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ION CREANGĂ AND BESSARABIAN PROSE

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CONCEPTUAL RESEARCH MILESTONES

The topicality and importance of the research topic. The continuity of the national tradition has been and still remains a topical subject for Romanian literature in Bessarabia.

Under the totalitarian regime, the Bessarabian writer was confronted with the artificial, usually Soviet-imported, golemic models. The return to the Adamic, natural, national model occurs with the discovery of the spiritual matrix, the self-consciousness of literature.

In a literature that is "national in form and socialist in content", the classics are expurgated, indexed. Political censorship propagates the critical exploitation of the work of the 'Moldovan classics'. The "Moldovan" Creanga has "a free pass" in the area between the Prut and the Dniester, and his posterity is not limited to editions, translations, critical interpretations of his work, but also to receptions, inventive, creative and original artistic assimilations.

There is a vast and rich literature on the life and work of the great storyteller explored from different perspectives, applying different criteria of investigation. Synthesis studies are launched on the "performance" of critical reception, while things are not so good for artistic reception in modern and postmodern prose.

With *the paradigm shift*, our prose stands out by assimilating the models in vogue in European and overseas literatures, going through a process of integration and synchronization with Romanian literature. It is well known that Bessarabian literature is the "mirror" of the drama of national consciousness, but also the drama of *aesthetic insufficiencies and shortcomings*. In the perpetuation of the tradition, Mihai Eminescu and Ion Creangă had a place and a decisive role not only in the preservation and continuation of the national being, but also in the most important metamorphoses of literature of this country. Under the conditions of censorship, of opportunistic, commandeered literature, the appeal to classical models had contentious and also subversive reasons.

In the difficult process of modernisation of Bessarabian prose, Ion Creangă is a sure landmark not only for modernists but also for postmodernists. Globalization is changing mentality, sensibility, vision of the world and its artistic transfiguration. In this context, to examine the impact of Ion Creangă on prose, especially in the last two decades, is to highlight the question of the continuity and discontinuity of a certain tradition in today's writing.

The state of the art in the research area and identification of research problems. *Creanga and Bessarabian prose* is a subject that has

been recurring throughout the last century in the Prut-Dniester area, with particular insistence in the turning points of the history of Romanian literature in Bessarabia. It is difficult to find a critic who has not made reference to Creanga or Eminescu. In the process of critical reception, several stages can be identified: admiring, dogmatic, modernist and postmodernist assimilations.

As a rule, critical interpretations are reduced to the assertion of some affinities, similarities, reminiscences, echoes, reflections, tones, etc., which are common in the work of one or another writer, qualifications that would lend authentic values to writings confined to the thematic horizon of *childhood memories*, very limited, without style and personality. If Mihai Eminescu and his Eminescianism have an impressive record of critical and artistic reception, then Ion Creangă and his Bessarabian Crengianism can be reduced to the poetic evocation of the "wise grandfather from Humulești".

The aim and objectives of the research. The investigation seeks to explore the phenomenon of the Crengianism in the Bessarabian prose through the rewriting of Creanga's model.

We set out to achieve the following objectives:

- To briefly present the vast and valuable exegesis of Creanga, to interpret the research problem in Bessarabian criticism;
- To identify the Creanga model insignia;
- To examine the thopic of "the childhood of the universal child" in the stories of Spiridon Vangheli (*The Little Boy in the Blue Hut; The Adventures of Guguță; Guguță - Captain of the Ship*), Ion Druță (*Horodiște*) and Paul Goma (*Din calidor*);
- To illustrate the creative assimilation of the model in Vasile Vasilache's novel *The Story of the Red Rooster*;
- To reveal the subversive character in Vlad Ioviță's rewriting of the story of Ivan Turbincă;
- To highlight the intertextual, ironic and playful feast in the prose of Emilian Galaicu-Păun, Anatol Moraru and Nicolae Leahu;
- To analyze fictional (auto)biographies in the prose of Ștefan Baștovoi and Constantin Cheianu;
- To investigate failures in Ion Iachim's imaginary translation, Alexandru Vakulovski's shocking experiment, Ion Constantin Ciobanu's novel *Bridges* and Alexei Marinat's adaptation of Stan the Shepherd (*Human Stupidity*).
- To demonstrate the catalytic and stimulating impact of the Creanga model in the most important metamorphoses of Bessarabian prose.

Research hypothesis: The Creangă model has an important impact on the evolution of Romanian prose in the Prut-Dniester space.

The novelty and scientific originality of the work consists in demonstrating the impact of the Creanga model in the most important metamorphoses of contemporary prose in the Republic of Moldova, in elucidating the catalytic, stimulating and shaping character of the model in the creative assimilation of the modalities of artistic transfiguration of reality, in the continuity and discontinuity of traditions and narrative modalities, in the deconstruction of the model by postmodernists.

The important scientific problem solved resides in the historical-theoretical elucidation of the Creanga phenomenon in contemporary Bessarabian prose, in the re-evaluation of the modalities of taking over, recontextualization, creative assimilation of the elements of the narrative model in the prose of the sixties and postmodernists, which allowed arguing the place and role of the model in the main metamorphoses of modernist prose, in the paradigm shift through the postmodernist effort.

The theoretical significance and applicative value of the work. The thesis opens new perspectives for approaching the relations of Bessarabian prose with, for example, the historical novel of Sadoveanu or the construction of the Rebreanian novel, with the artistic reception of naturalism, existentialism, in its intertextual relations with other great writers of Romanian or universal literature.

Methodological and theoretical-scientific support. The theoretical and methodological basis is the exegeses devoted to Ion Creangă, especially the works by George Călinescu *Ion Creangă. Life and Works*, Eugen Simion *Ion Creangă. The Cruelties of a Jovial Moralist*, Mihai Cimpoi *The Archaic Self Ion Creangă: Dialectics of memory and remembrance*, Mircea Scarlat *Creanga's posterity*, Constantin Trandafir *Ion Creangă. The spectacle of the world*, Ioan Holban *Ion Creangă - the space of memory*, Valeriu Cristea *Creanga's Characters Dictionary*, Anatol Gavrilov *Own word, foreign word, bivoc word in "Childhood Memories"*.

In the research process, the method of text analysis, the mythocritical method and the archetypal method were used, which offered the possibility of revealing Creanga's impact on modernist and postmodernist prose, thematic criticism, elements of the semiotic, dialogical, psychoanalytical, comparative-historical and biographical methods.

Main scientific results submitted for defence:

1. It has been demonstrated that Creanga's model has a decisive impact on the most important metamorphoses of the sixties and postmodernist prose; Creanga's masterpieces are catalytic, stimulating and shaping models in their artistic transfigurations;

2. It has been argued that the topic of "the childhood of the universal child" in the prose of Spiridon Vangheli, Ion Druță and Paul Goma is a "theme with variations" and, despite certain affinities of vision, style and narrative discourse, it is treated in distinct and original ways;

3. The subversive character of the intertextualization of the stories, subjects, and characters of Goma has been illustrated in the prose of Vasile Vasilache, Vlad Ioviță, Alexei Marinat, who in the conditions of "omnipresent censorship" have provided models of resistance through culture. The upside-down picture of the world, the carnivalization of communist realities, is conceived not only as a subtle criticism of the totalitarian regime, but also as a subtle response to opportunist literature;

4. The impact of Creanga in the intertextual, ironic and playful feast in the prose of Emilian Galaicu-Păun, Anatol Moraru and Nicolae Leahu has been analysed, the fictional (auto)biographies in the prose of Ștefan Baștovoi and Constantin Cheianu have been highlighted, focusing on memories of childhood in the last decade of Soviet communism and their postmodernistic rewriting;

5. Samples of the continuation of *Memories...*, of shocking, failed experiments in sub-literature, in triviality with inherent consequences, were also examined. The classical prestige of the "corrosive" prose of *The Story of Stories* and *The Tale of Silly Ionika* does not save the erotic exploits of postmodernist prose.

Implementation of scientific results. The results of the thesis were applied within the project Evolution of Romanian Literature, Folklore and Theory of Literature in European and Universal Context at the Bogdan Petriceicu – Hasdeu Institute of Romanian Philology of the MSU. The main results of the research were reflected in 12 papers. The basic ideas of the research were presented at national and international scientific meetings.

Published in the form of a monograph, the thesis is put in the literary circuit, receiving favourable echoes in the specialized press in the Republic of Moldova.

Structure of the work. The thesis consists of an *annotation* in Romanian, Russian and English, an introduction, three chapters, general conclusions and recommendations, a bibliography, a statement of liability and the author's CV. *The Introduction* argues the topicality of the thesis, formulates the aim and objectives of the research, outlines the theoretical significance and practical value of the work, the theoretical and methodological support, the implemented results, and summarizes the chapters of the thesis.

Keywords: Ion Creangă, childhood myth, rewriting, narrative model, narrator cult, orality, narrative figures, paradigm shift, modernist, postmodernist, intertext, ludic, ironic, crengianism.

CONTENT OF THE THESIS

Chapter I, entitled *Creanga in Literary Exegesis*, contains 3 paragraphs, which include the current state of the analysis of Creanga's impact on Romanian prose in the Pruto-Dniester area. In subchapter 1.1. *From the history of critical reception*, a review of the history of critical reception of Ion Creangă's work is proposed. Three stages are identified, marked by changes in vision, methods of investigation, norms and criteria of evaluation.

The first stage (auroral criticism in M. Cimpoi's formula) has Nicolae Iorga, Leca Morariu, Grigore I. Alexandrescu, Cornel Săteanu, Dumitru Furtună, Garabet Ibrăileanu, Nicolae Timiraș, Eugen Lovinescu, Jean Boutière, Benjamin Fundoianu, Pompiliu Constantinescu, etc. as protagonists. It was a period of "enthusiasm", "apologetics", of the approximations of a "popular writer" Creanga. *The second stage of reception* is marked by George Călinescu's synthesis of *Ion Creangă's Life* (1938), written in the spirit of the descriptions of Lansonian historiography or Saint-Beauvian "spiritual physiology". *The third stage of the reception* of Creanga's work is very dynamic in its critical metamorphoses, marked by perspectives on the text brought by semiotics, esotericism, postmodernism, deconstructivism, dialogism etc.

In sub-chapter 1.2. *The Crengian narrative model* the narrator's way of thinking about the world and being is examined. The Crengian narrative model is manifest, in exemplary ways, in the masterpieces of the prose writer, which according to some critics are limited to three or four texts. Creanga's work, although brief in volume (about 300 pages), is diverse in terms of its epic model and aesthetic purpose. Creanga is relevant and representative through his masterpieces *Memories of Childhood*, *Uncle Nichifor the Stitcher* and *The Story of Stan the Shepherd*. Some aspects of the model are more prominent in stories centred on the miraculous element, such as *The Tale of the Harap-Alb*. But the model is not reducible only to the theme of *childhood memories*, to the *childhood of the universal child*, to a sum of components (*folklorism, orality, the cult of the storyteller, carnivalesque, fabulous, humour, joviality, cruelty, etc.*), nor is it reduced to typological specifications of characters, composition, narrative figures, etc.; it is distinguished, above all, by the writer's attitude towards the word, by the specific way in which these are manifested in Creanga's work.

The essential element of the Crengian narrative model is language, the attitude of the prose writer towards the word. George Călinescu distinguished between *spoken and written language*, anticipating the

definition of the concept of discourse, which "is the opposite of what linguists call a linguistic system or code".

As the performance of critical reception unfolds, new depths, hermeneutical nuances and the concept of the Creanga model take on new dimensions. Over the course of more than a hundred years, the model is often ideologized, rewritten, twisted, reshaped through revisions in the light of the aesthetic imperatives of one generation or another, of one literary doctrine or another, but its components remain basically the same.

The first definitions of the Creanga's model belonged to Nicolae Iorga, which were later taken up by Garabet Ibrăileanu and synthesised by George Călinescu. In George Călinescu's view, Creangă is "*an aesthete of philology*" [2, p. 270], a fundamental idea illustrated in the most consistent chapter (*Creangă "a popular writer"*) in which he dismisses several stereotypes of Crengian exegesis. The definition of Creanga's model is decisive in the effort to establish the distinctive features, the marks that differentiate and individualize him in the way he creates a new artistic language. First of all, Creanga is a creator of language and the language spoken by his heroes, "starts, of course, from literary models, but it is essentially his creation, as in Sadoveanu" [2, p. 37]. He had created for himself "a phonetic aesthetic by virtue of which he sifted through all words and hammered out all sounds" [2, p. 248]. *The Stories and the Memories* are "narrated parts of a single-actor, monological drama" [2, p. 250]. The novel is a performance, it "*is not listened to for its observation, but for the manner of its telling*" [2, p. 251]. Creanga is "a great histrion" [2, p. 259], he is a "jovial", a "Moldavian Rabelais who hammers out vowels and consonants and listens carefully to their resonance before introducing the word into the sentence" [2, p. 270].

What fascinates in Creanga's work is not only the childishness of the universal child (G. Călinescu), but above all *the art of telling*, observed by many critics, "a kind of stylistic mischief from the word-word to the phrase or phase which, having developed normally up to a point, turns unexpectedly against its natural meaning or, if it tells the same thing, gives it the formal movement of saying the opposite" [9, p. 163].

Vladimir Streinu intuited a *certain aesthetic of the word*. The correlation between the author's speech and the character's speech is observed by Tudor Vianu first in the syntax and musicality of the phrase. Since Benjamin Fundoianu, several unexpected opinions have been expressed about the musicality of Creanga's sentence. Tudor Vianu, after an examination of the sound layer of the lexicon, and a detailed illustration of the rhythmicity of the phrase, wishes to point out: "Creangă also pays

particular attention to the rhythmic end of phrases (clauses)" [9, p.16]. In other words, the sonorous-intonational-rhythmic layer of the text is marked by assonances, by an accentuated phonetic symbolism left "at the mercy of real orgies of words" [9, p.14]. The stylization of oral language is very individualized in Creanga, but the language of his characters is homogeneous, more precisely, it is one and the same language in the mouth of old Nichifor Coțcaru, in the mouths of other characters and of the narrator. The individualisation of the characters is through actions, not language. It's a valuable observation, but one that has not been developed, nuanced and deepened.

Existentialist approaches have focused on the relationship of the narrator-ego to the universe, on the specific language of expression of this relationship. The Language of *Memories...*, opines M. Cimpoi, is a language of "subjective experience" which cannot be "real". It cannot be representational, nor strictly referential. It is only musical, acoustic and appears as a "song" (of memory), which is meant to be cathartic, redemptive, reassuring. *The Memory*, however, is associated with melancholy with its unquestionably existential substrate, despite the fact that the intention is to get rid of "ugly sadness"." [M. Cimpoi is of the opinion that the newer hermeneutics (which legitimizes language as an essential element of comprehension) helps us to better understand Creanga, his model of thinking the world and the being: "The universality of reason is similar to the universality of language, reason itself cannot be conceived without language. Hans-Georg Gadamer says decisively: language is the light of being itself; the object of understanding is itself a fact of language. "The being that can be understood is language"" [3, p.48].

Tudor Vianu's and Vladimir Streinu's intuitions about the variety of phrasing of the text is qualified by the identification of the antiphrastic structure: 'the crenelated narrative discourse is structured „*antiphrastically*”, in other words, it is carried out 'on the basis of a processual deviation from the true meaning. It is a slippery insinuation of the opposite of a well-orchestrated semantic diversion to impose the comic/ironic effect. It is not so much a counterpoint that keeps parallel plans independent, but a counterpoint with interdependent intersecting planes" [3, p. 38]. It is in this way, the critic observes, that the (self)narrated scribblings of Uncle Nichifor are (self)narrated, which must be understood by their factual and verbal opposite. "Creanga, observes M. Cimpoi, is a builder of antiphrastic verbal pyramids in which the contrary meanings are placed one on top of the other, more precisely one from the other, in order to reach the sharp point" [3, p.43].

The dialogical approach of the model is illustrated more frequently through the carnivalesque element and, more recently, through the aesthetic of the word. According to Mikhail Bahtin, the central problem of prose theory is, in Anatol Gavrilov's formulation, "the *difon word* (двуголосное слово has been translated into Romanian as bivocal word, double vocalization, bivocal word), which inevitably takes birth in the conditions of dialogical communication, i.e. in the conditions of the true life of the word. Linguistics does not know this two-voiced word" [1, p. 257]. Mikhail Bahtin distinguishes three types of words in narrative discourse: *own word*, *foreign word*, *bivocal word*.

Subchapter 1.3. *Creanga and Bessarabian Criticism* analyses the evolution of Creanga's reception in Bessarabian literary exegesis. Depending on the research methods, the stage of admiring emulation is outlined. The popularization of Creanga, the empathic transposition of the Creanga narrative model has, to use a well-established formula, an "aureole phase" in which admiration annihilates any hint of critical spirit. Characteristic is the attitude of the writers of the magazine *Viața Basarabiei* (1932 - 1944). Some illustrations of the enthusiasm with which Gheorghe V. Madan's (1872-1944) prose was appreciated are convincing enough. (1872-1944).

Creanga's work later passed through *dogmatic approaches stage*. In the first post-war decade, and even later, the impressionist interpretation grid changes to a supposedly scientific, sociological one, in fact, sociologist-vulgarian in the most crass manner. In the haunting decade (Marin Preda), but also in the 1960s and 1980s (to a lesser extent), the ideological struggle is for the method of socialist realism, the basic method of Soviet literature, but *de facto* the only "method of creation" that was also officialised in the "countries of the socialist camp".

The phase of modernist assimilation is not devoid of further dogmatic wanderings; it is characterized by confusion and, in the happiest cases, by a methodological eclecticism in competition with the "theory of socialist realism" officially supported after the 1960s (in Romania socialist realism had been abandoned). It is true that in the 1970s and 1980s "socialist realism" was treated in literary disputes as an "open system" (in Roger Garaudy's terms, a "realism without limits"). In other words, a "theoretical" modernism in socialist-realist clothing was being proved.

Postmodernist criticism is, for the most part, an essayistic, writerly criticism, practised by eighties and twentieth-century poets and prose writers. This critical retrospective could be, in a way, an applied history of literary criticism in Bessarabia.

The reception of Creanga throughout the history of literature coincides to a large extent with the periods defined on the principle of the

succession of literary generations/promotions, schools and methods of creation, extra-literary norms, etc. The modernism of the 1930s, the modernism/neo-modernism of the 1960s-80s, the post-modernism of Bessarabia are characterized, to a greater or lesser extent, by admiring, dogmatic and creative-aesthetic attitudes towards the Creanga model. The way in which Creanga's impact on Bessarabian prose has been perceived for a century points not only to naivety and lamentable prejudices, but also to revealing insights and obvious contributions to the investigation of the Creanga phenomenon in Bessarabian prose.

Chapter II. *Creanga and the prose of the 1960s and 1980s. The rewriting of the model*, proposes an interpretation of Creanga's modelling role which is particularly exemplary in the periods of turning point in the artistic assimilation of reality, proved by the radicalization of the concept of literature. Thus, for example, the thirties of the last century, even if determined by cultural regionalism, neo-semanticism and naturalism, represent a stage of return to the matrix of Romanian spirituality, to the assimilation of the prose traditions of Ion Creangă, Ion Luca Caragiale, Ioan Slavici, Mihail Sadoveanu, Liviu Rebreanu, Camil Petrescu.

Sub-chapter 2.1. *Modern rewritings: an overview* shows that Ion Creangă, who is a paradigmatic prose writer, has a special place in the modern rewritings of the Bessarabian writers. He establishes the catalyst model, above all, in the prose of Ion Druță, Vasile Vasilache, Spiridon Vangheli, Vlad Ioviță, etc.

Sub-chapter 2.2. *Spiridon Vangheli: the myth of childhood* focuses on the subject of Creanga's *Memories...*, which occupies a central place in children's literature. Regardless of how he might be qualified: fictional character, character-writer himself, character involving certain *dates in the writer's life*, Guguță is a projection of the universal child in intertextual dialogue with Ștefan of Petrea's Nică. The analysis is placed on *paradise lost and found*. Paradise, lost in the author's biography, is recovered in the imaginary of his work which transfigures in different ways a historical time and a specific space. One is the chronotope of the village of Trei Iezi, with an eternal space and time, in *Isprăvile lui Guguță*, and the other is the chronotope of the village that has emerged in the parts of Balti, Grinăuți, where Ștefan, the writer's father, pulls out the acacia trees around the house so that the crows can enter the collective farm too, and the child's vision is now identified with the vision of the adults in familiar expressions: "to be an early bird", "to be with one's breath in one's mouth", "to hit the bricks", "to be huffin' and puffin'", "not to stay long at school", "An ox owned by a poor man does not work well.", "to take the bull by the horns", etc.

The modernity of Vangheli's prose lies in its dialogism, in its inspired use of the technique of the point of view, revealing the interaction between identity and otherness, between author and character, between the mature author and his "little boy hidden in his soul". Creanga's narrative model, in the case of Spiridon Vangheli, thus has a "controlling" function in the assimilation of new forms of expression, decisively marking the natural character, the organicity of his prose which, unaffected by the anxieties and complexes of the "margin", imposes itself spectacularly in the universal consciousness through its distinctly national specificity.

In sub-chapter 2.3. *Vasile Vasilache: the spectacle of the world*, the narrative model of Creanga in Vasile Vasilache's *The Story of the Red Rooster* is discussed. The de-eroticization of reality through the use of comedy, satire, grotesque characters and situations are treated as a creative response to opportunist literature with the sugar-coated image of communist heaven. The subversive character of the novel lies in its carnivalesque spirit. Based on Călinescu's suggestions about Creangă, we can say with certainty that the cult of the storyteller is genetically inherited in Bessarabian prose. Vasilache is an actor, whether he has a visible presence as an actor or an invisible presence as a director. Vasilache's language, more precisely, the language of Vasilache's characters, as in the case of Creanga, "is a mode of their existence" [2, p. 249].

Vasile Vasilache is the most Crengian of the sixteenth-century prose writers. His masterpiece *The Story of the Red Rooster* stands out for its carnivalesque spectacle of the world, its satirical accents and its esopic language. In the author's own words, he resorts to open quotations with the formula - "the word goes" - in the neat manner typical of Creanga's language: "See the words of the song: *see the swallows go, the walnut leaves shake...*"; "It's an ancient saying: no smoke comes out until you light a match..."; "There's a saying: *in the field, in the fields, the cowherd's mercy is more precious than the priest's mercy in the altar...*"; "the old saying, bad with bad, but when you fall - that's good! ". Among the stylistic devices, at the syntactic level, are *repetitions* and *ellipsis* used in the Crengian style: "And he, the child, was so well-behaved, but he, the boy, was so obedient!"; "Now, if he gave birth to him, the boy had no choice but to grow up. I mean, he began to grow, but not quite like the one in the story, but he grew a little. So today he grows, tomorrow he grows, the day after tomorrow he doesn't, but he still grows!..."

In subchapter 2.4. *Ion Druță: the narrative model in the childhood novel*, the impact of Creanga's narrative model on Ion Druță's prose is examined. The relationship between character and author, the narrative

figures, the stylistic dominants of the stories *Memories of Childhood* by Ion Creangă and *Horodiște* by Ion Druță are analysed in comparative terms. Emphasis is placed on "the cult of the storyteller", "orality", "paremiological erudition", "the instinctive brilliant sense of language", "the pleasure of storytelling", intrinsic elements of the narrative model in the Creanga-Sadoveanu tradition.

Several of the prose writer's stories, based on Creanga's school, are centred on a scene that ends with a narrative summary, others are nothing more than a series of scenes with *analepses*, *prolepses*, *silepses*, *scenes*, *narrative summaries* and other figures of *narrative time and mode*, in which the narrative as representation alternates with the *narrative as exposition*, etc. As a rule, Druță's stories are made up of scenes with narrative summaries or vice versa: the narrative summary stands at the beginning of a scene. The narratives in *Horodiște* are no exception, as are the "montage" of scenes with narrative summaries, just like Creanga.

Orality and a Crengian spirit animate the autobiographical narrative of *Horodiște*, but of course it always reminds us of a deep-rooted mentality. The interest in the course of the story is aroused not so much by the morality of the actions, but by the unusual nature of the *causes and unusual effects* of the statements, showing through subtle details the specific vision of things, events. In conclusion: the story "Horodiște" offers us an exemplary model of creative assimilation of the intrinsic elements/components of the traditional narrative model, a model along the lines of Neculce - Creanga - Sadoveanu.

The Creanga model in the novel *Bridges* by Ion C. Ciobanu, discussed in sub-chapter 2.5. *Ion C. Ciobanu: the narrator and commentator* is interpreted from various angles, but priority was given to the topics of *literature and the life of the people, the faces of communists, the social message, the ideological-aesthetic message*, etc. a. The orality of the style is accentuated, above all, by the *lively, nuanced, idiomatically coloured, specifically Moldovan language*, with the localisms of the codru area, making, as it were, all *the linguistic delight* of the novel. The first-person narration, of the protagonist at the age of adolescence, is carried out as in Creanga's *Memories...*, who "on the one hand, (...) *narrates* the events that happened, and on the other hand, (...) understands, interprets, *comments* on these events" in a "cultural code" (Roland Barthes), representing an "ideology, i.e. a corpus of proverbs, maxims and popular sayings that outline a vision of the world and, at the same time, an axiological system"[5, p. 150] specific to popular culture. The protagonist, who is also the *storyteller and the teacher* in the second part of the novel, has come of

age and is complemented by the moralist in the communist code of ethics. Note that in the second part of the novel the cultural code is an imported one, and the narrator, through his selection and interpretation of events, doubled by the commentator, does not step out of the standards of the time, sometimes/most of the time jumping the horse with anti-Romanianism.

In subchapter 2.6. *Vlad Ioviță: a rewriting with Ivan Turbincă*, the movie novel *Se caută un paznic*, an intertextual rewriting of Ion Creangă's story *Ivan Turbincă*, is discussed. In the 1960s, the phenomenon of the "escape from paradise" was known to have taken on proportions. Characters, scenes and actions were taken from Ion Creangă's story *Ivan Turbincă* and given new content. Dumitru Tiutiuca in Ion Creangă. *The world order is of the opinion* that abuse of power is a "source of disorder. In an inspired dialogue with the Creangian model, the novel *Se caută un paznic* by Vlad Ioviță illustrates one of the few examples of struggle, in a massive opportunist literature, with "omnipresent censorship" (Vladimir Beșleagă), it remains an "open work" for other interpretations, taking as reference points the image of the "upside-down world" and the subversive guard.

Sub-chapter 2.7 *Paul Goma: (r)evolution of the model* examines the impact of Creanga's narrative model on Paul Goma's prose. The relationship between character and author, the narrative figures, the stylistic dominants of Ion Creangă's short story *Memories of Childhood* and Paul Goma's novel *Din calidor* are interpreted comparatively. The dialogic poetics of the novel are analysed, the dialogic word-vowel relations, hybrid construction, multi-lingualism, the instinctive brilliant sense of language, intrinsic elements of Creanga's narrative model.

A creative assimilation of Creanga's narrative model, as we have already shown, we can find not only in Ion Druță, Vasile Vasilache, Vlad Ioviță, Spiridon Vangheli, but also in Paul Goma, who in his most original novels (*Din calidor and Arta refugii*) gives new lustre to "childhood memories". The evocations of the picturesque figures of Santa Jacob, of mother and father, of the world of the village of Mana with the adventures and pranks of the "universal child" are eloquent in this respect.

It is true that Creanga's narrative model is creatively assumed in a kind of "*original mixtum compositum*", in a "*unity in heterogeneity*", in the words of Aliona Grati, who rightly observes that Paul Goma undertakes "a dialogue with models that belong to the same genetic group, among which Creanga's model stands out with a particular poignancy".

Alexandru Burlacu, in polemic with some opponents of Paul Goma's idiosyncrasy, argues that "this <<exceptional poet of cruelty>> (Ion Negoïtescu) is also a great explorer of *the bivoc word, of hybrid constructions,*

of plurilingualism. The dialogism of his prose is, in fact, the most valuable quality of his poetics. That is why the value of Paul Goma's novel is not limited to its documentarism or naturalism, but lies primarily in the dialogism of his poetics." In autobiographical prose, the less informed reader is tempted to identify the author with the protagonist. There are enough cases, attested by Nicolae Manolescu in his monographic study *Noah's Ark*, in which famous exegetes of the interwar period equate the author and the character. Mikhail Bahtin's dialogism has the merit of revolutionising narratology by insisting on establishing dialogical relations between "author and narrator", "narrator and character", "character and reader". Underestimating or neglecting one or another dialogical relationship when analysing the text inevitably leads to the distortion of the novel's content.

Not only does the author write texts with other texts, but also the reader reads a text with other texts. The "open work" theory, overestimating the importance of the reader, puts the reader's reception of the work in the foreground, without being interested in the "author-narrator-character-reader" correlations. What we propose here is precisely to examine the relationship between "author-narrator-character". This is another aspect of the narrative model, illustrated in the *Memories...* and found in Goma's *Din calidor*.

It is almost identical, keeping the proportions, with the memorable beginning of Creanga's *Memories*: "I sometimes stop and recollect what times and what people there were in our parts when I, too, began to grow up as a young boy in my parents' house, in the village of Humuleştii, in the fair right across the Neamţ river; a large and cheerful village, divided into three parts, which are all held by one: Vatra satului, Delenii and Bejenii". The protagonist of *the Memories...* is not Ion Creangă, but Nica of Stefan of Petrea. In Goma, "I sit in the calidor of the house in Mana", a statement that has become a catchphrase. A dialogical relationship is established between the author and the character, a chronotopic relationship between *Me-This* and *Me-That*.

The novel consists of a mosaic of scenes, events, destinies framed in chapters, artistically transfiguring the childhood of the author, the life of his parents, of the monks, the house, the school, the history of the village of Mana, in short, the destiny of Bessarabia in the face of the terror of history. The protagonist is "witness and judge" (M. Bahtin), having his own word and his own idea of the world around him: Tuza is "beautiful even when it is ugly, that is, all the time. Poor thing, in the light you can see her cheeks are all bulging. And she walks like a manly man. And she's skinny - her legs are like spindles, her ass is quite broad. And she has, as they say, an eye for bacon - but if you look at her from the side, you don't notice the flour." The "authoritative word" of tradition is superimposed on her own

word (as they say, an eye for bacon...); Lina "has finished her four years of primary school, so she's about twelve or thirteen, but she's quite grown up - for me. In winter, when it's very cold, or non-winter, when it's nasty outside, we hide with them, in an unheated room, among the bales of wool; in summer we find shelter in the hoods of the corncobs; or in the hay; or in the straw - it depends. Lina doesn't talk much (nor should she), in fact she's *nicknamed Mute...*(...) My mother won't let me play with Lina, she was her pupil and she says she's going *to be a bad girl*. I don't understand why she should be so bad when I'm so good with her - just don't let my mother catch me with her, she'll beat me". In this orchestration of own word and foreign word, the poetic dialogism of an egocentric, experientialist novel is produced.

As we have tried to show, Goma has creatively assimilated intrinsic elements of the Crengian narrative model, specifically its dialogic poetics. Just as all the symphonies in the world are composed with seven notes, so the unmistakable idiosyncratic Paul Goma was formed with the intrinsic elements of an established model.

Sub-chapter 2.8. *Between adaptation/processing and the theme with variations* illustrates adaptations, pastiches bordering on plagiarism, unintentional vulgarisations on the theme with variations. At other times the deliberate counterfeiting of the model is less skilful. Illustrative in this respect are Alexei Marinat's exercises in a modern story (*Human Stupidity*) and Ion Iachim's in the modern microromance *Cu jărăticul pe buze*, two risky experiments written in the system of modernist conventions.

Chapter III. Creanga and the Paradigm Shift is structured in seven paragraphs, which analyse postmodernist prose in relation to the established narrative model. The creative dispute between modernists and postmodernists focuses mainly on the values promoted, the functions of literature, and the change in aesthetic hierarchies. In the process of dissociations, elucidations and hierarchies, the Creanga model remains a reference.

In the literaturalisation of *childhood memories*, Ștefan Bașțovoi, Emilian Galaicu-Păun, Anatol Moraru, Constantin Cheianu, Dumitru Crudu, Vasile Ernu, Iulian Ciocan, etc., in their playful, anarchic, pan-erotic, ironic, parodic, schizophrenic or deconstructivist tendencies, have, unquestionably, in their epic memory the "jovial moralist" in the most unexpected aspects of the prose phenomenon.

In sub-chapter 3.1. *The signs of renewal. Paradigmatic Dislocations*, it is shown that the signs of renewal are above all linked to the new social, political and cultural context, to the change of vision, mentality and sensibility of man in his relations with the world brought about by the events after perestroika. In the new conditions of democratisation of all

forms of life, poetry and publicity were the most receptive to changes of various kinds. Prose turned to documentary, essayism, short stories and the micro-romantic form.

What fascinates in Creanga's work is, we reiterate, "the childhood of the universal child" (G. Călinescu). A deconstruction of *Memories* at the age of adolescence, from the third and fourth parts, are the prose by Ștefan Baștovoi, Emilian Galaicu-Păun, Anatol Moraru, Constantin Cheianu, Dumitru Crudu, Alexandru Vakulovski, Iulian Ciocan, Vasile Ernu, with readings from Salinger (*Catcher in the Rye*), a dialogue of texts in a not infrequently vulgar orality. The childhood memories of the two writers are basically about the "last decade of communism", about the exhibition of a playful nature.

Continuity through deconstruction of the model occurs in the experiments and exercises in deconstruction, which consists in reinterpreting a subject, a topic, an entire work (as is the case with Vlad Ioviță's *Se caută un paznic*) from a different, postmodernist perspective. A deconstruction of the famous text about *Harap-Alb* is also George Cunsarencu's *The Story of Harap-Alb and crudul Spân*, but the most visible changes in postmodernist writing are in the mythologizing of childhood memories.

In sub-chapter 3.2 *Nicolae Leahu: intertextual feast*, it is illustrated that postmodern poetic art is a favourite subject in the work of the eighties and twenties. Nicolae Leahu's indisputable merit is that he has produced an anthological prozo-poem in which, in the form of playful, artistic entertainment, he offers a *deconstruction* of literature through an ironic/parodic, authenticist and narcissistic rewriting of the world as text. The narrator-ego paraphrases, projects alternatives of the characters, identifying with different ways of narrating, and hence the pleasure of (self-)irony, the gratuitousness of the act of performing, attempting a one-actor theatre. The mixture of styles, irony and self-irony, displayed from the top of the head, announce a playful performance. The text is the result of an inventive and assiduously crafted spirit. The postmodernist writer is not a proletcultist nihilist, as has been rumoured not once; he transforms, spatialises temporality, inverts, and simultaneousises the world of the characters in the "glorious centuries". ("Yep, a bookish cemetery," we thought to ourselves, and, dragging a furrow of letters closer, we put Cinderella's method to the test when choosing sand from a pile of poppy and sand.) The repertoire of Crengian topics and motifs is also viewed with the eye of the parodist playing at literature. Nicolae Leahu deconstructs Creanga's work and, taking a character's name, reconstructs the world. Play and deconstruction are followed by re-creation in the most unrestrained

gratuity: "Puppety-puppety, to keep sitting on the branch, watching what wonders these talented boys do, how they wipe the stubble off Romanticism (*high-romanticism*), how they vacuum the dust off symbolism, how they beat the dust off the multicolored carpets of the Dadaists and repair the furniture of the constructivists; how they are not ashamed to polish the baroque's toys and to refresh the rococo's curlicues; to waste their time with the didacticists and the unintelligible moralists: to make them food, to clean them up, to put their pillows under their heads, to tear them furiously at their whims, to set up their gramophones and televisions, to sharpen their pencils and draw "something beautiful" in their goose-and-mouse coloring books; to explain to them why literature and art are not what they used to be; why they don't admit to intertextualising, but they do; why, when the postmodern author wants to, Napoleon loses the battle of Austerlitz and wins the battle of Waterloo; how you plunge from reality into the book and from the book to the very place where you sit and write; how to spell **A**, how to spell **a**, and so on." Nicolae Leahu is an aesthete of the word, he writes for the cultivated reader, because only this reader can understand and taste the subtleties of the different levels of the text.

In subchapter 3.3. *Ștefan Baștovoi: "the feast of hell"*, the novel *Rabbits don't die* is analysed. Baștovoi's novel is one that certainly stands out favourably among the others, being not only the most representative of the novels written by Bessarabians, but also the one that remains, for the time being, the top of the series in the country's critical rankings. Vasile Ernu, Constantin Cheianu, Iulian Ciocan, Dumitru Crudu, Alexandru Vakulovski and others, relying on the publicistic, essayistic, anthropological, documentary element, i.e. on the blending of styles, on "ethical minimalism", on the "democratization" and radicalization of *the pleasure of writing and the pleasure of reading*.

Childhood, for Ștefan Baștovoi, is not a "*Paradise Lost*", as in Creangă or Stere (even in Goma), but an "*Inferno*", - disguised as "Fairy"; in it lies the root of the evil that gnaws at adults." [6, p. 157 - 158] Children's literature is, under totalitarianism, a mass literature, not infrequently a paraliterature with a pronounced instructive character, with octomeres and pioneer-heroes.

"Authenticist" prose has a biography at its centre. In this case it is a biography typical of Ștefan Baștovoi's generation, a biography typical of the 1970s and 1980s, the years of the "last communism". The prototype of Sasha Vakulovsky in *Rabbits Don't Die* is undoubtedly the author himself, Ștefan Baștovoy, who, if he did not give us an autobiography or a biography of an alter ego, certainly the prose writer used his childhood

memories, selected, condensed, grouped and stylized around the main character all the clichéd, ideologized, dogmatized imagery rooted in the reality of multilaterally developed socialism. Baştovoi follows the brilliant example of Creanga who, through the character of Nica of Petrea of Stefan, projects his famous memories. To put it simply, the protagonist is both character and narrator. The dialogical relationship between "author" - "narrator" - "character", much more complex in Creanga, in the case of the novel is restricted to the narrator's perspective of the character, but increases the ontic truth, credibility and honesty of the confession. The mythical world of the sixteenth-century prose writers is replaced in Baştovoi's novel by a brutal, perverse, hypocritical world. Aggressive, even cruel, is the protagonist's behaviour, which is totally at odds with Spiridon Vangheli's *Guguṭă*.

Sasha's few "positive" experiences don't change the image of the flat and insipid universe, the bland atmosphere. Through the authenticity of his behaviour and the novel's novel of intimate experiences, Ştefan Baştovoi's novel creates a living mythology of an abnormal world in crisis of normality and organicity, an "Inferno" disguised as a "Fairy".

In subchapter 3.4. *Anatol Moraru: ludic discourse*, the ludic discourse in Anatol Moraru's short prose is treated. What characterizes it above all, is intertextuality, irony, playfulness of language used with great personality. The author has the talent of a keen observer and the gift of storytelling. The novel *New Treaty of Hygiene* takes up the theme of Irinuca's goats and the itching. The ironic discourse, in a postmodern armour, with metatextual digressions, as is the fashion of the time, all controlled by an omniscient and omnipresent narrator, gives the novel an air of lightness and unpredictability, the terror of meaning being annihilated by the warning to the reader complicit in the little existential drama: "But beware! - follows the unwashed part of the narrative - it was precisely his anti-rape expeditions, to which everyone of good faith in the room had grown desperately accustomed... that played into his party. Anatol Moraru's prose is up to date with literary models and stands out for several qualities - playful discourse, irony and comic language - unmistakable in the textualization of the reality not only of the last decade of Soviet communism, but also of the far too long transitional period.

In sub-chapter 3.5 *Constantin Cheianu: fictional autobiography*, an attempt is made to synthesize the prose Merişor and *Everything about me*. Nothing in Merişor heralds the radical changes in the story that follows it. A banal teenage love story, a naive experience of an otherworldly character. Merişor is totally inexperienced, the candid who is initiated into all the

natural urges and relationships with classmates. He lives an anodyne existence in which the only small joys he had in the beginning were celebrating his birthdays. Memories abound in scenes and accounts of class idiots and their performances carried out in a (sub)cultural environment with much pure rhetoric. It's a childhood populated with moron-cretins in a "real serpentarium" ("I sat on a bench with some dopey boys, who later became brave rapists of underage girls and who were to become legendary also thanks to the exquisite sadism that characterised them").

Sub-chapter 3.6. *Alexander Vakulovsky: writing as defilement* analyses the author of the abnormal, the pathological. The paradigm shift in our prose has been associated, often unfairly, with Alexander Vakulovsky's debut. The shocking liminal confessions are made not without some intention of parodying established models, almost sacralized in the literature of *childhood memories*. The postmodern narrator also sometimes *sits down and reminisces*, but he does so with no nostalgia for the times and *the people, for his parents' home*. "Dream Childhood" is presented not only with a certain condescension towards the parents, but also with the cruelty of a masochist, at times, who finds pleasure both in narrating and commenting on everyday events that take place not only in the little hell of the parental home.

Sub-chapter 3.7. *Emilian Galaicu-Păun: postmodern remodelling* discusses the novel *Țesut viu. 10x10*. (2011, 2014), dedicated to the memory of the master Gheorghe Crăciun (2014 edition), is addressed to the cultivated reader, for only he can understand and taste the finer points of the text, in an Asian style, excessively mannered, the novelist wants to be an "aesthete of the word". Nothing objectionable, on one condition: that the golden mean between innovation and tradition be preserved. At first glance, placing the author in the context of the model under investigation seems a hazardous and uninspired attempt.

Volens-nolens, the references to Creanga are not accidental, they have become components of the "text of the world". Directly or indirectly, Creanga is also rewritten by Galaicu-Păun, but in a way specific to him. At least in his recollection of the "childhood of the universal child", Creanga is in the *epic memory* of every Romanian prose writer. The relationship between Creanga's narrative model and the poetics of *Țesut viu. 10x10*. (*Live Tissue 10x10*) is not a matter of *formal, purely thematic aspects* (as is the case, for example, with Ionel Teodoreanu's *La Medeleni*, Ion Druță's *Horodiște* or Paul Goma's *Din calidor*); Creanga's model is, without fear of being mistaken, the *true pattern* of the Romanian novel and not only of the modernist novel, but also of the postmodernist novel. The continuity of the

model in the modernists is achieved by rewriting it, in the postmodernists by deconstructing it, in other words, by, so to speak, "remodelling the model".

The "melodic line of the phrase" somewhat reflects the "melodic line" of the whole novel with extraordinarily many references to famous names of composers and musical works, and the chapters are accompanied by tones, as a motto, to give the key to the interpretation of the ten texts / scores of the musical ensemble. At least on the level of intention, the musical composition is obvious and undeniable. Creanga's "powerful musical sense" that Tudor Vianu identified in the structuring of the narrative in phrases and rhythmic units of different lengths, observing that the sound structures, the alternation of accents make up "a picture full of opulent and varied harmony", and the rhythmic units "are flawless verses. The ear listens to them with delight, even as the eye reads them" [8, p. 157].

In *Țesut viu. 10x10...* the theme of life and death, fundamental to the novel, is treated antithetically, transparent even in the chapter titles, in well-matched tones. Reflecting on "directed spontaneity", M. Șleahțișchi associates the construction of the novel with "symphonic orchestration and jazz intermezzo": "The novel *Țesut viu. 10x10* is constructed like a symphonic score, in which so many voices and instruments are brought together in a complex orchestration, harmonised in a lively, effervescent organicity. The disharmonic improvisations of jazz scores delight the text" [7, p. 184].

We witness elements of *Bildungsroman* in the process of the ...n protagonist's formation, at first a *terrible innocent child* who in different social environments gradually adapts to eventually claim other ontological and scriptural models.

Memories are superimposed on other memories, and these obsessions are, in fact, nodes of a hypertext "with links to the sources of his text, but also to texts that can be read in parallel with them" [4, p. 29]. Through some aspects related to the deconstruction of the Creangian model we have tried to show that Emilian Galaicu-Păun is in a sustained process of inventions and innovations related to the attitude towards the word, towards musicality, character, artistic subject, etc., all in the direction of postmodernist remodelling of the model.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

Key considerations that represent *the main findings of the research*:

1. By making a summary presentation of the vast and valuable exegesis on the life and work of Ion Creangă and interpreting *the research problem* in Bessarabian criticism, we have diachronically outlined three stages in the critical reception of Creanga's work: The stage under the sign

of "enthusiasm", of the "apologetic", approximations of a "popular writer" Creangă; the stage of the Călinescian synthesis in the spirit of the historiographical description of Lansonian or Saint-Beauvian "spiritual physiology"; the stage marked by perspectives on the text brought by semiotics, esotericism, postmodernism, deconstructivism, dialogism.

2. The process of identifying the signs of Creanga's model revealed that it is manifested in *a specific way of thinking about the world and the human being*, representative, above all, of the masterpieces *Memories of Childhood*, *Uncle Nichifor the Stitcher* and *The Story of Stan Pățitul*. Some aspects of the model are more relevant in stories centred on the miraculous element, such as *The Tale of the Harap-Alb*. But the model is not reducible only to the theme of childhood memories, to the "childhood of the universal child", to a sum of components (language, orality, folklore, carnivalesque, fabulous, joviality, cruelty, etc.), nor is it reduced to typological specifications of characters, composition, narrative figures, etc.; it is distinguished, above all, by the writer's attitude towards the word, by the specific way in which these are manifested in Creanga's work.

3. When we researched Creanga's narrative art in its strategic side, creatively taken up by Ion Druță starting with *De la noi din sat* (1953), I found that most of the stories of the prose writer, with Creanga's school, are centred on a scene that ends with a narrative summary, others are nothing but a series of scenes with analepses, prolepses, silepses, ellipses, summaries and other figures of time or narrative mode, in which narrative as representation alternates with narrative as exposition. As a rule, Druță's narrative is made up of a series of scenes with narrative summaries, or vice versa: the narrative summary stands at the head of a scene.

The influence exerted on Paul Goma's prose is demonstrated from the angle of *dialogical interpretations*. The comparative analysis of the relationship between the character and the author, the narrative figures, the stylistic dominants of the short stories *Memories of Childhood* and the novel *From the Calidor*, the emphasis on the dialogic poetics of the novel, multilingualism, the cult of the narrator, orality, the instinctive brilliant sense of language, intrinsic elements of the narrative model in the Creanga-Sadoveanu tradition.

Spiridon Vangheli's *Guguță* is a projection of the universal child in intertextual dialogue with Petrea's *Nică*. Like Ion Creangă's *Memories ...*, the novellas in *Isprăviile lui Guguță* are also performances in which the author speaks his monologue, a form of expression of the author's recollection of his childhood at *Guguță's* age.

4. The rewriting of Creanga's narrative model favours the return of the prose writer to the Romanian stylistic matrix (Vasile Vasilache, Vlad

Ioviță, etc.). Vasile Vasilache's writing is remarkable in the Creanga tradition. *The Story of the Red Rooster* is a dialogic novel at different levels, elements of its structure. We demonstrated that the de-eroticization of reality through the use of comedy, satire, grotesque characters and situations are treated as a creative response to opportunistic literature with the sweetened image of communist heaven. The subversive character of the novel lies in its *carnavalesque* spirit. It insists on the image of the world as a spectacle, on the impact of Creanga and his memorable characters on the *carnival nature*, on the political essence of the rewriting of Danila Prepeleac (by Vasile Vasilache), of Ivan Turbinca (by Vlad Ioviță).

5. We have pointed out that during the totalitarian regime we did not have a marked literary dissidence, but neither did we have an important "drawer literature". The most valuable Bessarabian writers did, however, produce some subversive works. In the fight against censorship, they have resorted to different strategies of subversiveness. In an inspired dialogue with the Crengian model, the novel *Se caută un paznic* by Vlad Ioviță illustrates one of the few examples of struggle, in the massive opportunist literature, with the "omnipresent censorship", it remains an "open oeuvre" also for other interpretations, taking as reference the image of the "upside-down world" and the subversive watchman.

6. By investigating the paradigm shift in Romanian literature in Bessarabia, I came to the idea that it was announced in the 1980s and occurred, first in poetry, later, in the second half of the 1990s, in prose. The postmodernist prose writers, in their dialogues with the great prose writers of the world, remain memorable and essentially unchanged first in their dialogue with tradition, with established models. *Pastiche, parody, irony, persiflage, language play, bodily and pan-erotic visions* are just a few favourite modes in their arsenal of artistic tools. Non-mimetic, ludic, ironic, intertextual prose in the case of Emilian Galaicu-Păun, Anatol Moraru or Nicolae Leahu shows all the signs of a paradigm shift.

7. In the process of dissociations, elucidations and hierarchies, the Creanga model remains a reference. In the literaturization of *childhood memories*, Ștefan Baștovoi, Constantin Cheianu and others, in their playful, anarchic, pan-erotic, ironic, parodic, schizophrenic or deconstructivist impulses, unquestionably have the "jovial moralist" in their epic memory in the most unexpected aspects of the prose phenomenon. The theme of the "universal child's childhood" is the fascinating subject of the opto- and twentieth-century generation. The prose of Ștefan Baștovoi, Constantin Cheianu, Anatol Moraru, Dumitru Crudu, Alexandru Vakulovski, Iulian

Ciocan transfigures the realities of the last decade of communism. The continuity of the model is not formal, purely thematic.

8. Playing the samples of continuity of *Memories...*, such as Alexandru Vakulovski's shocking experiment, Ion Iachim's *Cu jăratul pe buze*, Ion Constantin Ciobanu's *Podurile* and Alexei Marinat's *Prostia omenească*, we have shown that these experiments fail in subliteration, pastiches bordering on plagiarism, or vulgarizations on "theme with variations".

9. Investigating the catalytic and stimulating impact of Creanga's model in the most important metamorphoses of Bessarabian prose, we discovered that Creanga's masterpieces are configurative models in their artistic transfigurations of the sixteenth, eighteenth and twentieth century. The reception of Creanga throughout the history of literature coincides to a large extent with the periods defined on the principle of the succession of literary generations/promotions, schools and methods of creation, extra-literary norms, etc.

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

1. The investigation could form the basis of an optional course support in the faculties of philology, level I, licence.

2. The results of the research could be used as reference points for the writing of chapters on the history of Romanian literature in Bessarabia, with reference to the sixteenth, eighteenth and twentieth century Bessarabian prose writers.

3. The textual analyses proposed in this paper could stimulate new rewritings of the Crengian model, especially among postmodernist prose writers.

4. The investigation could serve as a research model in addressing the impact of other narrative models on today's prose.

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The articles in scientific journals: in journals from other databases accepted by ANACEC

1. Monographs (recommended for publication by the scientific council)

1.1. Single author monographs:

1. COSTIN – BĂICEAN, Iraida. *Ion Creangă și proza basarabeană*. Chișinău: Editura Guvinas, 2020. 277 p. ISBN 978-9975-3374-1-0.

2. Articles in scientific journals

2.3. in journals from the National Register of the profile journals

Category B+:

2. COSTIN – BĂICEAN, Iraida. **Ion Druță: modelul narativ în romanul copilăriei**. În: *Intertext*, 2018, nr. 3/4 (47-48), p. 143-150. ISSN 1857-3711; e-ISSN 2345-1750.

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https://ibn.idsi.md/sites/default/files/imag_file/14-17_30.pdf ISBN 978-9975-50-243-6. Disponibil:

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ADNOTARE

Costin-Băicean Iraida. Ion Creangă și proza basarabeană, teză de doctor în filologie la specialitatea 622.01. – Literatura română, Chișinău, 2022.

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografie din 201 de surse, 146 de pagini de text de bază, declarația privind asumarea răspunderii, CV-ul autoarei.

Rezultatele tezei sunt reflectate în 12 lucrări științifice, inclusiv o monografie.

Cuvinte-cheie: Ion Creangă, mitul copilăriei, rescriere, model narativ, cultul naratorului, oralitate, figuri narrative, schimbare de paradigmă, modernist, postmodernist, intertext, ludic, ironic, crengianism.

Scopul lucrării: cercetarea își propune să exploreze fenomenul crengianismului în proza basarabeană prin prisma rescrierii modelului Creangă.

Obiectivele cercetării:

Prezentarea sumară a vastei și valoroasei exegeze despre viața și opera lui Ion Creangă, interpretarea problemei de cercetare în critica basarabeană; Identificarea însemnelor modelului Creangă; Examinarea temei „copilăria copilului universal” în prozele lui Spiridon Vangheli (Băiețelul din coliba albastră; Guguță – căpitan de corabie; Isprăvile lui Guguță), Ion Druță (*Horodiște*) și Paul Goma (*Din calidor*); Ilustrarea asimilării creatoare a modelului în romanul lui Vasile Vasilache *Povestea cu cocoșul roșu*; Relevarea caracterului subversiv în rescrierea lui Vlad

Ioviță a poveștii cu Ivan Turbincă; Evidențierea intertextualizării ironice și ludice în proza lui Emilian Galaicu-Păun, Anatol Moraru și Nicolae Leahu; Analiza (auto)biografiilor ficționale în prozele lui Ștefan Baștovoi și Constantin Cheianu; Investigarea eșecurilor în traducerea imaginară a lui Ion Iachim, în experimentul șocant al lui Alexandru Vakulovski, în romanul *Podurile* de Ion C. Ciobanu și în adaptarea lui Stan Păițil de Alexei Marinat (*Prostia omenească*). Demonstrarea impactului catalitic și stimulator al modelului Creangă în cele mai importante metamorfoze ale prozei basarabene.

Noutatea și originalitatea științifică a lucrării consistă în demonstrarea impactului modelului Creangă în cele mai importante metamorfoze ale prozei contemporane din Republica Moldova, în elucidarea caracterului catalitic, stimulator și configurator al modelului în asimilarea creativă a modalităților de transfigurare artistică a realității, în continuitatea și discontinuitatea tradițiilor și modalităților narative, a deconstrucției modelului de către postmoderniști

Rezultatele științifice principale obținute: S-a demonstrat că modelul Creangă are un impact decisiv asupra celor mai importante metamorfoze ale prozei șaizeciste și ale celei postmoderniste, capodoperele lui Creangă sunt modele catalitice, stimulative și configuratoare în transfigurările lor artistice; S-a argumentat că tema „copilăria copilului universal” în prozele lui Spiridon Vangheli, Ion Druță și Paul Goma este o «temă cu variațiuni» și, în pofida unor afinități de viziune, de stil, de discurs narativ, ea este tratată în maniere distincte și originale; S-a ilustrat caracterul subversiv în intertextualizarea poveștilor, subiectelor, personajelor crengiene în prozele lui Vasile Vasilache, Vlad Ioviță, Alexei Marinat, care în condițiile «omniprezentei cenzuri» au dat modele de rezistență prin cultură. Imaginea *lumii pe dos*, carnavalizarea realităților comuniste e concepută nu numai ca o critică subtilă a regimului totalitar, dar și ca o replică subtilă la literatura oportunistă; S-a analizat impactul lui Creangă în festivalul intertextual, ironic și ludic în proza lui Emilian Galaicu-Păun, Anatol Moraru și Nicolae Leahu, s-a evidențiat (auto)biografiile ficționale în prozele lui Ștefan Baștovoi și Constantin Cheianu, axate pe amintirile din copilăria ultimului deceniu de comunism sovietic, rescrierea lor postmodernă; s-au examinat și mostre de continuare a *Amintirilor...*, de experimente șocante, eșuate în subliteratură, în trivialitate cu consecințe inerente. Prestigiul clasic al prozelor «corozive» *Povestea poveștilor* și *Povestea lui Ionică cel prost* nu salvează isprăvile erotice din proza postmodernistă.

Semnificația teoretică: Aspectele investigate în teză deschid noi perspective de abordare a raporturilor prozei basarabene cu, de pildă, romanul istoric sadovenian sau cu construcția romanului rebrenian, cu receptarea artistică a naturalismului, existențialismului, în relațiile ei intertextuale cu alți mari scriitori din literatura română sau din cea universală.

Valoarea aplicativă:

Investigația ar putea sta la baza unui suport de curs opțional la facultățile de filologie, ciclul I, licență; Rezultatele cercetării ar putea constitui puncte de reper la redactarea capitolelor istoriei literaturii române din Basarabia, cu referire

atât la prozatorii șaizeciști, cât și la optzeciștii și douămiiștii basarabeni; Analizele pe text, propuse în lucrarea de față, ar putea stimula noi rescrieri ale modelului crengian, mai cu seamă în rîndul prozatorilor postmoderniști; Investigația ar putea servi ca model de cercetare în abordarea impactului altor modele narative asupra prozei de azi.

Implementarea rezultatelor științifice: Rezultatele tezei au fost aplicate în cadrul proiectului *Evoluția literaturii române, folclorului și a teoriei literaturii în context european și universal* de la Institutul de Filologie Română „Bogdan Petriceicu – Hasdeu” al USM. Rezultatele principale ale cercetării au fost reflectate în 12 lucrări. Ideile de bază ale investigației au fost prezentate în cadrul unor reuniuni științifice naționale și internaționale.

Publicată sub formă de monografie, teza e pusă în circuitul literar înregistrînd ecouri favorabile în presa de specialitate din RM.

АННОТАЦИЯ

Костин-Бэйчан Ираида, Ион Крянгэ и бессарабская проза, диссертация на соискание ученой степени доктора филологии, специальность 622.01. – Румынская литература, Кишинев, 2022.

Структура диссертации включает аннотации на румынском, русском и английском языках, введение, три главы, общие выводы и рекомендации, библиографию, состоящую из 201 источника, 146 страниц основного текста, декларацию об ответственности.

Результаты диссертации отражены в 12 научных работах, в том числе и в монографии.

Ключевые слова: Ион Крянгэ, миф детства, преобразование, нарративная модель, культ рассказчика, устный характер, нарративные фигуры, смена парадигм, модернизм, постмодернизм, интертекст, смешной, ироничный, кренгинизм.

Целью работы является исследование феномена кренгинизма в бессарабской прозе путем воссоздания модели нарратива Крянгэ.

Задачи исследования: экзегеза жизни и творчества Иона Крянгэ, трактовка проблемы исследования в бессарабской критике; идентификация отличительных признаков модели Крянгэ; исследование темы «Детство универсального ребенка» в прозе Спиридона Вангели («Мальчик в синей хижине»; «Гугуцэ – капитан корабля», «Подвиги Гугуцэ»), Иона Друцэ («Хородиште») и Паула Гома («Из коридора»); аргументация сходства творческого освоения модели Крянгэ в романе Василе Василэе «Сказка красного петуха»; выявление подтекста при написании Владом Иовицэ сказки об Иване Турбинкэ; выделение интертекстуального характера прозы Емильяна Галайку-Пэун, Анатола Морару и Николае Ляху, которой присуши коннотативные окраски шутливости и ироничности; анализ творческих (авто)биографий в прозе Штефана Баштового и Константина Кеяну; исследование неудач в мнимом переводе Иона Якима, в шоковом эксперименте Александру Вакуловски, в романе Иона К. Чобану «Мосты» и в переложении Алексея Марината («Человеческая глупость»), сказки про Стана-виды выдавшего; демонстрирование катализаторного и стимулирующего воздействия модели Крянгэ на наиболее важные метаморфозы бессарабской прозы.

Научная новизна работы заключается в обнаружении воздействия модели Крянгэ на наиболее важные метаморфозы современной прозы в Республике Молдова,

в выявлении катализаторного, стимулирующего и конфигурационного характера модели в творческом освоении способов художественного преобразования действительности, в преемственности и прекращении традиций и нарративных модулов, а также деконструкции модели постмодернистами.

Основные полученные научные результаты: доказано, что модель Крянгэ обладает решающим влиянием на самые важные метаморфозы прозы шестидесятых годов и прозы постмодернизма, шедевры Крянгэ являются катализаторными, стимулирующими и конфигурационными моделями в своих художественных преобразованиях; приведены аргументы в пользу того, что тема «мирового ребёнка» в прозе Спиридона Вангели, Иона Друцэ и Паула Гома является «вариативной» и, несмотря на некоторое сходство видения, стиля, повествовательного дискурса, она раскрывается с разной степенью оригинальности; проиллюстрирован подтекст в интертекстуальности сказок Крянгэ, темах, персонажах в прозе Василе Василяке, Влада Иовицэ, Алексея Марината, которые в условиях «вездесущей цензуры» создали образ сопротивления через культуру. Изображение *мира наизнанку*, карнавализация коммунистических реалий отображены не только в форме сдержанной критики тоталитарного режима, но и в форме хитроумного ответа оппортунистической литературе; проанализировано влияние Крянгэ на интертекстуальное пиришество, ироничное и смешное в прозе Емильяна Галайку-Пэун, Анатола Морару и Николае Ляху, исследованы художественные (авто)биографии в прозе Штефана Баштового и Константина Кеяну, основанные на воспоминаниях детства последнего десятилетия советского коммунизма, их постмодернистском воссоздании; проанализированы также образцы продолжения «Воспоминаний...», шоковых провальных экспериментов в сублитературе в плоскости банальной простоты, влекущей за собой определенные последствия. Классический престиж «едкой» прозы «Истории сказок» и «Истории дурачка Ионики» не спасают эротических подвигов постмодернистской прозы.

Теоретическая значимость: исследуемые в диссертации аспекты открывают новые перспективы подхода к бессарабской прозе, касающиеся как исторического романа М. Садовяну, так и структуры романа Л. Ребряну, художественной рецепции натурализма, экзистенциализма в ключе интертекстуальной связи с другими произведениями великих писателей румынской или мировой литературы.

Практическая ценность: исследование может стать основой факультативного курса, а также найти применение при чтении обязательных курсов для студентов филологического факультета Бельцкого государственного университета имени Алеку Руссо; отдельные положения исследования могут быть использованы при написании монографий, отображающих историю румынской литературы Бессарабии, которую представляют бессарабские прозаики шестидесятых, восьмидесятых и двухтысячных годов. Текстуальный анализ, предложенный в данной работе, может стимулировать новое переосмысление кренгианской модели, особенно среди постмодернистских прозаиков; Данное исследование может послужить исследовательской моделью при изучении влияния других моделей повествования современную прозу.

Применение научных результатов: результаты диссертации были внедрены в рамках проекта *Эволюция румынской литературы, фольклора и теории литературы в европейском и мировом контексте* Института румынской филологии имени Богдана Петричейку-Хашдеу. Основные результаты исследования были отражены в 12

работах. Основные идеи исследования были представлены на национальных и международных научных конференциях.

Опубликованная в виде монографии, диссертация введена в литературный оборот, получив благожелательные отклики в специализированной прессе Республики Молдова.

ANNOTATION

Costin-Băicean Iraidă. Ion Creangă and Bessarabian prose, PhD thesis in philology, speciality 622.01. - Romanian literature, Chisinau, 2022.

Thesis structure: introduction, three chapters, general conclusions and recommendations, bibliography made up of 201 sources, 146 pages of basic text, statement of responsibility, author's CV.

The results of the thesis are reflected in 12 scientific papers, including a monograph.

Keywords: Ion Creangă , childhood myth, rewriting, narrative model, cult of the narrator, orality, narrative figures, paradigm shift, modernist, postmodernist, intertext, ludic, ironic, crengianism.

Aim of the paper: the research aims to explore the phenomenon of crengianism in Bessarabian prose through the lens of rewriting the Creanga model.

Research objectives:

To briefly present the vast and valuable exegesis on the life and work of Ion Creangă , to interpret the research problem in Bessarabian criticism; To identify the meanings of the Creanga model; To examine the topic of "the childhood of the universal child" in the prose of Spiridon Vangheli (The Little Boy in the Blue Hut; Guguță - captain of the ship; Guguță's exploits), Ion Druță (Horodiște) and Paul Goma (Din calidor); Illustrating the creative assimilation of the model in Vasile Vasilache's novel The story of the red rooster; Revealing the subversive character in Vlad Ioviță's rewriting of the story of Ivan Turbincă; Highlighting ironic and playful intertextualization in the prose of Emilian Galaicu-Păun, Anatol Moraru and Nicolae Leahu; Analysis of fictional (auto)biographies in the prose of Ștefan Baștovoi and Constantin Cheianu; Investigation of failures in Ion Iachim's imaginary translation, in Alexandru Vakulovski's shocking experiment, in the novel Bridges by Ion C. Ciobanu and in the adaptation of Stan the Shepherd by Alexei Marinat (Human Stupidity). Demonstrating the catalytic and stimulating impact of Creanga's model in the most important metamorphoses of Bessarabian prose.

The novelty and scientific originality of the work consists in demonstrating the impact of the Creanga's model in the most important metamorphoses of contemporary prose in the Republic of Moldova, in elucidating the catalytic, stimulating and shaping character of the model in the creative assimilation of the modalities of artistic transfiguration of reality, in the continuity and discontinuity of traditions and narrative modalities, in the deconstruction of the model by postmodernists.

Main scientific results obtained: It has been demonstrated that Creanga's model has a decisive impact on the most important metamorphoses of the sixteenth-century and postmodernist prose; Creanga's masterpieces are catalytic, stimulating and configuring models in their artistic transfigurations; It has been argued that the theme of "the childhood of the universal child" in the prose of Spiridon Vangheli, Ion Druță and Paul Goma is a "theme with variations" and, despite certain affinities of vision, style and narrative discourse, it is treated in distinct and original ways; The subversive character has been illustrated in the intertextualization of the stories, subjects and characters of the Crengians in the prose of Vasile Vasilache, Vlad Ioviță and Alexei Marinat, who, in the context of the "omnipresent censorship", have provided models of resistance through culture. The upside-down picture of the world, the carnivalization of communist realities, is conceived not only as a subtle criticism of the totalitarian regime, but also as a subtle response to opportunist literature; The impact of Creanga in the intertextual, ironic and playful feast in the prose of Emilian Galaicu-Păun, Anatol Moraru and Nicolae Leahu has been analysed, the fictional (auto)biographies in the prose of Ștefan Baștovoi and Constantin Cheianu, focusing on childhood memories of the last decade of Soviet communism, their postmodern rewriting, have been highlighted; Samples of the sequel to *Memories...*, of shocking, failed experiments in sub-literature, in triviality with inherent consequences, were also examined. The classical prestige of the "corrosive" prose of *The Story of Stories* and *The Tale of Silly Ionika* does not save the erotic exploits of postmodernist prose.

Theoretical significance: The aspects investigated in the thesis open up new perspectives for approaching the relations of Bessarabian prose with, for example, the historical novel of Sadoveanu the construction of the Rebreșian novel, with the artistic reception of naturalism, existentialism, in its intertextual relations with other great writers of Romanian or universal literature.

Applicative value: The investigation could form the basis of an optional course support at the faculties of philology, level I, licence; The research results could be used as reference points for writing chapters on the history of Romanian literature in Bessarabia, with reference to sixties, eighties and twenties Bessarabian prose writers; The textual analyses proposed in this paper could stimulate new rewritings of the Crengian model, especially among postmodernist prose writers; The investigation could serve as a research model for addressing the impact of other narrative models on today's prose.

Implementation of the scientific results: The results of the thesis were applied within the project *Evolution of Romanian Literature, Folklore and Theory of Literature in European and Universal Context* at the Bogdan Petriceicu – Hasdeu Institute of Romanian Philology of the MSU. The main results of the research were reflected in 12 papers. The basic ideas of the research were presented at national and international scientific meetings.

Published in the form of a monograph, the thesis is put in the literary circuit, receiving favourable echoes in the specialized press in the Republic of Moldova.

COSTIN-BĂICEAN IRAIDA

ION CREANGA AND BESSARABIAN PROSE

622.01 - ROMANIAN LITERATURE

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