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**VALORIZING PHILOSOPHY OF BALLAD *MIORIȚA*
IN CREATION OF CHOREOGRAPHIC SHOW**

**ABSTRACT
of Doctoral Thesis in Arts**

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CONCEPTUAL GUIDELINES OF RESEARCH

Topicality and importance of research issue. The ballad *Miorița (The Little Ewe)* - the famous and invaluable poetic work of folkloric origin, the ancestral symbol of the Romanian national entity - is, for the most part, an aesthetic ideal that reflects the specifics of our people. At the same time, the ballad is an ethical-moral model that contributes to maintaining balance in modern society, eroded by contradictions and the prevalence of pragmatic and consumerist mentality.

The poetic perception of the world is a way of reflection and communication with the universe, the limits of art being exceeded by philosophical meditations of transcendent depth. Highlighting the aesthetic categories in the foreground of the cultural-artistic life tilts the balance from the materialist existential conception to the spiritual world, restores the soul integrity of the human individual in the modern world, ensures the necessary balance between man and universe.

In the Romanian ethno-folk epic these ideas spring from the deeply pantheistic consciousness of the people, from the concept of merging man with nature, the ancestral uniqueness of human life and all living things, from the continuous circuit between heaven and earth. Even in Dacian mythology the world was perceived as a bipolar unitary system, given the “two deities” opposed at first sight, but which “complement each other by their inner qualities: Gebeleizis - the god of Heaven and Zamolxis - the god of Earth” [11].

Subsequent historical evolution (in the words of M. Eliade - “the terror of history”) [9] caused the withdrawal of the individual in his/her inner world, led to the formation of a specific existential mentality. First of all, adaptability was structured and, above all, acceptance of social and relational oppression. At the same time the will to deepen the inner feelings, to develop the spiritual side, necessary for individual and universal survival, was educated.

One of the most researched and valorized works of Romanian folklore is the ballad *Miorița*, the Romanian literary critic and historian George Călinescu considering it, along with *Traian and Dochia*, *The Flyer* and *Master Manole*, one of the fundamental myths of the Romanians. The subject from *Miorița* is not a simple “submission to destiny” according to E. Cioran [8], it restores the will of the people to survive, choosing and creating their own destiny in times of balance, finding balance in deepening the dimension of inner feelings, imagination and creative fantasies, which led to the birth of ethno-folk masterpieces of unique and universal value.

Ethnic spiritual treasures, especially those transmitted by oral tradition, cannot be destroyed, they are subject to extrapolated valorization as long as the national spirit and the authentic popular soul survive. The Mioritic philosophical concept of the world played a decisive role in preserving and perpetuating the spiritual treasure of our people, in creating the balance between the

dimensions of spirit and matter - two determining poles of the universe. The writer Mihail Sadoveanu stated: "In all its structure, this unique ballad is so artistic, full of feeling, so high for eternal nature, that I consider it the noblest poetic manifestation of the nation" [10, 101-102].

Appreciating the choreographic performances staged on the motives of ballad *Miorița* by several ensembles, amateur choreographic troupes, including: the *Alter Band of Nicolae Iorga Pedagogical High School* in Botosani, Romania; the *LUNI Theater from Green Hours*, Bucharest, Romania; the *April* choreographic ensemble from Balti, Moldova, etc., we find that the respective performances focused mainly on the plot of ballad and less on its philosophy and aesthetics. The topicality of our approach consists in the realization of choreographic show valorizing on the aesthetic and philosophical aspects of the ballad *Miorița*.

Purpose of research: conceptualization, creation and staging of the choreographic show *Miorița*, valorizing on the aesthetics, philosophy and dramaturgy of the ballad.

Research objectives:

- analysis of the social-historical context reflected in the ballad *Miorița*;
- revealing the philosophical and dramaturgical aspects of the ballad *Miorița* and their reflection on the conception of choreographic show; artistic conceptualization of the choreographic show *Miorița*;
- creating the dramaturgy and script of the choreographic show *Miorița*;
- staging and artistic realization of the choreographic show *Miorița*.

Scientific novelty and originality of artistic concept lies in the theoretical substantiation of the possibilities of valorizing on the aesthetic, philosophical and dramatic aspects of the ballad *Miorița* in the conception of a choreographic show; the artistic conceptualization of the choreographic show *Miorița* from the perspective of philosophical paradigm of the ballad *Miorița*; establishing the dramaturgy and script of the choreographic show *Miorița*, focused on the principles of choreographic art and on the interference between choreographic art and literary art (based on an epic work); expanding the means of promoting national literary values through choreographic art.

Scientific and artistic problem solved in research consists in the transfer and expression of the aesthetics, philosophy and dramaturgy of the ballad *Miorița* through the artistic means of the choreographic show.

Theoretical basis of research is the works of researchers, writers on the history, genesis, ideational aspect and literary content of the ballad *Miorița*, such as M. Sadoveanu, L. Blaga, A. Fochi, M. Eliade, R. Vulcanescu and others.

The study of experience of the famous masters-choreographers from the beginning of the

20th century had a special importance in the creation of the choreographic show - M. Fokin, G. Balanchine, J. Neumeier, K. Goleyzovsky, M. Bejart, F. Lopuhov, L. Iakobson, L. Zaharov, Iu. Grigorovici, B. Eifman.

A significant role for research is played by the specific approach of the correlation of choreographic art with literary works, which generated one of the principles of creating the choreographic show. This problem is addressed extensively in the works of various scholars, including B. Asafiev, Iu. Slonimski, G. Dobrovolskaia, L. Blok, V. Vanslov, V. Krasovskaia, V. Gaievski, Iu. Ciurko.

The revelation of thematic-ideational concept of the choreographic show was made by studying the fundamental works in the field of theatrical art of K. Stanislavskii, M. Chekhov, V. Meyerhold, E. Vahtangov and others.

Research methodology is based on the dimensions of scientific knowledge and artistic knowledge, with the application of *theoretical research methods*: documentation; analysis and synthesis, comparison, generalization and modeling, systematization and *artistic methods*: creation of the directorial concept, staging of the choreographic show; presentation of the choreographic show.

Theoretical and artistic significance of research is justified by the development of the theory and practice of choreographic art by conceptualizing the choreographic show based on the epic work *Miorița*; by substantiating the general principles of creating the choreographic show, but also of the principles of valorizing on the aesthetics, philosophy and dramaturgy of the ballad *Miorița* in creating the choreographic show.

Applicative value of research consists in the possibility of applying the results of the investigation in the initial and continuous training of the choreographers; in staging other choreographic shows and in presenting the show *Miorița* to the general public. The doctoral thesis can be recommended as a teaching material in the study of *Ballet Master's Art, Dance Composition and Staging, Directing in Choreography, Directing Choreographic Performance* and can be a support for further research in the field.

Approval of scientific results. The thesis was carried out within the Doctoral School *Study of Arts and Culturology* within the Academy of Music, Theater and Fine Arts of the Republic of Moldova, being discussed and recommended for support by the Guidance Commission and the Doctoral School Council.

Thesis publications: The research results were reflected in 8 thesis publications, of which 5 articles in specialized scientific journals: the journal "Study of arts and culturology: history, theory, practice", Category B, and the journal of science, innovation, culture and art "Akademos",

Category B, as well as 3 abstracts/theses of works at national and international scientific conferences.

Volume and structure of thesis. The paper includes: adnotations (in Romanian, English, Russian), introduction, 3 chapters, general conclusions and recommendations, bibliography of 140 titles (in Romanian, English, French, Russian), 67 pages of basic text, 1 table and 3 figures.

Keywords: choreographic show, ballad *Miorița*, philosophical concept, dramaturgy, script, aesthetic ideal, folklore, typology of scenic images, choreographic art.

SYNTHESIS OF CHAPTERS

The Introduction argues the topicality and importance of the research topic, formulates the research problem, the methodology and artistic landmarks, indicates the novelty, originality, scientific and artistic value of the research, as well as its applicative value. At the same time, the ways of approving and implementing the research results, the volume and structure of the thesis, the keywords and the summary of the compartments are indicated.

Chapter 1, entitled *Ballad as Aesthetic-Philosophical and Dramaturgical Source of Creation and Staging of Choreographic Show*, analyzes the popular ballad *Miorița* from a historical perspective, also analyzes the aesthetic-philosophical approaches as a starting point and perspectives for creating a show choreographic.

The ballad *Miorița* is part of the cycle of the oldest Romanian folk productions, called by the specialists *the pastoral repertoire*. It illustrates the specific “Mioritic” popular philosophy, the anonymous poet expressing the idea of accepting physical death as a natural end of life, an archaic, pantheistic philosophical conception, in which the unity of man and nature, of the cosmic universe represents the continuity of life outside the physical body.

Over time, the ballad has spread widely in all territories inhabited by Romanians, circulating in over a thousand variants. Its genesis is lost in the mist of time and is the result of the process of oral transmission and the interweaving of various themes and folk motifs.

The poetic text *Miorița* is attributed to the genre of popular ballad. As the genre is defined in specialized research, **the ballad** (lat. *Ballare*, on the provencal branch, *ballada* - “dance”/“song”; cf. fr. *Ballade*) is a species of the epic genre, appearing as a broad poem narrative, without excluding some lyrical accents, where, in general, a heroic event is projected, having protagonists either from historical times, or from legendary, mythical or fantastic times, or from immediate reality, characters presented especially in antithesis. The ballad *Miorița*, however, is older, is part of the archaic layer and is characterized by the combination of the epic element with the lyrical, philosophical, having a tragic ending.

Exegetically, the pastoral ballad *Miorița* is the most controversial Romanian folk text, due

to the seemingly paradoxical attitude of the main character. Throughout the exegetical history, three main veins have been distinguished from which the researchers assumed that *Miorița* was born: the mythical, religious and ethnographic one.

The exegetical history of the ballad *Miorița* was marked by the appearance of scientific collections, studies, monographs, considered decisive in boosting research in the field.

The increased interest of researchers in the study and analysis of this ballad is influenced by the multitude of theories developed over time: from the accentuation of mioritic fatalism of J. Michelet, who, in 1854, translated the ballad into French, to contemporary concepts that appeared later, which promote figurative terms, such as *the mioritic space* (Lucian Blaga), *the mioritic curse* (Emil Cioran), *the creative death* (Mircea Eliade), *the mioritic catharsis* (Ana-Maria Plămădeală), *the archetypal model of sacrifice* (Tatiana Tsivian). Through efforts to rethink the essence of this mysterious ballad, each researcher valorizes on the ideas of text, revealing the poetic and philosophical motives of the ballad as a valuable contribution to world culture.

The culture created by the people reflects this concept of life and death, its mentality, through which the model is transmitted from generation to generation. Thus we can say that the ballad *Miorița* contains a “coded” information about the soul of the people, about the specific mentality and philosophy of life of the people from the Romanian space. The artistic significance of the ballad, the origin and destiny of this popular work, its influence on the folk creation, confirmed by hundreds of variants, collected over large geographical areas, allow us to talk about *Miorița* as a unique phenomenon in the history of Romanian poetry and overall culture.

The beauty and uniqueness of the ballad *Miorița* consists in the complex philosophical, symbolic, psychological, dramatic content, which reflects the attitude, unique in its kind, of the Moldovan Little Shepherd in the face of death, impressive attitude, which gives charm and value to the whole creation. The way he reacted finding out the conspiracy in action gave rise to various interpretations of this reaction of the main character to the betrayal and his end. In the researches of ethno-folklorists, philologists and writers, various hypotheses are supported on the ideational conception of the ballad. It is rumored that the ballad would express a fatalistic attitude of resignation, that it would capture the pantheistic conception of the death of our people in prehistoric times, seen as an integration in nature, that it would highlight the desire of the young shepherd to sacrifice himself with dignity and manhood.

In the philosophical message of the ballad *Miorița* we highlight two aspects - the one related to fatality, to the acceptance of death as a continuation of life, an inevitable outcome of existence in the earthly dimension. On the other hand, the philosophical concept of the millennial ballad brings the pantheistic vision of universality and primordially of nature, the cosmos and man as an

integral and integrating part of this eternal circuit between the component parts of the pantheistic system. These aspects not only create the “mystery” and attractiveness of this folk masterpiece, it gives it a current and interesting content for artistic approaches, it sets in motion the inner life of modern man, generates creative imagination and leads to modern assessments of eternal human ethical values.

Created by the people over hundreds of years, this ballad brings to the foreground a clear reality of human existence, with certain material values, with betrayal, envy and competition. Above all, *Miorița* demonstrates a long and extensive experience of thinking and artistic creation of the Romanian people on the problem of life and death, a problem that concerns humanity until now.

Having an infinite resonance as a source of inspiration in works of literary art, music and the art of sculpture, the subject of *Miorița* was less explored in the theatrical and choreographic sphere. Most of the productions and stage reproductions of this ballad are prepared by amateurs for thematic events in preschool and pre-university education institutions (dances, recitals, sketch).

Therefore, viewed from a philosophical and aesthetic point of view, the Mioritic poem reveals its beauty and its mythical content, it becomes, for today’s reader, the artistic expression of the ancestors’ effort to resolve in its favor the relationship with the universe. The aesthetic values crystallized in the text of ballad *Miorița* can be the foundation for a continuous meditation on human existence, the continuity of life, consciousness and morality, which generated new works of art in literature, music, fine arts, theatrical arts.

The profound ideational content of the ballad, its poetics inspires a rich palette of choreographic expressions. The contrasting characters of the personages of ballad *Miorița* suggest the variety of compositional ideas, they awaken the artistic fantasy of the choreographer.

In *Miorița* it is important to see not scattered fragments of the ballad, but the unique spatial-temporal combination expressed by the simultaneous presence of several dramatic plans. In the text of the ballad, the real space is replaced by the imaginary space, the inner world of the protagonist comes to the surface. The static character of the action in the absence of facts is created by the immersion in the thoughts and feelings of the protagonist and, at the same time, in its transfer to the lyrical-psychological dimension.

Chapter 2 - Concept, Dramaturgy and Script of Choreographic Show “Miorița” - includes the conceptual framework of the choreographic show, dramaturgy and script of the artistic discourse.

The conceptual framework is based on two perspectives: one is related to the understanding and interpretation of the aesthetics, philosophy and dramaturgy of the ballad *Miorița* and another

refers to their transposition into the language of choreographic art.

Vision of ballad *Miorița*'s philosophy and aesthetics also generates an artistic vision of valorizing on them in creating a choreographic work, which is outlined in *a thematic-ideational concept of the choreographic show* and *a directorial concept of the choreographic show*.

The thematic-ideational concept of the choreographic show Miorița is created according to different variants of the ballad, especially the one published by Vasile Alecsandri.

During the elaboration of the thematic-ideational concept of the choreographic show inspired by the ballad *Miorița*, we focused on the following aspects and stages of activity. First of all, we observed the three mandatory aspects/ events:

1. The primary event (is represented by the philosophical aspect through the birth of ideal universe of the Little Shepherd).
2. The protocolar event (the actions that change the life of the character: the meeting with the first love; the envy of the “brothers”; “the premonitions of tragedy”).
3. The final event (the dramatic stage related to the resolution of conflict, the actions that provoke the Little Shepherd to enter the fight between Good and Evil).

Secondly, we observed the following stages in substantiating the thematic-ideational concept (see Fig.2.1.).

Among the debut steps in substantiating the concept is *the sketching and schematic formulation of the plot*. In the preliminary stage it is necessary to be aware and to render in a clear, concise way the plan of the stage action, to outline the main phases of its development. The sketch of the artistic concept of the work presupposes the obligatory outlining of the plot-theme-idea.

Substantiation of Thematic-Ideational Concept of Choreographic Show *Miorița* Was Built from:

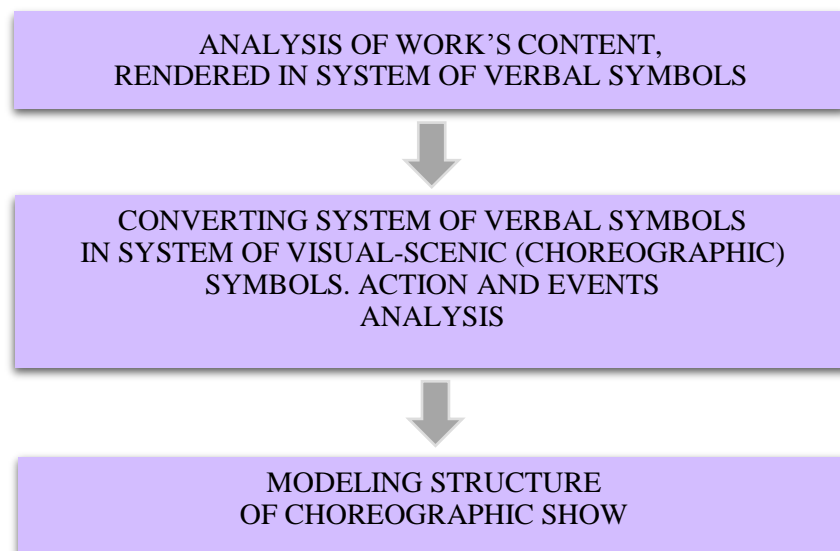


Fig.2.1. Substantiation of Thematic-Ideational Concept of Choreographic Show *Miorița*

The approach of thematic-ideational concept regarding the creation of choreographic show focused on the following stages of working on the folk work *Miorița* (see Fig.2.2.).

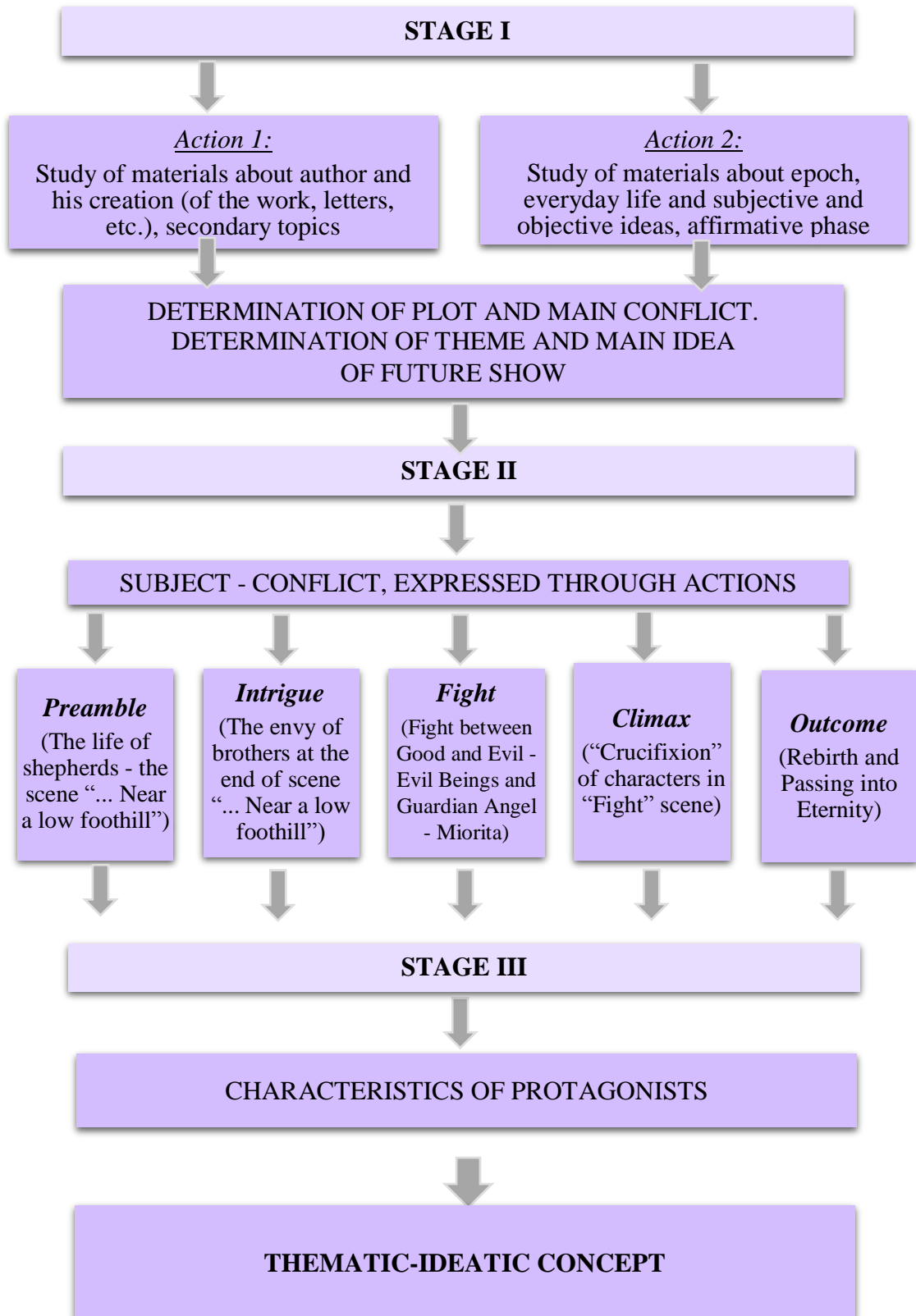


Fig.2.2. General Stages of Working with Literary Work in Order to Create Choreographic Show

Directorial Concept of Choreographic Show

The general framework of the directorial concept was structured in three parts: (I) the thematic-ideational concept - the literary analysis of the ballad; (II) the theatrical-dramatic concept - the analysis of the action, the study of the daily life; (III) stage production - the embodiment of ideas, “the realization of the idea in form”.

At the same time, the substantiation of the directorial concept provides for the achievement of the following **objectives**: (1) familiarization and analysis of the literary-aesthetic context of the ballad *Miorița*; (2) deepening this analysis; (3) general modeling of the future choreographic show; (4) modeling string of *events*:

- the primary event - “Wedding in heaven”;
- the main event - “Near a low foothill” - the events that take place in the mountainous countryside, as well as the events that take place in the inner world of the protagonist, “fell in love”, “dream”, “bad premonitions”, “mother’s concern”, “appearance of Guardian Angel”);
- the central event - the “Fight” scene from our show, where the collision of good with evil takes place (between the dark side of the human essence and its bright beginning);
- the final event - the scene “Death-Rebirth”;
- the principal event - “Wedding-Immortality” - which states the main idea of the choreographic show.

The directorial concept of the choreographic show *Miorița* is reflected in the action plan: the analysis of ballad *Miorița*; formulating the main ideas of the future show; establishing the sequence of events; establishing the form of show; checking the scheduled ones.

Applying this approach to the process of creating the choreographic show, we highlight the following *stages*: (1) analysis of the work, in this case the ballad *Miorița* - penetration into the philosophy of the ballad, accumulation of knowledge, literary analysis; (2) the creation of the thematic-ideational concept, focused on the philosophy of ballad *Miorița* - the formulation of the main ideas of the future show; (3) analysis by sequence of events (prediction of the show, modeling/sketching of the main lines of the show, definition of the dominant action and overload); (4) identifying the form (multi-level modeling) of the future show: the style, language and vocabulary of the dance; drawing (elements, movements, the whole dance); composition (solo, duet, small groups, large ensembles, ballet corps); mizanscene (plastic transitions and locations of soloists, groups, ensembles), etc .; (5) verification of those “programmed” in action (analysis by action).

The peculiarities of choreographer’s activity in the context of preparing the director’s plan are generated by the respective stages (*see* Fig.2.3.)

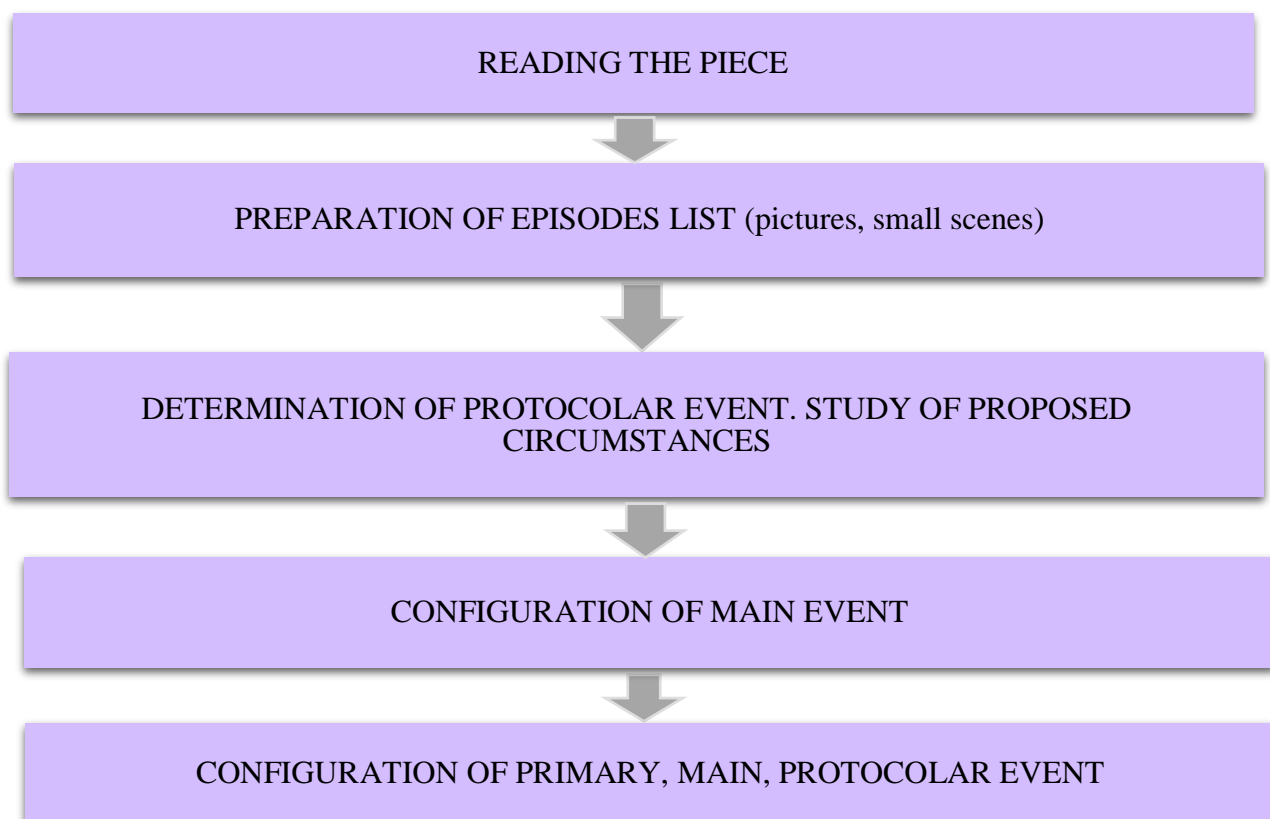


Fig.2.3. Specific Stages of Work Within Director’s Plan

The conceptual framework and, first of all, the thematic-ideational one, was the basis for establishing the dramaturgy and the script of the choreographic show *Miorița* (*see* Table 2.4.):

Table 2.4. Script Plan of Choreographic Show on Ballad *Miorița* by V. Alecsandri

Dramatic Structure	Scene Content (light):
Prologue	Picture 1 (curtain opens): Somewhere in heavens (spiritual world) is the Wedding
Preamble	Picture 2 (return to reality): “Near a low foothill...”
Intrigue	<ul style="list-style-type: none"> • Shepherds dancing with sticks. • Guessing dance. • Grotesque dance - eliminating the Bad Brothers. • Solo of the Little Shepherd with whistle.
Development of actions	<ul style="list-style-type: none"> • The lyrical duet of Maricica with the Little Shepherd on the background of girl-friends. <p>Picture 3. Premonition dream and dream about Mother in reality.</p> <ul style="list-style-type: none"> • Premonition dream. <p>Mother and son’s duet against the background of the sheep flock.</p>

Stages before climax	Picture 4. “Rising Angel” • Duet of Angel with Little Shepherd.
Development of actions	• Warning dance.
Climax	Picture 4. “Fight” • Fighting dance.
Outcome	Picture 5. “Death-Rebirth” • Quartet of the Moldovan Shepherd, the Mother, Maricica-the Bride and the Guardian Angel Miorița, symbolizing the spiritual rebirth of the protagonist.

Thus, reflecting on the ideational message of the ballad *Miorița*, we tried to create a script that conveys the main idea of the choreographic show, namely, awareness of the existing reality in order to create a balance between contemporary life and Eternity, cultivating the individual aesthetic ideal as an existential treatment of the social-historical context.

The elaboration of sketches and schemes for capitalizing on the thematic-ideational concept became the basis for the creation and staging of the choreographic show *Miorița*.

The application of method of the development of actions modeling in the choreographic show served as a basis in creating the directorial plan of the show by applying the essential principles of choreography and, especially, of classical ballet.

In **Chapter 3 - *Compositional Structure and Expression Means of Choreographic Show Miorița*** - the typology and the scenic images of the choreographic show’s characters are presented, the scenic means of expression are described.

In our research, we focused on *three rules* regarding the classification of stage images:

The first rule: the choreographic image must be simple, clearly expressed, understandable to the viewer. The second rule: the choreographic images in ballet can be classified into three main typologies: *images-symbols*, *images-categories* and *images-functions*. The third rule: the visual equivalents of images-categories represent the formal elements of the show, each of them has its own visualization function: language, drawing and dance composition, the composition of whole work and its parts (acts, paintings, scenes).

In this regard, the following were identified:

Rendering Scenic Images Through Choreographic Lexicon

We analyzed all the characters in the show in terms of their typology and the evolution of their images, and we argued the selection of the choreographic language.

The Moldovan Shepherd: image-symbol. The archetype - a simple young man, handsome in appearance, a sensitive, pure being, with aspirations for the sublime, who follows his ideals.

Being dictated by these characteristics, the choreographic lexicon of the protagonist is composed of classical dance with elements of scenic folk dance in the pictures in which the action takes place in heaven (in the spiritual world) and with ethnic folk dance in the pictures in which the action takes place on earth. (in reality).

The Moldovan Shepherd: image-function – the lyrical protagonist. The choreographic vocabulary in the duet - the scene in which he falls in love with Maricica - is composed of a combination of stage folk dance and neoclassical dance. All the postures and gestures of the protagonist tend towards classic canons, twisted and extended lines.

The Guardian Angel-Miorița: image-category – a dual character with accentuated phantasmagoric features. Initially, the sheep is lost in the crowd (the flock) and is not noticeable by anything special (the subconscious is the flock of sheep in the *Dream* scene), it evolves into the mystical transformation by blessing of the Mother in the Guardian Angel - the sublime protector of the Little Shepherd. In the next phase, this image becomes the Warrior in the *Fight* scene and the Victim that sacrifices itself for the Little Shepherd at the end of this scene. The choreographic vocabulary used is conditioned by the duality of the sheep Miorița's transformation from real - modern dance, to metaphysical, transcendent - classical and neoclassical dance.

Maricica-the Little Shepherd's Bride: image-category whose duality is also revealed in the language, drawing and composition of the dance. It is reflected in the composition of show, its component parts (acts, paintings, scenes). The transformation of choreographic vocabulary of this image starts from the neoclassical dance with elements of stage folk dance in the episode *Wedding in Heaven*, to stage folk dance (folklore) with elements of pantomime and grotesque dance in the scene *Near a low foothill...*. The expression of sublime love takes place through classical dance with elements of folk dance in the fragment Lyrical Duet with the Little Shepherd (the scene *Near a low foothill...*). The Sorrowful Beloved, the extreme sufferings of the soul are rendered through modern dance in the *Death-Rebirth* scene.

*The Mother - image-symbol: she is a small and short woman, but she shows strength in the face of danger. It is the expression of boundless, unconditional and protective love. An atmosphere that makes us immerse ourselves in childhood times and Gr. Vieru's verses about his mother, is created through the musical score (Doina) and an emotionally colored choreographic text using modern dance with elements of folk dance. The role of Mother in the *Dream* scene, as well as the compositional structure (drawing, vocabulary) evolves on an upward trajectory (the Mother remembers her son: from birth to adulthood). We used shortcuts, movements and choreographic drawing, starting with the lower planes, the bent positions, the "semi-floor" and going to the high planes, the wide and fast movements.*

Ungurean and Vrâncean: images-symbols. They are banal and rudimentary characters in the first phase. We used folk dance in the *Near a low foothill* scene As they conspire, and manifests their harsh, brutal and envious nature at the end of the same scene, we used grotesque dance and pantomime. Finally, when they are ruthless criminals, then timid and cowardly, they are characterized by grotesque dance and modern dance with pantomime elements of fighting in the *Fight* scene.

Flock of Sheep: image-category. It is a metaphor that describes the protagonist's subconscious. Initially it is the expression of a dull crowd, expressed through the vocabulary of modern dance. The flock of sheep has the role of describing the calm and stagnant atmosphere, which then evolves into alarm, the foreboding of evil's approach. This image speaks with the inner voice of the protagonist. Later, the flock of sheep transforms into an erased crowd in the *Death-Rebirth* scene, expressed in the processional dance with elements of modern dance. At the end of the show, the flock is transformed into young people (lads and misses) celebrating, characterized by neoclassical dance with elements of stage folk dance.

Wedding Guests: image-category. It demonstrates the exalted triumph of the spiritual dimension, sublime images over the material values, low, amoral sides of human existence. This image renders the atmosphere of life perpetuation and cosmic joy through the flowering of immortal love in the *Wedding in Heaven* scene. In the *Death-Rebirth* scene, we focus on capitalizing on the Moldovan folk choreography, on the maximum and triumphant expression of this national ethnographic genre - one of the unique expressions of the beauty of Moldovan people and the immortal values of our people.

In this context, we resorted to the description of the essential aspects in the composition of a show, in the formation of a stage integrity, starting with the importance of choosing the musical palette. In this case, the ethnic ambiance of the subject played an important role, the action taking place in the rural environment, in the middle of nature. For this reason, natural sound recordings, such as the song of birds and the rustling of forest, were used to sound the ballet. Fragments of folk songs were also performed, played on national instruments such as kaval, taragot. At the same time, we resorted to differentiating the musical material according to the place and environment of the action, using cult music with folk influences, such as the music of G. Enescu, B. Bartok. And in some scenes, in order to highlight the topicality of the thematic-ideational content of the ballad, intonations of modern music from movies were used.

The scenography was created according to the same principles, the scenery, the props and the costumes were established. All the elements of the stage - the setting, the light, the costumes - were oriented towards emphasizing the conceptual aspects of the show, their symbolism, in order

to reveal the ideational and emotional message of the speech.

Thus, the creation and staging of a choreographic show based on the ballad *Miorița*, valorizing on the aesthetics, philosophy and dramaturgy of this folk text, is a choreographic work of artistic value.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

1. The foray into the research of history and genesis of the ballad *Miorița*, the study and deep and thorough analysis of the philosophical message of this ethno-folk masterpiece revealed with great significance its originality and its unique character on a universal cultural level. The complexity of multidimensional content of the ballad, the universalism of ideas approached by the anonymous author turned *Miorița* into a permanent source of inspiration for artists in different fields - literature, sculpture, music, theater, ballet. In the theatrical-choreographic genre, the ballad *Miorița* was approached with less relevance, which led to the approach of this theme in this thesis. We considered that in modern society the rendering of ballad *Miorița*'s content through the scenic choreographic language is a necessary artistic act, with reverberations in the consciousness and culture of contemporary man. Our study and the artistic realization of the choreographic show demonstrated the current character of the philosophical approaches in the ballad *Miorița*.
2. In order to elaborate the choreographic show, we highlighted the artistic aspects (theoretical and practical) important for the realization of the creative process. We elaborated the typological system of ballet characters and correlated it with the specific means of expression for a theatrical-choreographic production. We concretized the stages of creating the choreographic show, which allowed us to prepare the methodical and artistic (interpretive) part of the future show.
3. We developed the stages of show:
 - a) Elaboration of the thematic-ideational plan of the content of folk literary text and its adaptation to the specifics of choreographic show's genre.
 - b) Description of the work stages on the script plan of the choreographic show based on literary sources.
 - c) Analyzing the process of creating the characters in a choreographic show by applying the principles and procedures of classical ballet, folk dance, modern dance and pantomime.
 - d) Identifying the essential features that contribute to the conceptualization and realization of the semantic plan of all the parameters participating in the realization of stage

production, such as props, costumes, scenery, lights. We correlated the choice of musical material with the images drawn by the subject and the psychological outline of the characters, creating a dependency between characters, stage situations, the feelings of the protagonists, the symbolism of content and the musical fragments used.

4. The investigations carried out by us can be considered a model for the following researchers, who will dare to create choreographic performances based on complex and deep literary topics. The description of the work plan, the follow-up of all the stages and processes that stimulated the addressing to a literary-folk masterpiece as a source for a choreographic realization, the pre-production phase, the characterization of the production components is a theoretical basis, which demonstrates the need for interdisciplinary research the field of composition and stage performance of the choreographic show.

RECOMMENDATIONS:

1. Organizing theoretical discussions, exchange of experience in conferences, seminars of specialists in the field with the theme: *The essential principles of the elaboration of composition and the staging of choreographic show after literary creations.*
2. Intensification of scientific activity in the field of arts synthesis in the conception and staging of choreographic performances.
3. The importance of developing the genre of modern choreography, based on topics from national literary folklore, which would pursue a dual purpose:
 - promoting national values and passing them on to new generations;
 - supporting and encouraging the creation of new works of this kind, in which young choreographers would approach the Moldovan literary folklore through the prism of contemporary perception.
4. Initiation of an institutional artistic project within the Academy of Music, Theater and Fine Arts of a festival *Dans fest* - with the presentation of small format choreographic performances - for choreographers from the Republic of Moldova and other countries, in which young choreographers would have the opportunity to present their stage achievements. At the same time, one of the tasks of this festival would be to stimulate the development of modern local choreographic art and the interpretation of new creations on national and international stages.
5. Broadcasting on national radio and TV stations of students' choreographic performances – bachelor's theses, master's theses, doctoral theses - in order to promote and propagate contemporary national choreography, an important process of great cultural and educational value in modern society.

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ADNOTARE

Bețișor Angela. Valorificarea filosofiei baladei *Miorița* în crearea spectacolului coregrafic. Teză de doctor în arte. Specialitatea 654.01 – Artă teatrală, coregrafică. Doctorat profesional. Chișinău, 2021.

Structura tezei: Lucrarea cuprinde: introducere, 3 capitole, concluzii generale și recomandări, bibliografie din 140 de titluri (în limbile română, engleză, franceză, rusă), 67 pagini text de bază, 1 tabel și 3 figuri. Rezultatele cercetării au fost reflectate în 8 publicații, dintre care 5 articole în reviste științifice de profil și 3 rezumate/teze la foruri științifice naționale și internaționale.

Cuvinte-cheie: spectacol coregrafic, filosofia baladei *Miorița*, dramaturgie, scenariu, ideal estetic, folclor, tipologia chipurilor scenice, artă coregrafică.

Domeniul de studiu: Arta coregrafică.

Scopul tezei constă în conceptualizarea, crearea și montarea spectacolului coregrafic *Miorița*, valorificând estetica, filosofia și dramaturgia baladei.

Obiectivele cercetării: analiza contextului social-istoric, reflectat în balada *Miorița*; analiza demersului estetic, filosofic și dramaturgic al baladei *Miorița* și reflecția acestora asupra concepției spectacolului coregrafic; conceptualizarea artistică a spectacolului coregrafic *Miorița*; stabilirea dramaturgiei și scenariului spectacolului coregrafic *Miorița*; crearea și montarea spectacolului coregrafic *Miorița*; prezentarea (filmarea) spectacolului coregrafic *Miorița*.

Noutatea științifică și originalitatea conceptului artistic sunt obiectivate în fundamentarea demersurilor de valorificare a aspectelor estetice, filosofice și dramatice ale baladei *Miorița* în conceperea unui spectacol coregrafic; conceptualizarea artistică a spectacolului coregrafic *Miorița* din perspectiva paradigmei filosofice a baladei *Miorița*; stabilirea dramaturgiei și scenariului spectacolului coregrafic *Miorița* axate pe principiile artei coregrafice și principiile de interconexiune a artei coregrafice și a artei literare (în baza unei opere epice); extinderea mijloacelor de promovare a valorilor literare naționale prin intermediu artei coregrafice.

Problema științifică și artistică soluționată în cercetare constă în transferul și exprimarea esteticii, filosofiei și dramaturgiei baladei *Miorița* cu mijloacele artistice în crearea spectacolului coregrafic.

Semnificația teoretică și artistică a cercetării este justificată de: dezvoltarea teoriei și practicii artei coregrafice prin conceptualizarea spectacolului coregrafic în baza operei epice *Miorița*; fundamentarea principiilor generale de creare a spectacolului coregrafic, dar și principiilor de valorificare a esteticii, filosofiei și dramaturgiei baladei *Miorița*.

Valoarea aplicativă a cercetării constă în posibilitatea aplicării rezultatelor cercetării în formarea inițială și continuă a coregrafilor; în montarea altor spectacole coregrafice și în prezentarea spectacolului *Miorița* publicului larg. Teza de doctorat poate fi recomandată în calitate de material didactic în cadrul studierii disciplinelor *Arta Maestrului de balet*, *Compoziția și montarea dansului*, *Regia în coregrafie*, *Regia spectacolului coregrafic* și poate servi ca suport pentru cercetările ulterioare în domeniu.

Implementarea rezultatelor științifice. Teza a fost realizată în cadrul Școlii doctorale *Studiul Artelor și Culturologie* din cadrul Academiei de Muzică, Teatru și Arte Plastice din Republica Moldova, fiind discutată și recomandată pentru susținere de Comisia de îndrumare și de Consiliul Școlii doctorale. Rezultatele cercetării au fost reflectate în 8 publicații, dintre care 5 articole în reviste științifice de profil și 3 rezumate/teze la foruri științifice naționale și internaționale.

ADNOTATION

Bețișor Angela. Valorizing Philosophy of Ballad Miorița in Creation of Choreographic Show. Doctoral thesis in arts. Specialty 654.01 - Theatrical, choreographic arts. Professional doctorate. Chisinau, 2021.

Structure of thesis: The paper includes: introduction, 3 chapters, general conclusions and recommendations, bibliography of 140 titles (in Romanian, English, French, Russian), 67 basic text pages, 1 table and 3 figures. The research results were reflected in 8 publications, of which 5 articles in specialized scientific journals and 3 abstracts/theses at national and international scientific forums.

Keywords: choreographic show, ballad, the philosophy of the ballad *Miorița*, dramaturgy, script, aesthetic ideal, aesthetics, folklore, typology of scenic images, choreographic art.

Field of study: choreographic art.

Purpose of thesis is to conceptualize, create and edit the choreographic show *Miorița*, capitalizing on the aesthetics, philosophy and dramaturgy of the ballad.

Objectives of thesis: analysis of the social-historical context, reflected in the ballad *Miorița*; the analysis of aesthetic, philosophical and dramaturgical approach of the ballad *Miorița* and their reflection on the conception of choreographic show; artistic conceptualization of the choreographic show *Miorița*; establishing the dramaturgy and script of the choreographic show *Miorița*; creation and staging of the choreographic show *Miorița*; presentation (filming) of the choreographic show *Miorița*.

Scientific novelty and originality of the artistic concept are objectified in substantiating the efforts to valorize on the aesthetic, philosophical and dramatic aspects of the ballad *Miorița* in the conception of a choreographic show; artistic conceptualization of the choreographic show *Miorița* from the perspective of philosophical paradigm of the ballad *Miorița*; establishing the dramaturgy and script of the choreographic show *Miorița* focused on the principles of choreographic art and the principles of interconnection of choreographic art and literary art (based on an epic work); expanding the means of promoting national literary values through choreographic art.

Scientific and artistic problem solved in research consists in the transfer and expression of the aesthetics, philosophy and dramaturgy of the ballad *Miorița* with the artistic means in creating the choreographic show.

Theoretical and artistic significance of research is justified by: the development of theory and practice of choreographic art by conceptualizing the choreographic show based on the epic work *Miorița*; substantiation of the general principles of creating the choreographic show, but also of the principles of valorizing on the aesthetics, philosophy and dramaturgy of the ballad *Miorița*.

Applicative value of research consists in the possibility of applying the research results in the initial and continuous training of the choreographers; in staging other choreographic shows and in presenting the show *Miorița* to the general public. The doctoral thesis can be recommended as a teaching material in the study of *Ballet Master's Arts, Dance Composition and Staging, Directing in Choreography, Directing Choreographic Show* and can serve as a support for further research in the field.

Implementation of scientific results. The thesis was written at the Doctoral School *Study of Arts and Culturology* of the Academy of Music, Theater and Fine Arts of the Republic of Moldova, being discussed and recommended for support by the Guidance Commission and the Doctoral School Council. Research results were reflected in 8 publications, of which 5 articles in specialized scientific journals and 3 abstracts/theses at national and international scientific forums.

АННОТАЦИЯ

Бецишор Анжела. Создание хореографического спектакля на основе философии баллады *Миорица*. Диссертация на соискание ученой степени доктора искусствоведения. Специальность 654.01 – Театральное/хореографическое искусство. Профессиональная докторантура. Кишинев, 2021.

Структура диссертации включает: введение, 3 главы, общие выводы и рекомендации, библиографию из 140 наименования (на румынском, английском, французском, русском языках), 67 страниц основного текста, 1 таблицу и 3 рисунка. Результаты исследования нашли отражение в 8 публикациях, из них 5 статей в профильных научных журналах и 3 резюме на отечественных и международных научных форумах.

Ключевые слова: хореографический спектакль, философия баллады *Миорица*, драматургия, сценарий, эстетический идеал, фольклор, типология сценических образов, искусство хореографии.

Область исследования: Искусство хореографии.

Цель исследования состоит в концептуализации, создании и постановке хореографического спектакля на основе философии и драматургии баллады *Миорица*.

Задачи исследования: анализ исторического и социального контекста, отраженного в балладе *Миорица*; анализ эстетических, философских и драматургических посылок баллады *Миорица* и, их отражение в концепции одноименного хореографического спектакля; художественная концептуализация хореографического спектакля *Миорица*; разработка драматургии и сценария хореографического спектакля *Миорица*; создание и постановка хореографического спектакля *Миорица*; демонстрация хореографического спектакля *Миорица*.

Художественная новизна и оригинальность исследования: обоснование подходов к использованию философии и драматургии баллады *Миорица* в создании одноименного хореографического спектакля; разработка художественной концепции хореографического спектакля на основе философской парадигмы баллады *Миорица*; разработка драматургии и сценария хореографического спектакля *Миорица*, на основе принципов взаимосвязи хореографического искусства с литературой; расширение средств воплощения ценностей баллады *Миорица* средствами хореографического искусства.

Научная и художественная проблема разрешенная в исследовании состоит в использовании художественных средств для переноса и воплощения философии и драматургии баллады *Миорица* в постановке одноименного хореографического спектакля.

Теоретическая и художественная значимость исследования состоит в развитии теории и практики хореографического искусства посредством разработки концепции хореографического спектакля *Миорица*, на основе одноименного произведения; в обосновании общих принципов создания хореографического спектакля и принципов воплощения философии и драматургии баллады *Миорица* в создании хореографического спектакля.

Практическое значение исследования заключается в представлениях художественного спектакля *Миорица* широкой зрительской аудитории, а научные и художественные подходы использовать в создании других хореографических спектаклей; при подготовке будущих хореографов. Диссертация может быть рекомендована в качестве дидактического материала в изучении предметов *Искусство Балетмейстера, Композиция и постановка танца, Режиссура в хореографии, Режиссура в хореографическом спектакле* и, может служить вспомогательным материалом для будущих исследований.

Внедрение научных результатов. Диссертация была выполнена в Школе доктората Академии Музыки, Театра и Изобразительных Искусств Республики Молдова, обсуждалась и рекомендована к защите членами Руководящей комиссии и Совета Докторской Школы. Результаты исследования нашли отражение в 8 публикациях, из них 5 статей в профильных научных журналах и 3 тезисы на отечественных и международных научных форумах.

BETIȘOR ANGELA

**VALORIZING PHILOSOPHY OF BALLAD *MIORIȚA*
IN CREATION OF CHOREOGRAPHIC SHOW**

**ABSTRACT
of Doctoral Thesis in Arts**

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