novel) and which, consequently, imposes/requires a certain methodology of investigation. The arguments

mentioned above allowed us to identify **the contradiction** between the research of Drutian creation at the level of theatricality up to this point and the need to complete, to diversify the scientific interpretation of the author's artistic imagination from the perspective of theatricality. The phenomenon of theatricality manifested in the creation of a single author and realized at an inter- and trans-disciplinary level constitutes a current problem, a fact that *motivated the choice of the research theme*.

The problem of the research resides in the formulation of the answer to the question: what are the scientific paradigms in the elucidation of theatricality as a cultural-artistic, aesthetic, social-philosophical phenomenon, manifested in the dramaturgical, theatrical and narrative discourse of Ion Druță.

The purpose of the research consists in the theoretical substantiation and demonstration of the role and meanings of the forms of theatricality in the dramaturgical, artistic, and narrative discourse of Ion Druță and in the performances staged on the basis of this author's works.

The research hypothesis: knowledge and recognition of the phenomenon of theatricality as an artistic vision manifested in the artistic imagination of an author can be realized, if his way of thinking about the world, the psychological type of his creative individuality, the social and aesthetic contextuality of writing his texts and of staging them, as well as the development of sciences at certain stages of the author's creation, are revealed.

Research objectives:

1. To determine the theoretical benchmarks regarding the concept of *theatricality* in diachrony and its meanings in other fields of science;
2. To highlight the contextuality (social-political, aesthetic, theatrical, etc.) in the characterization of the creative individuality of Ion Druță and his role in the evolution of dramaturgy and theater;
3. To analyze the artistic functions of protoscenic/proto-theatrical and pre-theatrical forms in affirming theatricality in the Drutian artistic imagination;
4. To elucidate the relationship between literariness and theatricality in the dramaturgical and epic texts in order to reveal the specificity of the phenomenon of theatricality in the respective artistic genres and the scenic realization of the texts;
5. To identify the forms of theatricality and their artistic realization in Ion Druță's the narrative discourse;

6. To demonstrate the role of transition from traditional to modern of Drutian dramaturgy, especially at the level of didascalie as forms of theatricality;
7. To reveal the interference of arts and intermediality in the creation of theatricality in the author's artistic imagination;
8. To highlight the role of the space-time relationship in the dramaturgical text and in the theatrical discourse.

Synthesis of research methodology and justification of investigation methods. The research is based on the theoretical concepts regarding *artistic/theatrical communication* (I. Lotman [61], R. Barthes [3], P. Cornea [9], M. Runcan [35; 36] et al.) and *theatricality as a cultural, artistic, philosophical, social phenomenon* (N. Evreinov [14;56], A. Ubersfeld [39], P. Pavis [49], V. Halizev [72], E. Goffman [19], V. Turner [67] et al.), in direct and indirect relation with *the theories regarding the interference of arts and communication media* (V. Kandinsky [58], O. Hansen-Löve [73], I. Raiewsky [44], et al.) and with the *evolution of approaches to the artistic text from the functional-stylistic to the communicative-pragmatic paradigm* (Iu. Lotman [16], M. Runcan [35], et al.), as well as of theatrical performance.

Thus, the general aspect that frames the research refers to historical poetics and theoretical poetics, the scientific project constituting the revelation of the essences, the traits of the creative personality reflected in the style, the typologies of the characters, as well as in the demonstration of the change in approach to problems and the structure of the diegesis depending on the social and aesthetic context, and that of scientific theatrical paradigms.

The following research methods were used to approach the investigated topic: *experimental-theoretical* methods: analysis, synthesis, induction, deduction; *the cultural-historical* method (especially when highlighting and arguing the research problem, when studying the literature on the topic and when revealing the pro-theatrical and pre-theatrical aspects in the Drutian creation); the *empirical method*: comparison (to evaluate the specificity of the structure of the dramaturgical text in certain historical periods, to reveal different theatrical visions on the same dramaturgical text when staging the plays); the *archetypal method, theatrical historiography* (comments, testimonies, interviews, documents and illustrative materials), *(critical) reconstruction of the performance*, intermediality, intertextuality.

The cultural-historical method and theatrical historiography constitute the starting points in approaching the problem proposed for investigation, as the essence of theatricality, as a broad

and complex phenomenon, has its origin in the archaic era, while the specific elements of theater and theatricality can be found in different forms and at different historical stages in the structure of the dramaturgical text and theatrical performances. The artistic creation of Ion Druță proves such a type of memory of the artistic genre and, in general, of cultural memory, a fact that we try to demonstrate especially in chapters three and four.

The archetypal method, intermediality and intertextuality are the perspectives of approaching the structure of the Drutian dramaturgical text in revealing theatricality at the level of character, atmosphere, spectacularity, pre-mise-en-scene (P. Pavis), etc. *The comparative method* was the basis of the investigation of theatricality in the show (Chapter 4 and 6) at the space-time level of the spectacular action and of the directorial visions of Alexandru Cozub, Ion Ungureanu, Sandri Ion Șcurea, Alexandr Ravenskih, Boris Lvov-Anohin, etc.

The sources, based on which the theme proposed in the present scientific project is carried out, are the following: Ion Druță's artistic works - dramaturgical texts and narrative artistic texts; performances staged based on the author's creation, which can be accessed on the YouTube platform, but also reviews, theater chronicles regarding certain performances staged since the 1960s; opinions and memoirs of the author regarding certain aspects of the process of creating some of his artistic works; scenographic sketches for scenarios for performances after I. Druță's works (provided by artist-scenographer Petru Balan). Interviews, revelations of the directors and actors, who staged or played roles in shows created after Ion Druță, are also of some importance.

The novelty and originality of the research lies in the following: putting into practice some theoretical foundations regarding theatricality as universalia in the approach to Ion Druță's artistic discourse. It is for the first time that the artistic discourse of a creative individual is investigated from the perspective of theatricality, in the complexity of the understanding of this term at the current stage, emphasizing the perspective of the interference of arts, of inter- and trans-disciplinarity (the history and theory of performing arts, theater history, literary theory, aesthetics and poetics, psychology, psychoanalysis, cultural anthropology) in approaching the problem.

The obtained results that determined the creation of a new scientific direction reside in the theorization and conceptualization of the inter- and trans-disciplinary methodology in the approach to theatricality in the dramaturgical, theatrical, and the narrative artistic discourse of

Ion Druță, a fact that determined the connection of the research to new scientific and cultural paradigms, having as an effect highlighting the forms of theatricality at an aesthetic and social level in the artistic, intra- and interpersonal communication.

The recording of a new direction of research: *Theatricality as a way of knowing the world and as an affirmation of individuality in the artistic discourse.* In this sense, we explore the concept of theater *as a way of being in the world* in Ion Druță's prose and theater *as an expression of the world* in Druțian dramaturgy and performance.

The theoretical significance of the research consists in the theoretical and methodological argumentation of the phenomenon of theatricality as universalia through the analysis of an author's artistic creation; it highlights the relationship between playwright/prose writer and director in the stage creation of the source text; it demonstrates the specifics of the theatrical vision and of the dramatic procedures in prose, ways of transgressing the narrative-theatrical vision in spectacular performance; it emphasizes the specificity of the directorial vision based on the plays staged after the respective author's works.

The applied significance of the research resides in the identification of the forms of theatricality in the artistic discourse of the creative individuality; the ways of disseminating the investigation are the scientific articles aimed at the researched topic; monographs; study disciplines within the process of university and postgraduate studies at the Academy of Music, Theater and Plastic Arts; new methods of teaching-learning the dramaturgical text.

Implementation of scientific results. The results of the investigation were implemented in the university instructional process of the disciplines: *History of Romanian theatre, History of World Theater and Performing Arts, History of World Dramaturgy* (cycle I, specialties: Theatrology, Acting, Directing, Dramaturgy and Screenwriting), *Methodology and History of Theater/Choreography Science* (cycle III) at the Academy of Music, Theater and Plastic Arts.

Validation of scientific results. The scientific value of the research was confirmed at international scientific conferences, with the subsequent publication of scientific presentations: two presentations at plenary sessions, in the editions of the international scientific conferences *Education from the Perspective of Values*, organized annually by the "1 Decembrie 1918" University in Alba Iulia, Romania in collaboration with other universities from the Republic of Moldova and Bulgaria (2016-2022); at the international scientific conferences organized annually by the Institute of Cultural Heritage (2012-2022), by "Constantin Brăiloiu" Institute of

Ethnography and Folklore of the Romanian Academy (2012), by the Academy of Music, Theater and Plastic Arts (2015; 2018; 2021; 2022).

Publications on the topic of the thesis. The following were published in the investigated field: a monograph (*Theatricality in the artistic discourse of Ion Druță*, Chisinau: Epigraf Publishing House, 2021, 288 p.); two chapters (pp. 8-50) in the monograph *Theatrical discourse – between text and contexts* (Chisinau; Lexon Prim Publishing House, 2017); 28 articles in specialized scientific journals from the country and abroad (SCOPUS – 3 articles; category A; B; C; in Romania, Poland) and in the proceedings of international and national scientific conferences; 21 theses at international and national scientific conferences.

The volume and the structure of the thesis. The thesis includes Annotations (in Romanian, English, Russian), List of Figures, Glossary of Terms, Introduction, six chapters, General Conclusions and Recommendations, Bibliography (267 sources), and 2 appendices; it is presented on 237 pages of basic text, including 3 figures.

Key words: theatricality, Ion Druță, proto-theatre, pre-theatre, dramaturgical text, didascalia, literariness-theatricality relationship, theatrical discourse, directing art, scenographic art, prose theatricality, intertextuality, intermediality, ekphrasis, archetype, theatrical chronotope.

THESIS CONTENTS

The Introduction exposes the topicality and importance of the research topic; describes the situation in the field and identifies the research problem, the theoretical support, the research methodology and methods, the purpose, the hypothesis and objectives of the research, the novelty and originality of the investigation. The obtained results that determined the creation of a new research direction are indicated; the theoretical and applied value of the investigation, the implementation and validation of the research results are mentioned; the publications on the topic of the thesis and the keywords are present

Chapter I. Theatricality as a Universal Paradigm includes aspects aimed at the investigated problem at the conceptual and historical level of the phenomenon of theatricality, starting from different opinions of its defining. We have resorted to the diachronic approach to the phenomenon, as the indications of the theater in human activity are manifested since ancient times, while the concept of theatricality is structured in a definition appropriate to its

particularities over the centuries. In this context, it becomes important to highlight the role of rituals, of the structure and representation of ancient Greek tragedy and drama, as well as the theoretical works aimed at the characteristics of the archaic theater, of the ancient theater, of the performances as a manifestation of human life and which necessarily involves communication: transmitter - information (text) – receiver/viewer and his reaction. The last aspect is an essential one in defining the theatrical discourse, and, respectively, of the phenomenon called theatricality.

Appealing to Aristotle's *Poetics*, studies of mythology, history of culture and world theater, written by M. Eliade [12; 13], O. Freidenberg [70], N. Evreinov [14; 56], J.Grotowski [21], G.Banu [1;2], M. Borie [4] et al., we have stated the role of the ritual, of the forms of the archaic and of the ancient one in the formation of the idea of theatricality, respectively of the features of theatricality, as a general human phenomenon, and as a distinctive feature of the spectacular manifestation: dance, music, mimesis, choir, prayer, etc.

The concepts presented by the theoretician, playwright, director N. Evreinov regarding theatricality in life, theatricality of the dramaturgical text and of the performance [56;14] are highlighted, specifying the stages of the evolution of theatricality as a general – *pre-aesthetic* phenomenon, specific to human everyday life; *the aesthetic stage*, specific to artistic creation. The *post-aesthetic stage* refers to the concepts of theatricality in the acceptance of other sciences. This chapter also specifies the distinctive elements of theatricality in the dramaturgical text, in the theatrical discourse, in prose, and in everyday life.

The role of the development of sciences in the structuring of dramaturgical texts and in their analysis and interpretation is relevant. In the 20th century, semioticians approached the theatricality of the dramaturgical text and of the performance, mentioning the role of theatrical communication, the relationship between text and discourse (P. Pavis, A. Ubersfeld, K. Elam, T. Kowzan, etc.), aspects that contributed to the creation of the research methodology of the Drutian creation in the thesis. New perspectives for the interpretation of the Drutian creation were proposed by demonstrating the meanings and artistic functions of the proto-theatrical and pre-theatrical forms in the author's dramaturgical and narrative texts; also, the role of such theatrical forms in the stage production of Drutian texts, staged in different theaters, was revealed.

The post-aesthetic stage of theatricality demonstrates the role of other sciences in elucidating the idea of theatricality in life and social dramaturgy from the point of view of

sociology, psychology, psychoanalysis, anthropology, culturology, etc. (E. Goffman, V. Turner, C.G. Jung), ideas that contributed to the creation of the methodology from a trans-disciplinary perspective. Aspects of E. Goffman's conceptions of social dramaturgy were the starting point in the creation of the methodological perspective of approaching theatricality in Ion Druță's narrative text.

We have specified certain aspects of the contextuality of the 1960s because the artistic discourse of Ion Druță, even if thought and created in another ideological space, is still proof of a correlation with European cultural-theatrical thinking. In such a context, one can understand better, more truthfully the specifics of the author's artistic vision.

In the conclusions to Chapter I, we have highlighted that theatricality as imitation, as play, as scenicity, spectacularity, as a necessity to see and appreciate the Other or to talk to oneself, to communicate through gesture, mimicry, silence, reflects human existence in space and time. The general essence of this concept expresses the specificity of theatrical and dramatic art, but it also contributes, throughout history, to the expansion of the field of use of the meaning in other areas of human life. We have found that in this way, the research carried out in the field of dramaturgy, theater, prose, sociology, anthropology, culturology, philosophy, psychology and psychoanalysis creates possibilities for an inter- and trans-disciplinary scientific approach to dramaturgical, narrative, theatrical discourse.

Chapter 2. Methodological Perspectives for the Investigation of Theatricality in Ion Druță's Works contains the concepts, theoretical ideas identified and used in the work to create the methodology for approaching the theme. The historical-cultural, comparative, intermediate, inter-textual, psychoanalysis and trans-disciplinarity methods are mentioned. Depending on the genre and the artistic species addressed in the thesis, but also on the context of the writing and reception of Drutian texts, several methods were used to investigate the forms of theatricality manifested in the author's dramaturgy, in theatrical performances, in prose. Implementing certain conceptual delimitations, we highlight that at a general level, theatricality, as an artistic, social, and cultural phenomenon manifested in the Drutian artistic imagination, is investigated at the level of the poetics of the text. We refer to theoretical poetics and historical poetics. The study of the poetics of theatricality in the dramaturgical text involved the investigation of *the ways of structuring* it, considering the specifics of such an artistic endeavor, especially *the relationship literariness - theatricality, the theatrical functions of verbal and non-verbal language, the*

interference of arts and of communication media, etc. In this case, the critical, scientific meta-text presents itself as a combination of a historical poetics with an individual poetics, of the author/playwright (we follow the system of poetic forms and principles of an author and of an artistic current), but also with literary poetics, having in mind literariness and theatricality in the construction of this type of text: dialogue, monologue, didascalie and the artistic ways of structuring and expression specific to the author.

As a result, the relationship between the dramaturgical text and the theatrical discourse in the view of teatrologists (in the 1970s-1980s), the transition from textocentrism to scenocentrism in theatrical communication, the performance as an ensemble determined by the text and contexts (aesthetic, cultural, social-historical) is addressed. These theoretical aspects have revealed new perspectives for the reception of the Druțian creation, contributing to the constitution of the research methodology of the problem of theatricality at an aesthetic, sociocultural, psychoanalytical level. We also highlight that theatricality is also approached as a category of prose poetics, the emphasis being on highlighting the artistic role of theater elements in the structure of the narrative text: theatricality, theatricalization, play, scenicity, etc. Thus, in chapters III and IV we demonstrate that theatricality is a category of historical poetics, as for prose, the concept is approached as a category of theoretical poetics. Other theoretical aspects in the creation of the research methodology are the concepts of *literariness* and *theatricality as strategies of theatrical communication*, generally specific to the playwright and which highlight the literary-artistic vision and the dramaturgical, scenic, spectacular one of the author. In the perception of philosopher R. Rorty, literariness is understood as “an order based on the ambiguity of signs, on the narrow but vertiginous space that opens between two words with the same meaning, between two meanings of the same word: between two dialects of the same language”. As an artistic phenomenon, *theatricality* expresses, first of all, the author’s vision of the world, and his text is characterized by scenicity - it conveys the idea of a possibility of being staged, of a represented, shown work or fact; the look/perspective, as a way of structuring the text, having an important role.

When elucidating several aspects of the structure of the Druțian text, especially the space-time or the literariness - theatricality relationship, we have specified an aspect of the creative process, and at the theoretical level of poetics - the *rewriting* of texts, which involves the revalorization of the narrative text of Ion Druță in the pose/form of a dramaturgical text.

Rewriting involves taking over an artistic text in other periods (cultural-historical or the creation of the same author). This form of creation/structuring manifests itself through imitation of a text in another text, through citation, adaptation, plagiarism, parody, transformation, misinterpretation, second degree writing, self-correction, self-citation, etc. In the case of Ion Druță, this is transformation, second degree writing, personal or genetic rewriting.

Theatrical chronotope is approached from the perspective of M. Bakhtin, who considers the space-time relationship in the artistic discourse “the architectural basis of a work of art, (...) a coordinate system of the work” [55]. The essence of the chronotope as a term resides specifically in temporal and spatial mutual relations, in their interference, as a “spatio-temporal continuum of the show” and as a manifestation of the spiritual state [60, p.14]. We have highlighted that when analyzing texts from this perspective, it is necessary to specify that in literature/narrative text, space and time come together in the movement/evolution, development of the subject and thus, according to Bakhtin, *time* is the one that leads in the literary chronotope. In the theatrical performance and in the dramaturgical text, however, the *space* is the one that leads the action. Respectively, special attention is given to the ways of structuring and manifesting the chronotope in the respective artistic forms.

The dramatic text, due to its theatrical-literary character, is distinguished by the fact that the action takes place in certain specific spatio-temporal conditions, which are represented in the reader’s imagination, but also in the theatrical performance. The categories *artistic space and artistic time in the dramaturgical text* have varied meanings, the time being scenic (of the performance) and extra-scenic or dramatic (the time of the action in the subject of the dramatic work). Theatrologist P. Pavis also emphasizes the *scenographic space*, as a union of the scenicity with the “space for the audience” and *the space of the game* (gestural), created by the actor through his presence, through his movements, through his place in relation to the other actors, through his position on the stage [64]. The analyzes, carried out in Chapters V and VI, demonstrate Ion Druță’s artistic vision and “the image of the dramatic structure of the world” (P. Pavis), but also the way of stage realization, respectively of the directorial, scenographic vision of this structure. Other elements of space-time that we focus on in the analysis chapters are the *pre-mise-en-scene*, read/understood by the director from the dramaturgical text “in the rhythm of speech or movement, or by changing or intensifying their tone or manner”[64 p 315]. The *mise-en-scène* is specific to the construction of space-time in the theatrical discourse, consisting of the

way of placement on the stage and of changing the place of the actors in their relationship with the environment, scenic means (objects, lights, costumes, the plasticity of the space) and means of the play (the manner of the acting, the stage plasticity of the actor, etc.).

An aspect of the axiological content of the space in the dramaturgical text is the *atmosphere* of this space, the possibilities of its development and transformation into a theatrical performance. The emotional content is achieved artistically through processes such as detail, suspense, silence, symbol, landscape, an important role being played by the synthesis of the arts, intermediality, etc. In such a way, the text imposes on the receiver a detailed analysis and the revelation of the specifics of the atmosphere in the text through ways of stage performance.

We find that the theatrical space-time has an important role in creating the image from the dramaturgical text and the performance, but it also reveals the psychological type of the creative individuality, his affective memory, his inner time. Ion Druță's texts, even those in prose, highlight the way of artistic thinking by creating the atmosphere that, in a prose staging, creates possibilities for scenographic realization and the art of acting. In Chapters IV, V, VI, we demonstrate the role and meanings of the chronotopic concepts presented in this chapter.

Psychologism and theatricality in the narrative text. The theatricality of the artistic - dramaturgical, narrative text includes the psychological aspect, as the receiver follows gestures, reactions, the speech of the characters, their vision, excluding the narration and descriptions of different types (portrait, painting, landscape, interior) of the author. However, the actions and behavior of the characters are artistically transfigured and structured in such a way that we could speak of certain spectacularity, of the metaphor of the play as a psychological performance/spectacle, but also of the play during a carnival. That is why the theatricality of the character also includes psychologism as a human characteristic, an aspect realized artistically in a different way, depending on the specifics of the artistic writing, the aesthetic contextuality, the vision and the style of the respective author.

Being a multi-aspect category at the intersection of psychology, literature, philosophy, the psychologism of an epic work involves the shaping of the artistic image by means of procedures and techniques that contribute to highlighting, suggesting certain states, character traits, psychic or human typologies of the character. In the present research we highlight the types of psychologism specific to Ion Druță's literary discourse: direct psychologism - the artistic transfiguration of the inner world of man through the speech of the characters, dialogue, inner

monologue, through dream, reverie, etc.; indirect psychologism – achieved artistically through the description of the interior, of nature, through artistic detail and portrait details, gesture, mimicry, silence (points of suspension in the text, also called “text silences”) etc.; the brief indication, the concrete naming of mental processes by the narrator, his comments on the lines of the characters, etc. We demonstrate that the combination of psychologism with the narrative and lyrical element (assonance, alliteration, repetition and its types, elements of traditional songs, description of moods when listening to songs, etc.) contributes to emphasizing the theatricality of the artistic image in affirming the poetics of the Drutian works.

Dialogue and monologue (spoken thought and thought speech), free indirect style, types of description (landscape, painting, interior, portrait), rhetorical figures are structural elements of images with psychological valences in the artistic creation of I. Druță, psychologism constituting an inalienable part of the theatricality of action in the narrative discourse. The gesture, the mimicry of the character, the artistic detail, the symbol not only carry cognitive, ethical or philosophical valences, but also suggest psychological aspects, which contribute, at the same time, to the creation of images with theatrical aesthetic values. In the narrative literary text, theatricality manifests itself at the level of the compositional structure, but it also refers to the ways of characterizing the character and creating the atmosphere. The psychologism of the epic work is an argument in affirming the theatricality in Ion Druță’s artistic thinking, in the way of creating the theatricality of life in the text and the theatricality of the actor in the theatrical or cinematographic version. Such specific aspects of the Drutian artistic imaginary are addressed in Chapters IV and VI.

The “visual turn” in the methodology of arts investigation involves addressing the role of interdisciplinarity in the formation of a cultural paradigm starting from the 1980s. The history of artistic and philosophical thought has demonstrated that the modes of inter- and trans-disciplinary interaction are current from the perspective of the relationship between the history of art and literature, iconology and visual semiotics, or the psychology of creation. Referring to the 1960s, we highlight the aesthetic context when the creation of Ion Druță was affirmed and when the existentialist philosopher M. Merleau-Ponty, in the work *Eye and Mind* [27], emphasizes the role of viewing, visualizing, of merging the viewer with the viewed object. As an interdisciplinary science, visual research asserted itself in the late 1980s, when the term “visual turn” was launched by the American researcher W.J.T. Mitchell. By turn, he understood the

transition from the text-centered approach to multimedia and visuality. [43]. Ion Druță's artistic style is consistent with the trends of the development of philosophical thinking, of the sciences that study the arts. *Intermediality* and *intertextuality* play an important role in his artistic imagination. As an implicit feature of textuality, *intertextuality*, denoting the relationship a text has with other pre-existing texts, acquires a certain role in the affirmation of ideas, principles, values in the artistic approach, amplifying the receiver's "expectation horizon". In Ion Druță, intertextuality of folkloric and biblical type, with ethno-ethical, philosophical, psychological, spiritual valences, plays an important role. The elements of the name of the concept of *intermediality* are intertextuality and mediality. The latter refers to the fact that a text specific to an art, getting involved, entering the artistic space of another art, practically loses its independence and begins to exist according to the laws of the new environment. The phenomenon of intermediality also refers to the interaction between different arts and different media, constituting, at the current stage, a perspective for the valorization of artistic texts [262].

In the intermedial analysis and interpretation, we focused on the opinions of researchers A. Hansen-Löve [73], I. Rajewsky [44], A. Vrânceanu [42], M. Isagulov [57], emphasizing the type of intermediality that involves the modeling of the material nature of another form of art in the dramaturgical or narrative text, both genres being characterized by literariness and theatricality at the same time. The poetics of the Drutian texts, especially the dramaturgical ones, is revealed in the thesis through the intermedial analysis of the type of verbal painting, ekphrasis, etc. Ion Druță's artistic imaginary is characterized by the presence in the discourse structure of ekphrastic musical and religious forms with different artistic functions, which we return to with concrete analyzes in Chapters IV, V, VI.

Generalizing what was mentioned regarding the conceptual delimitations of the notions in the creation of the research methodology, we apply certain theoretical aspects in the treatment of the problem in different chapters or subchapters. From the point of view of historical and theoretical poetics, dramaturgical texts, epic texts and performances are analyzed and interpreted from the perspective of theatrical forms. We trace the evolution of the concept of didascalía and its meanings as an element of the theatricality of the dramaturgical text, referring to the history of art and religion; we demonstrate the evolution of the author's artistic style in the way he structures the text, or which are the artistic procedures for creating theatricality in the author's drama and prose.

Such an approach allowed the valorization of Ion Druță's dramaturgical text in a socio-cultural, aesthetic context by using the comparative-historical method – the change of the inner structure of the didascalie through lyricism, reflexivity, authoriality, etc. In this sense, we propose a diversification of interpretation perspectives of the dramaturgical text by highlighting the artistic and cultural-historical, ethnological functions of intermediality. This particularity of Drutian works also demonstrates the originality of the author's vision of the world and the novelty of the thesis in approaching the matter (intermediality as a way of structuring the text and as a way of reception - perspective of interpretation). Hence, the research methodology according to interference, synthesis, interaction of various cultural codes: musical, religious, folkloric, ethnographic, lyrical, and philosophical.

We used the archetypal method to analyze the character and the didascalia text, especially in the drama *Doina*, the methodology being created through the psychoanalysis of C. G. Jung (the collective unconscious and archetypes), but also the theories of identity (personal, social, ethnic), of the real - unreal, mythical relationship. The term *archetype* has a multiple conceptual and ideational potential, carrying metaphysical, cultural and psychological meanings. In ancient Greek, *arhetipos* meant primary model, so until now the term is understood and interpreted, first of all, as a *model*, *pattern* or *prototype*. In a metaphysical (ontological) sense, the archetype was conceived in antiquity as a transcendent essence and as an immanent essence of the world. This understanding of the term is usually manifested in theological and philosophical interpretations of literary texts. The cultural archetype has its origin in phenomenology and structuralism, which contribute to highlighting the internal functioning of each cultural system.

The psychological conception is claimed from the denial of the objective reality of archetypes, they being understood as categories of mental representation. According to psychoanalyst C. G. Jung, archetypes constitute ancient image funds, which belong to the common spiritual treasury of mankind. They cannot be known directly, but through their effect on reality, thus presenting themselves as “typical forms of behavior which, when they are realized, appear as representations (...)”[24]. Archetypes become, according to Jung, some cultural invariants that are the basis of the *collective subconscious*, “translating” into patterns of behavior. In the analysis and interpretation of the Drutian texts, we used the concepts of cultural archetype (topos - the world as a theater and the world as a show) and the psychological archetype (persona – shadow).

The chapter ends with the presentation of *Ion Druță's works in sociocultural and theatrical context*, in relation to social transformations and cultural and artistic paradigms in the period 1956-2000. Starting from the 60s of the 20th century, the author artistically transfigured the trends of changing the identity of society, of man and of artistic forms, especially the dramaturgical and theatrical ones, demonstrating the art of combining the traditional element with the modern in the structure of these types of discourse.

Characterized by lyricism and psychologism, by fine humor and by moral-psychological, spiritual conflict, by the symbiosis of the real with the mythical, Drutian prose and dramaturgy opened new horizons in the artistic imagery of the time. The innovative aspects aim at the diegetic level and the level of artistic expression. We refer to the themes and the problems addressed by the author right from the beginning of his writing, which we united generically in the following categories: man and the world, the individual and the power, the identity of the self and that of the group (ethnic, religious, through typologies specific to the epic model "bonus pastor" - the peasant - in different historical periods, later also the intellectual; a specific place belongs to the child-character and non-speaking beings, especially in the author's prose. The main problem of Druță's creation remains the relationship between spirit and matter, between man and nature on an ontological level, not just an ecological one (the last aspect being current especially in the 1980s-1990s in his publications). In the art of the Republic of Moldova, Ion Druță's works were the first to bring the breath of discovery/knowledge and recognition of ethnic identity by the receiver of his dramatic or narrative works.

The Drutian creation is presented in a social and artistic context, in comparison with the visual arts, the films shot at the Moldova-Film studio, the literature of the 1960s-1970s, aspects treated by researchers from these fields of science [5; 38; 25; 30; 32; 28; 6; 11].

However, Ion Druță's dramaturgical texts did not have the opportunity to influence the national dramaturgy, to bring the novelty of the structure, the type of conflict, the typology of characters, the protoscenic elements and the poetry of didascalie in the development of the autochthonous dramaturgy. Even more so, the development of theatrical art in Moldova did not have repercussions of the Drutian dramaturgical model in the art of directing, scenography or acting.

The specifics of Drutian dramaturgy - the spiritual-material relationship, the aesthetic valorization of folklore, of religious motifs, the interference of the arts, the structure of the

didascalie, etc. – was pointed out by theater critics from other ex-Soviet cultural spaces. Not even the shows, based on Druțian texts, were analyzed in their complexity on the pages of cultural magazines, especially since they were not even staged in Moldova for a long time, being practically prohibited.

Ion Druță's theater in the view of Moldovan critics presents the author's creation in a sociocultural context, in which some moments of the author's artistic career are exposed in the affirmation of his theater, in the case of the publication of the texts, the appearance of reviews of the performances staged in other theaters, later, at the end of the 1980s, and in Moldova. L. Cemortan, one of the first researchers of the theater in Bessarabia from the interwar and post-war period, investigated Druță's creation from reviews of performances, articles and studies. Along with H. Corbu, M. Cimpoi, N. Bilețchi, A. Hropotinschi, who addressed some aspects of Druțian dramaturgy, Leonid Cemortan was the man of culture who capitalized, in particular, Ion Druță's theatrical discourse since the first publications of the author's texts [7].

Chapter 3 Proto-scenic and pre-theatrical forms in the Druțian artistic imaginary constitutes a starting point of the research in order to present Ion Druță's works from the point of view of the presence of theatrical clues in all the genres addressed by the author. We refer to historical, ethnological and anthropological aspects regarding rites, religious and cultural rituals, as well as the current researches of ethologists, all demonstrating the presence of the phenomenon of theatricality in nature and in life, in human activity. Here, we highlight the metamorphosis of proto-scenic and pre-theatrical forms in the author's artistic imaginary: *the ritual, the mask, the prayer, the choir, the messenger*. We underline the fact that I. Druță's theatrical thinking is marked by the presence of proto-theatrical elements and dramatic conventions from ancient theater in all his works, but also by assimilating the trends of the development of sciences in the course of the 1960s-1990s.

First, we emphasize *the role of dramatic conventions and classical techniques of drama as memory of the genre* through the cultural-historical method. In theater theory, the dramatic conventions of ancient tragedy are considered to be the chorus, the curtain, the stage, which is seen as the scene of the actual action or of the geographical setting, as it used to be in the amphitheater. The actors must be seen as real characters uttering long rhetorical monologues; the lines. The older forms, however, called protoscenic/prototheatrical forms, are the archaic forms

of the religious worship that later became elements of ancient Greek tragedy and comedy [45, p.123-124].

For this purpose, we presented a brief characterization of the specifics of the representations from the archaic period: the rites and rituals that man performed in certain situations in his life. The play, the dance and the choral music of the archaic people, the supplications to the gods, then the Eleutian Mysteries continue the theatricality of the neophyte processions – all constituting the proto-theatre. Next, the ceremonies dedicated to the god Dionysus, with the lavish organization of large and small festivals, in spring and autumn, marking his death and resurrection, come; Dionysias with ceremonies, processions, but also celebrations with dance, singing-chorus in the squares of the city-states, which constitutes the *pre-theatre*. The *ancient theater* followed, with texts-fragments from myths or folklore, written by specific authors and presented on stage, in the presence of spectators. Just as antiquity is the age “when the tribe and the clan transform into the form of state, mythology acquires the character of folklore, thinking through images transforms into thinking through notions”. The ancient Greeks folklore and religion were the basis of the arts, especially of dramatic poetry and theater [70, p.11-12].

The fundamental and universal character of the protoscenic forms later led to the “theatricalization of the theater”, according to director A. Tairov. The pre-theatre, a continuation of what A. Greimas called “cultural attitude”, *preserves aspects of the old rituals and makes a gradual transition to the folk theater*. It is necessary to clarify that the pre-theatre (also called “archaic theatre”) includes theatricalized elements in calendar and family rituals, in rites of passage, popular games, popular holidays, while the folk theater itself includes dramatic performances based on folklore or of the folklorized dramatic text, the rite/symbol/myth constituting proto-concepts of folkloric thinking. In all these manifestations, the theatrical, spectacular element is realized through the presence of the actor and of the viewer (in the ritual process), the spectator in the ancient theater, in the pre-theatre and in the popular theater. Traces or reminiscences of living the ritual and its mystical time are manifested in the structure and atmosphere of Druța’s short story called *The shepherd’s stick*, entitled in the first version of 1984 *The Shepherd’s Loneliness*, but in the last version of 2014, Ion Druța returns to the first title.

A protoscenic form that also involves psychological meanings is *the mask*. In the artistic discourse, the mask (in Latin “persona” meant theater mask) becomes an artistic motif. As a way

of characterization or self-characterization, the mask does not represent the authentic personality of the individual, being, in general, a projection of what he would like to be, but he is not in reality, if we also speak on a psychoanalytical level. The mask also implies the doubling of the self, a knowingly human game, as attested in the artistic imagination of Ion Druță: various forms, faces of the mask not as an object, but as a part, character of man.

An eloquent example is the character badea Cireș from the short story *Bătrânețe, haine grele/Old age, heavy clothes* (in the last edition of the author the work is titled *Badea Cireș*), presented in three poses, three masks, through his authentic states of mind, each with its own mask: badea Cireș- *the joker*, badea Cireș-*vintager*, badea Cireș-*head of the family*. Different masks characterize the character in the drama *Doina*, in which we watch how the masking of individuality is manifested in the protagonist Tudor Mocanu. Here, the playwright presents the character not only from a social perspective, but also from the Jungian psychoanalytic one, appealing to the archetypes of persona - shadow, *persona* meaning, in this sense, the mask or the face that a man adopts. The depersonalization of man C.G. Jung sees and understands as a loss of the soul; in dreams, phantasms and projections we meet our personifications [24]. Theatrical ways of artistic realization of these psychological and moral aspects place the action of the Druțian drama between the real and the mythical. The doubling and masks of Tudor Mocanu are artistically achieved through the poetic element - poetry, song, dance, nature - a return to the beginnings of the theater, but also to the spiritual origins of the nation - the Doina melody.

In the Druțian artistic imaginary, Doina contributes to highlighting the states of the protagonist Tudor Mocanu, because it appears both as a melody and as a concrete character - a girl, as part of Tudor's reveries and desires to listen to the melody again and again as a part of his, lost and found so many times. In such rare moments, the character's state reveals both his connection with the self and with social realities, the awareness of his duality, against the background of Doina melody as an expression of tender feelings, but also of sadness, anguish and, at the same time, Doina as a character who speaks, listens to the seemingly imposed Tudor's revelations. In this last sense, Tudor Mocanu is also characterized by denial in a psychoanalytical sense.

We have demonstrated that in the image of the traditional melody the playwright synthesized aspects that form the character's identity: the traditional song, the barely visible still denied religious aspect, the ego and the return of the repressed from the archetypal depths of the

collective subconscious. All together contribute to highlighting the mask of the social man and of his individuality, to the awareness, through the examination of conscience in front of Doina as an archetypal character, after which he ends up to distinguish with difficulty between the persona and the shadow, between the social and the psychological individual, his individuality.

The prayer, as a protoscenic element, is attested in the dramaturgical text *The Fall of Rome*: prayers addressed to the God Jupiter and the new, the Christian prayer, the characters being characterized by its mediation. The author artistically transfigures – through lyricism, reflexivity, model characters that respond to the need for exemplarity – meanings of Christian spirituality and its purpose in human existence. Keeping its essence of dialogue with the divinity, of supplication, the prayer – as a protoscenic element and as a spiritual form – has different valences and meanings in the Drutian creation. In the novel *the White Church*, it is described, personified, artistically shaped “from the inside”, the receiver watching/following the path of the penetration of the word into the essence of the holy, of the mysterious. The narrator actually creates the dynamic image of the flow of the word, of its power thanks to the fact that it comes from the holy ones. Ion Druță, however, presents what the prayer of a nation means through the scene of the church besieged by the Turks in the village of Sălcuța, creating the allegory of a huge Prayer of Defense. The scenicity is more internal, because the ancient choir - the village of Sălcuței - closed in the small church, each one prays for himself and for the men guarding outside, so that the enemies do not enter the holy place. Then each villager/chorister prays for everybody, for life. In this way, the scene is created from crying, believing, saying/singing the prayer, which creates the atmosphere with broad generally human meanings.

We found that in the Drutian creation, the prayer as a protoscenic element has the functions of creating the atmosphere out of the artistic action, characterizing the characters, highlighting certain social, political, ideological aspects, as well as affirming some moral and spiritual principles. It also becomes the subject of the action, and in the dramaturgical text it has implications both in the dialogue of the character and in the didascalie. It is true that saying these words in a performance renders the action a narrative or perhaps static tone, but it depends on the director, actor, scenographer how the reflexivity unfolds, the murmur of the prayer or how the actor says-sings the prayer. After the performance of *the Samaritan* in Paris, Director K. Stanislavski wrote that he was deeply moved by the prayer spoken on the stage, “whispered,

among the sobs of the audience" [66], thus revealing the emotional impact of this proto-theatrical form.

As a theatrical stage model, *the choir* presents a synthesis of the elements of ritual culture: sung prayer, addressed to the God, accompanied by dance. In the ancient Greek theater it manifested itself in *the liturgy*, which at first meant the song of the choir singing in unison an emotion, a reflection. Ion Druță's choral-theatrical vision is an example of the metamorphosis of this dramatic convention in his dramaturgy and prose, realized differently by the directors who staged his dramatic or narrative texts, especially by Alexandru Cozub. In the Drutian artistic imagination, the liturgical song from the Dionysian rituals is transformed into psalm singing, which is also a teaching, at the same time expressing various states of man when saying the prayer, or in the Hesychast and Neo-Hesychast prayer, or in the collective prayer during the Christian liturgy. The writer combines such protoscenic aspects of ancient classical drama, thus building a bridge with the pre-theatrical ritual, with Antiquity and with the pre-Christian period through the metamorphosis and amplification of the functions of these proto-elements of the theater.

In Ion Druță's creation, the choir as a character and as a protoscenic element often combines the meaning of the voice of the people, expressing the attitude towards what happens in the stage action with another archaic form - the prayer. We witness it in the drama *Casa mare*: the three neighbors signify the "mouth of the village" - the choir in the pose updated by the writer, but expressing three attitudes towards what happened and almost the same attitude towards the teachings of the psalm. In the drama *Horia*, the village no longer has the functions of ancient choir, but becomes "a mob of people", "silent", which does not make assessments, does not express its opinions, is no longer an intermediary between the protagonist - the history teacher Horia - and another character - the director of the school, Nicolai Balta. In this dramaturgical discourse, the actual choir is made up of children, performing the song *A ruginit frunza din vii/The leaves have turned rusty in vineyards*, a leitmotif that introduces the lyrical element into the dramatic action, has a background function and expresses a concrete reality (the 1970s-1980s) - the loss of spirituality, of faith in good and truth. The choir's song, performed first by Janet, here has the function of motif, leitmotif in the structure of the dramaturgical text, contributing to the creation of the lyrical, nostalgic atmosphere, but also to the affirmation of the contrast between spiritual, national and pragmatism, between good and evil (the pedagogues and

the director Balta). At the same time, the choir's song also has the function of characterizing the characters.

In this drama, the lyrical, naive, and sincere thread of the children's singing supports not only the teaching staff, but also the whole village - the big choir. However, here the presence of the ancient choir, with the functions of judge, moralizer, active character does no longer exist; the dialogue between the choir and the audience is lost, the children's choir has the role of capturing the lost illusions, the feelings and worries, the memories and nostalgia of adults, of the collective/of a big choir. Respectively, the "small choir", of those who are just learning what life is, introduces into action, barely visible, not so much an atmosphere of silence and peace or dialogue, but rather a spiritual-existential warning to the third participant in the theatrical act - the spectator/receiver.

The messenger. Just as the chorus did not leave the place of the action, while the actor left, returned, communicated about what happened offstage, the messenger was one of the basic characters of the tragedy. He introduced dynamism into the action, depending on his news, the development of the situation and of the mood of the chorus changed, so that the transmission of the message was one of the main functions of the actor on the ancient stage.

In the messenger's monologues or in dialogue-question scenes between him and the chorus, there sometimes appear characters that are not present in the scene. Such extra-scenic characters are typical of the Drutian style. In the drama *Casa mare*, the messenger is in the person of Petrea, who comes into action with the letter from his friend on the front, Vasiluta's husband, which he says by heart, remembering fragments. Here the messenger and the off-stage character are Petrea and the letter, which is not known if it existed in reality. Călin Ababi appears in the role of the messenger in the drama *Frumos și sfânt/ Beautiful and holy*, when he calls on his childhood friend Mihai Gruia, an official at the ministry, and tells in detail each time why he had to leave one job or another, narrating and describing through visual images what had happened and made him react: the way of slaughtering birds, cows, horses, described with pain in the soul, having the role of the character's self-characterization, but also of criticism of the social and moral reality.

Călin Ababi's role of messenger is, in a way, highlighted by director Ion Ungureanu's vision in the show staged at the Army Theater in Moscow: Călin comes to his friend every time accompanied by a brass band. He, the messenger, also becomes an interlocutor in the dialogue

between the man living with the worries of the world and the man detached from the archetypal, realizing the fall up the ladder of the social hierarchy (Mihai Gruia). Everything highlights the essential idea of the Drutian drama: the relationship of man with nature, with the archetypal, with the soul. The history teacher Horia Holban from *Clopotnița/The Bell Tower*, when he tells the students about Daniil Sihastru and Ștefan cel Mare, is not only in the position of the main character, the protagonist, but also as a messenger of other times, of the lives of the saints, bringing into contemporaneity figures, events, problems that contribute to the understanding of the current situation. Horia becomes a messenger for the villagers and for his students, to whom he brings news, stories from other times about them and their ancestors, about the spiritual essence.

In the Conclusions to the chapter we conclude that in Ion Druță's creation the elements of proto-theatre, ancient theater are harmoniously combined with folk and religious ones, but also with psychological aspects. The author's artistic discourse becomes a link between ancient times and the contemporary stage through the diversification of dramatic techniques. The highlighted proto- and pre-theatrical elements also become arguments for the idea that authorship - the author's concept, the way of thinking and transposition, the artistic transfiguration even of the prayer as a character or state - express the author's attitude towards those created either in the dialogue of the characters, in the didascalie, or in the lyrical, psalmodic construction of the phrase in the text.

Chapter 4 Theatricality of Ion Druță's prose approaches the relationship between narrative text and theatrical discourse, using the concepts of *rewriting*, *intermediality*, *theatricality of life and theatricality in prose*. The purpose of this chapter is to argue the artistic thinking of the author Ion Druță, especially the theatrical vision of the world, manifested in a different kind of artistic communication than in the dramaturgical one. In this context, N. Evreinov's opinion regarding the theatricalization of life and the pre-aesthetic aspect of theatricality becomes current. That is because the Drutian characters reveal to a large extent the social dramaturgy, the way in which man dramatizes life or changes his mask depending on character, circumstances, etc. The sub-chapter *Topoi the world as theater and the world as a show* makes an introduction to the problem of the theatricality of prose and analyzes the prose of two representatives of the 1960s generation with different artistic visions, but united by theatricality in the way of artistic thinking: Ion Druță and Vasile Vasilache. We specified that

Druță the topos *of the world* as a theater is manifested in Druta's works, while in Vasilache's works *the world as a show* is manifested.

Ion Druță creates short stories with theatrical monodrama valences, the psychologism of his prose reveals aspects related to the theatricality of the actor, the prose theatricalization procedures being dialogism, the orality of the style, the mask (of the character and of the author) etc. The oral style of exposition and the presence of the narrator (in different poses) translates into a form of theatricality called *ad spectatores*, a scriptural convention that consists in the direct addressing of the character to the spectators (a few words or phrases, or it can constitute a longer interruption of action). In the Drutian creation, this theatrical form has various functions: communicative, moralizing, cognitive, etc.

Dramaticity and filmicity are two characteristics of Ion Druță's prose, and his rewritings (prose - drama), film scripts or dramatization of the narrative text are proof of the scenicity, spectacularity, visuality of the images in the author's creation. In this sense, we have analyzed the show *Frunze de dor/Leaves of Longing*, based on Druta's novel with the same title, emphasizing the theatricality of this narrative text and the directorial vision of A. Cozub, who wrote the script and staged the show at "Mihai Eminescu" National Theater in April 2022. We highlighted the role of the discursive strategies that theater involves: verbal, mime, gestural, musical, kinesic, proxemic language. The director preserved the consecutiveness of the development of the action, the main scenes from the lyrical Druțian novel, creating an artistic discourse in which the transition from epic to dramatic of the stage characters is fully manifested; authorship and orality being, for the most part, transmitted to the choir (the village as a collective character) or some characters (Rusanda, Trofimas, etc.). The choir proves that the author's voice in the epic work acquires a certain dramatic intensity in the stage action, a fact also revealed by the emotional reaction of the spectators as participants in the theatrical communication.

In the conclusions to the chapter, we generalize that the Drutian epic discourse reveals the fact that everyday theatricality acquires artistic and aesthetic values through a harmonious combination of the two narrative modalities of the discourse: the narration (the narration of the events) and the representation (the dialogue, the staging of the events by means of the characters), giving the opportunity for an intermedial reading. The scenicity and spectacularity of the action, aspects that aim at the theatricality of the actor (gesture, mimicry, silence, etc.) and

reveal character traits or states of the character are manifested in the text through the art of retort, through the diversity of the meanings of the dialogue, through indirect psychologism processes such as (descriptions of nature, the interior, artistic detail, gesture, mimicry, silence, etc.).

The comparison made in this chapter with the show *Pomul vieții/The Tree of Life*, staged by the same director Alexandru Cozub, highlights his artistic vision and, at the same time, his conceptual-artistic continuity, his style, bringing the choir with various functions to the stage.

Chapter 5 Poetics of theatricality in dramaturgy deals with the specifics of I. Druță's dramaturgical texts, the didascalie are analyzed from the cultural-historical, intermediality and intertextuality perspective for the first time. We highlight the role of didascalie in affirming the new theatrical vision of Ion Druță's dramaturgical text. Analyzing and interpreting the author's dramaturgical creation from the perspective of the interference of the arts, we attest, first of all, the theatrical valences of folklore and biblical intertextuality, with ethno-ethical, philosophical, psychological, spiritual meanings and with references to the specifics of their artistic realization in performances.

The role of I. Druță in the development of the structure and meanings of the dramaturgical text is revealed through the method of comparison. The rejection of realism and conventionalism in the structuring of the traditional type of dramaturgical text, the emphasis on metaphor, symbol, lyricism or the unspoken demonstrate the novelty aspects of the Drutian dramaturgical text. In the Drutian texts of the 1970s-1980s, the structure of didascalie becomes less poetic or lyric, including the journalistic element, but the description, the visualization of the space continues to be the characteristic element of the author's vision. The Drutian didascalie are linked to the action only in an associative way, through a metaphorical image, so even in the actual action the logical motivations of the characters' actions remain less important. The didascalie are special poems, characterized by lyricism, prelude and postlude having an essential role in conveying the states, the message. More often, the didascalie take shape in a coherent text, parallel to the text of the lines. At the same time, this aspect of theatricality reveals a fusion of the lyrical with the dramatic and the epic, and the trends of the evolution of art in a certain period change from lyricism and psychologism to hard realism, publicism and paradox.

The cultural paradigm of intermediality highlights the specifics of Ion Druță's artistic vision in his discourse, especially since the dramatic work and the epic work were written in different periods, starting from the 1950s until nowadays, a fact that involves the analysis of his

artistic imagination, also from the perspective of the visual, intermedial turns, etc. We found that the artistic style of the author reflects not only his psychological type, way of thinking, the contextuality of writing certain artistic works, but also, it is consistent with the developmental trends of philosophical thinking, of the sciences that study the arts. In the thesis, we highlight the role of verbal painting (landscape, interior), of ekphrasis in the structure and meanings of the dramaturgical text (*Doina, Păsările tineteții noastre/The birds of our youth*).

Multimedia intermediality - the same text is a source for several forms of artistic communication: theatrical productions, film, musical work, visual arts, etc. –is specific to the Drutian artistic vision. This is manifested in Ion Druță's rewriting of the epic texts (novels, short stories) into dramaturgical texts, the creation of the scenario for the musical theater - the opera *Casa mare* (libretto written by poet V. Teleucă, composer M. Kopytman) or the staging of the novel *Frunze de dor* director Alexandru Cozub's vision at "M. Eminescu" National Theater from Chisinau, performances-films (*Birds of our youth, Horia*) after the Drutian dramaturgy.

In the artistic imagination of Ion Druță, ekphrasis is attested in the structure of the dramaturgical text with different meanings. In the didascalie of the drama "*Birds of our youth*" and in other texts, the realization of the musical ekphrasis is combined with the realization of the psychological, reflexive and explanatory one, the latter meaning the interpretation of the artistic text to reveal the deep meaning of the symbolic images. The artistic valorization of folklore and the revealing of the folkloric origin of modern creation is another feature of the Druțian artistic imaginary [18]; an example is the *Bride's Forgiveness*, which comes across with the academic musical discourse, *the Ballad* by Ciprian Porumbescu and compositions by E. Doga. The role of inter-textuality of folkloric, biblical, musical origins is also recounted as an aspect of the poetics of Drutian dramaturgical texts.

In the conclusions, we mention that, in Ion Druță's creation, the didascalie are, often, separate poems, characterized by lyricism, prelude and postlude having an essential role in conveying the states, the message. Unlike the understanding of the subject as a fable or the emphasis on the hierarchy of characters, intermediality characterizes the opening of forms and the presentation of man in the world, proposes new authorial views and widens the scope of ideas, the meanings of the artistic approach. The intermedial means in creating the theatricality of the Drutian dramaturgical text refer to the codes of various arts or non-arts, revealing the visual character of the dramaturgy and its prose, the spatial perspective or the role of the biblical

code in the structure and, respectively, in the meanings of these discourses, aspects that also involve the process of trans-mediality.

Chapter 6 Time-space in the dramaturgical text and in the theatrical performance.

When dealing with this aspect, it is highlighted that, unlike prose, in which time is the one that leads the action, in the theatrical performance space leads the action and suggests, creates time. In this sense, we considered it appropriate to highlight the ways of creating space-time in the dramaturgical text and in the performance, based on Ion Druță's dramaturgy or prose, thus highlighting the specificity of the theatrical vision not only of the author, but also of the director, the scenographer. The research methodology is built starting from the chronotope of an artistic discourse, according to M. Bahtin [55] and the theatrical chronotope, presented by researcher T. Kotovici [60]. The ways of creating the atmosphere in both registers (dramaturgical and scenic), the play of the actors, with references to chronicles, reviews or video recordings of the performances are analyzed.

We note that the atmosphere in the dramaturgical text and in the theatrical discourse is artistically realized differently, because the artistic ways of creating the image are different. In the dramaturgical text, the relationship between theatricality and literature is taken into account, i.e. the meanings of the word, and the pauses as suspension points ("the silences of the text"), and the role of figures of style, tropes, assonance and alliteration, etc. in creating the image, respectively the atmosphere. In the theatrical discourse - a syncretic artistic form, in which the actor or actant participates to a large extent and who has an essential role in the affirmation of ideas, in the transmission of the message - along with the lighting, music, choreography, tone, rhythm, visual arts, costumes, the atmosphere assumes a more complex aspect. In this context, an important role belongs, first of all, to the director who knows/can see and feel the atmosphere in the surrounding world: in the rhythm of people's actions or in the tonality of their discussions, in the "mise-en-scenes" where they gather in groups freely, arbitrarily. However, the emotional atmosphere contributes to the creation of the style of a show, as studies on the director's creative process have also demonstrated. The atmosphere becomes an element of the discourse, elucidating, in this case, the context of the author and of the receiver. The architecture of the chronotope, the poetic, folkloric, mythical, intermedial and inter-textual element, the rhythm of the phrases, etc. contribute to the creation of the atmosphere in Ion Druță's dramaturgical text.

The spatial-temporal images are emotionally charged, with a special potential for stage and off-stage space.

The multiple meanings of the space of the drama, which are contained, in principle, in the didascalie at the verbal, visual, auditory level, etc., are realized in the show through various forms of theatricality, depending on the directorial and scenographic vision of the theatrical discourse.

The analysis of the chronotope in the show largely reveals the spectator's attitude at the level of denial or at the level of fusion/"extreme" experience of the stage action. We have stated that in the performances based on Ion Druță's texts, the literariness-theatrical relationship is taken into account, the meanings of the metaphor, of the word either in the didascalie or in the actual dramatic action are not only preserved, but more than that, they merge and are preserved through the art of directing, scenography, acting, etc., acquiring other valences, but keeping those of the playwright.

The artistic world of Ion Druță and the specifics of the director's vision of the texts are highlighted by the way of stage realization from the perspective of the chronotope, by the meanings of the construction of the stage space, by the role of scenography, the play of the actors, etc. In this context, we highlight the role of scenography in creating the theatricality of the show, whose objective lies in fulfilling the message of the theatrical discourse, establishing a necessary correspondence between the space of the dramaturgical text and the space of the stage.

The scenographic vision on Drutian creation demonstrates stages of the evolution of scenography, of visual arts and sciences, new aesthetic trends being noticed in the performances of the 1970s-1980s by different creative generations: V. Rusu Ciobanu, E. Kocerghin, I. Puiu, L. Kiula, etc. Completing the artistic vision on the Drutian text through the collaboration of director - stage designer - composer - actor in the creation of space-time in the stage action demonstrates the contribution of the performing art to the evolution of the theater's theatricality.

The Druțian dramaturgical text constituted reference points for generations of directors, scenographers, actors and only on the basis of some performances staged in the 1970-1980 period, it can be asserted the specificity of the didascalie that become part, scenes, elements of the stage action itself, sometimes the authorial voice resounds in the theatrical discourse. These and other aspects demonstrate that Ion Druță's style, dramaturgical language changes according

to certain social and aesthetic contexts, representing the time of writing, the problems of the time, but, at the same time, emphasizing the author's dramaturgical art.

Each chapter ends with Conclusions, and in the *General Conclusions and Recommendations*, the main ideas of the scientific investigation are systematized, and recommendations regarding further possible research on the topic are presented.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The investigation of the objectives presented in the realization of the scientific project allowed us to propose a synthesis vision on the role of theatricality in the specificity of the artistic imaginary of the creative individuality and the relationship between the theater of life and the theater as art, based on the dramaturgy, prose and theatrical discourse of Ion Druță. Theoretical studies and analyses, interpretations of artistic texts and performances have generated certain general **conclusions**:

1. Theatricality as a cultural and social paradigm, characterized by mimesis, play, instinct, communication with the other, is manifested both in nature, in rites and rituals and in artistic forms, in the daily and social life of man. As a result of the analysis of the theoretical studies, **the basic theoretical concepts of the investigation of theatricality were determined**, following the diachronic perspective in the constitution of the notion: the origins of the phenomenon of theatricality; the relationship between rite, ritual and theatrical performance as an artistic expression; the theatricality of the dramaturgical text; the theatricality of the show; forms of theatricality in the narrative literary text; as well as theatricality in life, social dramaturgy, the theatricalization of social life. The approach to Ion Druță's dramaturgical and narrative texts were carried out from the perspective of *theater as art, as an expression of the world* - in dramaturgy and in performances and *theater as a way of being in the world* or *natural, spontaneous theatricality*, as in life - in the case of prose characters (Chapter I - 1.1.; 1.2.; 1.2.1.; 1.4; Chapter 4).

The methodology of the research of the problem imposed several perspectives for treating the theme, theatricality being approached at the current stage as an artistic, aesthetic expression of cultural syncretism, but also as a way of human existence and communication in society. Concepts, theoretical notions from the theatrical, philological, social, cultural, psychoanalytical

sciences were identified, depending on the aspect addressed: the relationship between dramatic text - theatrical discourse, literature - theatricality, psychologism, theoretical poetics, historical poetics, theatrical chronotope, atmosphere, intertextuality, intermediality, mythic-archetypal interpretation (Chapter 2). Through comparative approaches to the ideas presented by teatrologists, directors, culturologists, we demonstrated the concepts of theatricality in life, social dramaturgy, according to E. Goffman, or the *world as theater* and *the world as a show*, manifested in the way of creating images with scenic valences, spectacularity, as well as those that express the theatricality of the character, revealing the specificity of the theatrical vision of the authors (Chapter 4 - 4.1; 4.6).

2. The retrospective analysis of the sociocultural contexts in the development of the arts created the possibility to present the actual state of dramaturgy in Moldova in the 1950s-1960s, when Ion Druță made his debut, but also the role of this period, called the "thaw", in the unchaining and affirming the original artistic visions of creative people. For these reasons, Drutian creation was presented in the context of the development of other arts in Moldova: graphics, painting, artistic film, documentary film. (Chapter 2 – 2.3). We have demonstrated that Drutian drama and prose, forbidden to be published or staged in the republic, in reality contributed to the evolution of artistic forms, including the theatricality of the texts by making the transition from traditional to modern, from objective to subjective, through interference, interaction arts in the discourse structure. These characteristics also highlight the time/context of the writing of certain texts, the situation, the level at which the research in this field was, but also the relationship between artist and power (Chapter 5).

3. The specificity of theatricality in the Drutian artistic imaginary at the level of cultural memory and *the memory of artistic forms* was demonstrated by *identifying and analyzing the meanings* of **protoscenic** and **pre-theatrical** elements in the author's dramaturgical and narrative texts. We have demonstrated that his artistic discourse represents a continuity of the techniques of structuring the drama through protoscenic elements, from the archaic period, an important role going to the *chorus* and *the mask*, which, in the Drutian text, highlight the collective identity, the personal identity, the doubling of the character, archetypes cultural. The other protoscenic forms analyzed - *the ritual*, *the messenger*, *the prayer*, reveal the poetics of theatricality in the author's creation and the memory of the times: from ancient Rome to the modern period, demonstrating

the philosophical and social-moral essence of the texts through the intermediality of the structuring of the artistic image (Chapters 3; 5 - 5.2 ; 5.3).

4. It was demonstrated that **theatricality** manifests itself in the **Drutian narrative text** through the role of dialogue and monologue in the structure of the approach and in the characterization of the characters, as well as through the art of correlating literature with theatricality. We have argued the role of direct and indirect psychologism in creating the atmosphere, in achieving the theatricality of the action, the scenic and the spectacular in the prose, through various artistic procedures, which dramatize both the theatrical and the cinematic vision of the author. (Chapters 4, 5). It was found that the interrelational aspects of psychology - theatricality - literary art in a narrative discourse involve the diversification of reading types, as well as the need to know the respective disciplines, in order to reveal the syncretism or the relationships between them in the author's creation of images with various aesthetic and philosophical meanings. When approaching this topic, we have demonstrated I. Druță's art of creating scenes, mise-en-scenes, suggesting moods, emotions of the character, creating the atmosphere, time and inner space of the adult, the child or the creative person (Chapter 4 - 4.3., 4.4).

The staging of dramaturgical or epic texts demonstrates the *relationship between the artistic vision of the director and that of the author*, the director becoming, in principle, the commentator of the text and of the didascalie or of the Drutian narrative discourse. Through the analysis of the performance *Frunze de dor* (National Theater "M. Eminescu", director A. Cozub), the specifics of the directorial vision and the art of transposing the narrative text from Druța into a theatrical performance were demonstrated, an important role belongs to the choir, the creation of the atmosphere, the editing technique, theatricality the actor. (Chapter 4 – 4.5).

5. It was demonstrated that the specificity and originality of **didascalie as forms of theatricality** in the Drutian dramaturgical text is revealed by the fact that they present themselves, most of the time, as an independent text, with various functionalities in the artistic approach and which introduces lyricism, visuality, reflexivity in the text. Theatricality as spectacularity, as scenography is achieved artistically through the type of conventional (or multimedia) **intermediality**, which involves the use of language, codes and procedures of other arts or from other fields in the basic text. The analyzes of didascalie from dramaturgical texts or analyzes of narrative texts have revealed the specificity of atmospheric dominants, artistically

transfigured through intermediality and intertextuality. It was found that an important role in affirming the theatricality in Ion Druță's creation is the way of reflection, transposition in the dramaturgical text or in the literary narrative of the formative principles of the genres of plastic art (landscape, painting, portrait, interior, etc.), from musical art (the specifics of traditional song, choral interpretation, the musicality and rhythmicity of the phrase) or the parallel, introspective, retrospective montage, specific to cinematographic art. (Chapters 4, 5, 6).

It was found that the new cultural paradigms of the 60s, which refer to the syncretism of the arts, especially the role of the visual in the artistic knowledge of the world and in opening the perspective to describe man in the world, were sensed/intuitive and realized artistically by I. Druță. Such texts contributed to the amplification of the meanings of the theatrical discourse, as can be seen from the analysis of the performances staged by the directors Ion Ungureanu, Sandri Ion Șcurea et al. (Chapters 5 – 5.2; 6).

6. The meanings of explicit **intertextuality** (with the forms of citation, repetition, scenes, characters) were revealed in the structure of Ion Druță's dramaturgical discourse, in which forms of traditional lyrical song, biblical psalms, symbols of religious origin are invoked and evoked. They are part of the textual fabric of the dramatic subject, emphasizing the historical contextuality of the appearance of the texts and, at the same time, they have the function of connecting scenes and mise-en-scenes, characterizing the character or suggesting states, creating the atmosphere of the dramatic action. The semantic, ideational consistency, but also the poetics of these folklore genres and species is manifested in the Druțian text at the level of theme, motif, leitmotif, character in dramaturgy and in performances. (Chapters 5 – 5.3; 6).

The cultural memory of Ion Druță's theater was manifested by the author's artistic valorization of universal cultural expressions (protoscenic and pre-theatrical forms, the biblical text), as well as traditional cultural expressions in creating the theatricality of the action. It was specified that the combination of such elements in the dramaturgical texts, in the narrative texts and in the performances also reveals aspects related to personal identity, national identity, cultural identity (Chapters 5-6).

7. We have demonstrated that the theatricality of dramaturgical texts expressed at the **chronotope** level highlights the difference between Ion Druță's texts and those written before the appearance of his first dramatic works. The author creates a historical, social and, in particular, an inner, psychological and mythical space-time – illo tempore (the latter in the case of the

Doina drama) (Chapters 5; 6 – 6.2). During the performance analysis based on the Drutian work, the relationship between the creative individuality, the time of staging the text, the attitude towards the author and his work, the way of understanding the meanings of the symbolic, metaphorical language of the Drutian text by the directors was highlighted (Chapters 4 - 4.5. ; 6 – 6.2).

The scenographic vision of Ion Druță's dramaturgical text reveals stages of the evolution of scenography, visual arts and sciences, new aesthetic trends being noticed in the performances of the 1970s-1980s by different creative generations. Completing the artistic vision of the Drutian text through the collaboration of director - set designer - composer - actor in the creation of space-time in the stage action demonstrates the role of the Drutian artistic imaginary in the development of the art of performance, respectively in the evolution of the theater's theatricality. (Chapter 6 - 6.2).

8. Arguments were brought to demonstrate the ideas that the artistic imaginary of Ion Druță reveals contextual historical and aesthetic transformations during the 1960s-1990s, and inter- and transmediality is presented as an aspect of the change in artistic thinking, cultural and scientific paradigms. The theatrical thinking of the author is manifested in the way of structuring the texts at the level of dialogism, of the specificity of the line in texts written in different periods, in the transition from lyrical, subjective, poetic to journalistic elements, to the rhetorical style of the phrase.

Scientific conclusions were formulated regarding intermediality as a way of expression and affirmation of paradigm changes, but also as a universal principle of creation at the contemporary stage. Being a dominant characteristic of contemporary artistic culture, due to the differentiation and universalization of discourses, the intermediate phenomenon also presents itself as a strategy of the author Ion Druță for relation, interaction of different genres of art and other types of discourses in his artistic imagination

9. **The theoretical significance of the research** is confirmed by the elaboration and application of the research methods of the theatricality of the dramaturgy, the theatrical performance and the artistic prose of an author, with the possibility of using the comparative method in the edification of the specific theatrical vision of other authors. . The role of the playwright/prose writer-director relationship in the stage creation of the source text was demonstrated; ways of transgressing the narrative-theatrical vision in the spectacular

performance; highlighting the specificity of the directorial vision based on the performances staged after the respective author's work.

The novelty and originality of the research results from the analyzes of dramaturgical, narrative texts from the perspective of theatricality, carried out for the first time, at an inter- and transdisciplinary level, as well as from the spatio-temporal analyzes of the performances based on Druta's creation. We approached theatricality as a general artistic category, but also as an aspect of human life, as social dramaturgy, with reference to the literary narrative text.

The conducted research confirms the **hypothesis** according to which theatricality as an artistic vision manifests itself in the artistic imagination of an author depending on his way of thinking about the world, the psychology of this creative individuality, the social and aesthetic contextuality of writing his texts, as well as the development sciences at certain stages of the author's creation. These aspects constituted the theoretical and methodological support in carrying out the research of the phenomenon of theatricality based on the artistic imagination of Ion Druță. We believe that the **main contradiction** in approaching the problem of theatricality in an author's artistic discourse has been resolved by the fact that new perspectives for investigating theatricality have been proposed and realized: the interreference of arts, intermediality, aspects of psychoanalytic analysis, cultural memory at the level of protoscenic forms and pre-theatrical etc. We thus argued **the new scientific orientation that approaches the phenomenon of theatricality as a way of knowing the world and as an affirmation of individuality in the artistic imagination.**

RECOMMENDATIONS

1. Appreciated at the current stage as a *universal phenomenon*, the manifestation of theatricality in various fields of life requires new perspectives of scientific approach, practical and theoretical collaborations for this purpose. We consider it necessary to elaborate and further develop the notional apparatus, which would contribute to the adequate description of contemporary artistic phenomena (XX-XXI centuries) by specialists in the fields of arts and sciences. In this sense, we propose an interdisciplinary project **Theatricality in everyday life and in the arts**, which would take place on the theoretical and applied dimensions.

2. The imperatives of time give an important place to communication at different levels in contemporary society, a fact that also implies the diversification of forms of communication and

self-communication through art. In the theatrical discourse, the forms of theatricality demand more and more the receiver's involvement in the evaluation and critical, theoretical valorization of the stage performance, a fact that implies the realization of inter- and transdisciplinary investigations in the field of performance at an aesthetic level, of cultural memory, of the theory of reception.

3. The shows staged based on the creation of Ion Druță involve a special investigation, in order to reveal the director's art, the scenographic art, the theatricality of the actor.

4. The relationship between the theatricality of the dramaturgical text and the theatricality of the performance created on the basis of Druta's work or of other authors could constitute a problem of investigation in other scientific or scientific-didactic works. Treated in scientific or professional doctoral theses, in the teaching-learning process in general or artistic pre-university education, the themes aimed at theatricality and its manifestations in life or in art are able to develop new achievements.

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ADNOTARE

Ghilaș Ana. Teatralitatea în discursul artistic al lui Ion Druță Teză de doctor habilitat în studiul artelor și culturologie, Chișinău, 2023

Structura tezei: Introducere, șase capitole, concluzii generale și recomandări, bibliografie (267 de surse), 3 Figuri, 2 Anexe, 240 de pagini text de bază. Rezultatele obținute au fost publicate în 48 de lucrări științifice.

Cuvinte-cheie: teatralitate, prototeatru, pre-teatru, text dramaturgic, didascalii, relația literaritate – teatralitate, discurs teatral, artă regizorală, artă scenografică, teatralitatea prozei, teatralitate socială, **intertextualitate**, intermedialitate, arhetip, cronotop teatral

Domeniul de studiu: **Arte audiovizuale**

Scopul cercetării: demonstrarea rolului și semnificațiilor formelor teatralității în discursul artistic dramaturgic, teatral, narativ al lui Ion Druță.

Obiectivele cercetării: Determinarea reperelor teoretice privind conceptul de *teatralitate* în diacronie și semnificațiile lui în alte domenii ale științelor; analiza funcțiilor artistice ale formelor protoscenice/prototeatrale și ale celor pre-teatrale în afirmarea teatralității în proza și în dramaturgia autorului Ion Druță: elucidarea relației literaritate – teatralitate în textul dramaturgic și în cel epic întru relevarea specificului fenomenului teatralității în genurile artistice respective; evidențierea contextualității (social-politice, estetice, teatrale ș.a.) în caracterizarea individualității creatoare, respectiv rolul și locul lui Ion Druță în evoluția dramaturgiei și teatrului; demonstrarea rolului de tranziție de la traditional la modern a discursului druțian în dramaturgia națională; identificarea formelor teatralității și a realizării artistice a lor în discursul narativ al autorului; relevarea rolului interferenței artelor și al intermedialității în crearea specificității teatralității în imaginarul artistic al autorului, în special la nivel de didascalii ca forme ale teatralității;; evidențierea relației psihologism – lirism – teatralitate în imaginarul artistic druțian; relevarea relației spațiu-timp în receptarea textului dramaturgic și al discursului teatral.

Noutatea și originalitatea științifică: punerea în practică a unor fundamente teoretice privind teatralitatea ca universală în abordarea discursului artistic al lui Ion Druță. Pentru prima dată este investigat imaginarul artistic al unei individualități creatoare din perspectiva teatralității, în complexitatea înțelegerii acestui termen la etapa actuală, accentuându-se perspectiva interferenței artelor, a inter- și transdisciplinarității (istoria și teoria artelor spectacolului, istoria teatrului, teoria literaturii, estetica și poetica, psihologia, psihanaliza, antropologia culturală) în abordarea problemei.

Rezultatele obținute care au determinat crearea unei noi direcții științifice rezidă în teoretizarea și conceptualizarea metodologiei inter- și transdisciplinare în abordarea teatralității în discursul artistic dramaturgic, teatral, narativ ale lui Ion Druță, fapt ce a determinat racordarea cercetării la noi paradigme științifice, culturale, având ca efect evidențierea formelor teatralității la nivel estetic, social în comunicarea artistică, intra- și interpersonală.

Semnificația teoretică a cercetării: argumentarea teoretică și metodologică a fenomenului teatralității ca universală prin analiza creației artistice a unui autor; demonstrarea specificului viziunii teatrale și a procedeelelor de teatralizare în proză, modalități de transgresare a viziunii narativ-teatrale în reprezentarea spectaculară; reliefația specificității viziunii regizorale în baza spectacolelor montate după opera autorului respectiv (în cazul nostru, Ion Druță).

Valoarea aplicativă a cercetării: modalitățile de diseminare sunt articolele științifice ce vizează tema cercetată; monografii; discipline de studiu în cadrul procesului de studii universitare și postuniversitare (AMTAP).

Implementarea rezultatelor științifice: în procesul instructiv universitar la disciplinele *Istoria teatrului românesc*, *Istoria teatrului universal și a artelor spectacolului*, *Istoria dramaturgiei universale* (ciclul I), *Metodologia și istoria științei despre teatru/coregrafie* (ciclul III) din cadrul Academiei de Muzică, Teatru și Arte Plastice.

ANNOTATION

Ghilas Ana. Theatricality in the artistic discourse of Ion Druță

Doctor habilitat thesis in the Study of Arts and Culture, Chisinau, 2023

Thesis structure: Introduction, six chapters, General Conclusions and Recommendations, Bibliography (267 sources), 3 figures, 2 annex., 240 pages of basic text. The results obtained were published in 48 scientific papers.

Key words: theatricality, proto-theatre, pre-theatre, dramaturgical text, didascalie, literality-theatricality relationship, theatrical discourse, directing art, scenographic art, prose theatricality, social theatricality, intertextuality, intermediality, archetype, theatrical chronotope

Field of study: Audiovisual arts

The purpose of the research: to demonstrate the role and the meanings of the forms of theatricality in the artistic, dramaturgical, theatrical, and narrative discourse I.Druță.

Research objectives: to determine the theoretical benchmarks regarding the concept of theatricality in diachrony and its meanings in other fields of sciences; to analyze the artistic functions of the protoscenic/proto-theatrical and pre-theatrical forms in the affirmation of theatricality in the prose and in the dramaturgy of the author Ion Druță; to elucidate the literality-theatricality relationship in the dramaturgical and in the epic text in order to reveal the specificity of the phenomenon of theatricality in the respective artistic genres; to highlight the contextuality (social-political, aesthetic, theatrical, etc.) in the characterization of the creative individual, respectively Ion Druță's role and place in the evolution of dramaturgy and theater; to demonstrate the role of transition from traditional to modern of the Druțian discourse in the national dramaturgy; to identify the forms of theatricality and their artistic realization in the narrative discourse of the author; to reveal the role of arts interference and intermediality in creating the specificity of theatricality in the artistic imaginary of the author, especially at the level of didascalie as forms of theatricality; to highlight the relationship between

psychologism – lyricism – theatricality in the Druțan artistic imaginary; to reveal the space-time relationship in the reception of the dramaturgical text and of the theatrical discourse.

Scientific novelty and originality: putting into practice some theoretical foundations regarding theatricality as universalia in the approach to Ion Druță's artistic discourse. It is for a creative individual is investigated from the perspective of theatricality, in the complexity of the understanding of this term at the current stage, emphasizing the perspective of the interference of the arts, of inter- and trans-disciplinarity in approaching the problem. .

The results obtained that determined the creation of a new scientific direction: the conceptualization and demonstration of the inter- and trans-disciplinary methodology in approaching theatricality in the dramaturgical, theatrical, and the narrative artistic discourse of Ion Druță, a fact that determined the connection of the research to new scientific and cultural paradigms, having as an effect highlighting the form of theatricality at an aesthetic and social level in the artistic, intra- and interpersonal communication.

The theoretical significance: the theoretical and methodological argumentation of the phenomenon of theatricality as universalia through the analysis of an author's artistic creation; demonstrating the specificity of the theatrical vision and of the dramatic procedures in prose, ways of transgressing the narrative-theatrical vision in the spectacular performance; emphasizing the specificity of the directorial vision based on the performances staged after the respective author's works (in our case, Ion Druță).

The applied significance of the research: the identification of the forms of theatricality in the artistic discourse of the creative individual, ways of disseminating are the scientific papers; monographs; study disciplines within university and postgraduate education.

Implementation of the scientific results: within the lectures taught at the Academy of Music, Theater and Plastic Arts: *History of Romanian Theatre, History of World Theater and Performing Arts, History of World Dramaturgy* (cycle I), *Methodology and History of Theater/Choreography Science* (cycle III).

АННОТАЦИЯ

Гиляш Анна. *Театральность в художественном дискурсе Иона Друцэ* Диссертация на соискание ученой степени доктора habilitation искусствоведения и культурологии, Кишинев, 2023

Структура диссертации: Введение, шесть глав, общие выводы и рекомендации, библиография (267 источников), 3 фигуры, 2 приложения, 240 страниц основного текста. Полученные результаты были опубликованы в 48 научных работах.

Ключевые слова: театральность, прототеатр, предтеатр, драматургический текст, дидактика, соотношение литературность – театральность, театральный дискурс, режиссерское искусство, сценическое искусство, театральность прозы, социальная театральность, интертекстуальность, интермедийность, архетип, театральный хронотоп.

Область исследования: Аудиовизуальные искусства.

Цель исследования: определение роли и значений форм театральности в художественном драматургическом, театральном, нарративном дискурсе Иона Друцэ.

Задачи исследования: Определение теоретических ориентиров относительно понятия *театральности* в диахроническом аспекте и его значений в других областях науки; анализ художественных функций протосценических/прототеатральных и предтеатральных форм в утверждении театральности в прозе и драматургии автора Иона Друцэ; выявление соотношения *литературность – театральность* в драматургическом и эпическом тексте с целью раскрытия специфики феномена театральности в соответствующих художественных жанрах; рассмотрение роли контекстуальности (социально-политической, эстетической, театральной и т. д.) в характеристике творческой индивидуальности и, соответственно, значение Иона Друцэ в эволюции драматургии и театра; выявление роли перехода от традиционного к современному друцэвскому дискурсу в национальной драматургии; установление форм театральности и их художественной реализации в нарративном дискурсе автора;

обозначение роли интерференции искусств и интермедиальности в создании специфики театральности в произведении автора, особенно на уровне дидактики как формы театральности; выявление соотношения *психологизм – лиризм – театральность* в дружеском художественном воображении; выявление соотношенности *пространство – время* при восприятии драматургического текста и театрального дискурса.

Научная новизна и оригинальность: реализация теоретических обоснований театральности как универсалия в исследовании художественного дискурса Иона Друцэ. Впервые исследован художественный дискурс творческой личности с точки зрения театральности, исходя из комплексного понимания этого термина на современном этапе, с акцентом на интерференции искусств, интер- и трансдисциплинарности (история и теория исполнительского искусства, история театра, теория литературы, эстетика и поэтика, психология, психанализ, культурная атропология) при подходах к рассмотрению данной проблемы.

Полученные результаты, определившие создание нового научного направления: теоретизирование и концептуализация методологии интер- и трансдисциплинарности при исследовании театральности в драматургическом и театральном дискурсах, в прозе Иона Друцэ, что открывает возможности для подключения к новым научным, культурным парадигмам, таким образом выделяя формы театральности на эстетическом, социальном уровне в художественной, и межличностной коммуникации.

Теоретическая значимость исследования: теоретико-методологическое обоснование феномена театральности как универсалии посредством анализа художественного творчества автора; выявлении соотношенности драматурга/прозаика – режиссера при сценическом воплощении текста-источника; демонстрации специфики театрального видения и драматических приемов в прозе, способов преодоления нарративно-театрального видения в зрелищном представлении; выделении специфики режиссерского видения на основе спектаклей, поставленных по произведениям автора (в нашем случае – Иона Друцэ).

Прикладная ценность исследования: способами распространения результатов исследования являются научные статьи, в которых изложены основные положения исследованной темы; монографии; учебные дисциплины в рамках процесса университетского и постуниверситетского образования.

Внедрение научных результатов: в процессе преподавания в Академии музыки, театра и изобразительных искусств, а также в докторантуре по специальности *Театральное искусство* того же учреждения.

GHILAȘ ANA

THEATRICALITY IN THE ARTISTIC DISCOURSE OF ION DRÚTA

654.01 Theatrical and Choreographic Art

ABSTRACT

of Doctor Habilitatus thesis in the Study of Arts and Culture

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