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**THE PHENOMENON OF DOCUMENTARY THEATRE:  
CHARACTERISTICS AND SPECIFICS**

**Summary of the doctoral thesis in arts**

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## CONCEPTUAL RESEARCH MILESTONES

**The actuality and importance of the approached topic.** The end of the 20th century and, in particular, the first two decades of the 21st century, marked by globalism, decentralization, interculturalism, individualism, deconstruction, by the massive development and humanization of technology, as well as by the changes occurring in the sphere of human knowledge, by the mutations and socio-cultural reflex of the quality of artistic productions, increasingly imply the search for other aesthetic paradigms, including, of the spectacular act, new theatrical forms and formulas.

The dramatic theatre that manifested a cult for the classics, the avant-garde theatre of the late 19th century, which appeared as a response to the universal cultural crisis and which, through a new type of language and gestures, changed the way of perceiving the performance, created a new relationship, more active relationship with the audience, the alternative or minority theatre, which embodied the creative energies of the period - expressionism, Dadaism, futurism and surrealism, the theatre of the grotesque, the theatre of cruelty, agitprop art, which became representative of modern theatre, and, in turn, Brechtian epic theatre, which revolutionised the 20th century theatre scene by assuming the role of liberating the auditorium and the stage from the illusory and hypnotic, the postmodern theatre of the 1970s and 1990s, manifested as theatre of deconstruction, multimedia theatre, traditionalist/conventional restorative theatre, theatre of gestures and movements are some of the genres, currents, forms of universal theatre art, which demonstrate not only a diversity of paradigms, but also the tendency to connect, to synchronise the performing arts with the exigencies of time and the needs of the art consumer.

In the context of these forms, there is also the documentary theatre, which, although its roots date back to the beginning of the last century, conquered the theatrical scene in the late 80s of the 20th century, the beginning of the 21st century. It has a multitude of variants - texts based on documents, documentary dramas that develop biographies, plays based on cases/events that took place in an immediate reality, verbatim texts in which the interview, not artistically processed, is the basic source of the play, etc., based on the models/paradigms of Bertolt Brecht's epic theatre, Erwin Piscator's German political theatre (second decade of the 20th century), Peter Weiss's German documentary drama of the 1960s, and the American documentary theatre of the 1960s and 1980s, today's documentary theatre develops out of the need to connect to the social-political events of the day, to the problems of immediate reality, and out of a feeling of revolt, of protest against the idealisation of reality at the expense of truth.

It should be noted that documentary theatre is a relatively new phenomenon in the post-Soviet cultural space. It was only in 2002 that Elena Gremina and Mikhail Ugarov founded the

collective, independent, non-commercial project Teatr.doc (Teatr.p.doc) in Russia. The themes addressed by the company are: the wars in Chechnya and Afghanistan, the fate of women in the modern world, the corruption of the political elite, the fate of drug addicts, people with Down's syndrome, prison inmates, etc.

Increasingly popular around the world, documentary theatre has had a particular influence on the theatre movement in Romania, where we see a diversity of documentary theatre productions: *docufiction* performances by Gianina Cărbunariu, community theatre promoted by Bogdan Georgescu, political documentary performances, *verbatim* performances produced by David Schwartz, Mihaela Michailov, Anca Grădinariu and others.

In particular, documentary theatre in the Republic of Moldova is promoted and practised by the few independent theatres in the country, subsidised discreetly and without continuity by some non-governmental organisations. Due to financial problems, lack of premises for their activity, the independent theatre sector in the Republic of Moldova sporadically creates documentary shows with acute social tones about human trafficking, victims of domestic violence, child pornography in the online environment, love deprived of freedom (*Theatrical Laboratory/Foosbook*), about the shortcomings of social systems, about the violation of human rights, sex education, abusive working conditions in the subsidiaries of European companies (*Spălătorie Theatre*), about the pathologies of the contemporary world, human aspirations and the power of dreams (*Angelina Rosca Theatre - ART*). We note that, although there are texts and performances, the phenomenon of documentary theatre in the Republic of Moldova is practically not researched, there is a lack of fundamental studies and relevant analyses of performances of this kind.

The paradigm of documentary theatre is the object of study of some specialists in the field in Romania, including Iulia Popovici, Alina Nelega, Oltița Cîntec, Mihaela Michailov, David Schwartz, Theodor-Cristian Popescu, but in this case we can talk about articles, interviews, dramatic reviews.

Appreciating the contribution of the mentioned authors to the approach to the specifics of documentary theatre, we note, at the same time, the following contradiction/stringency: on the one hand, in the Romanian cultural space, implicitly in that of the Republic of Moldova, there are texts created according to the techniques of documentary theatre and based on them performances are staged, on the other hand, in the local and international theatrical literature there is no scientific and evolutionary approach to the phenomenon of documentary theatre, there is a lack of theoretical studies on the paradigm, nature, specifics, forms of documentary theatre, relevant analyses of these theatrical productions. These aspects determine the **actuality of the analytical and scientific approach of the PhD thesis.**

The actuality of our research is also supported by the need for a study on the phenomenon of documentary theatre, which would be useful for teachers in the field of theatre history and theory, playwrights, who adopt new formulas in stage dramaturgy, as well as for beginners in this field. At the same time, the performances staged after the plays of the doctoral student *MI(N)ORITY*, in which the problems related to ethnic minorities in the Republic of Moldova are approached, and *TĂR(Z)BOI*, a play about the war on the Dniester in 1992, approach, in a new formula, themes of pressing relevance both for the Republic of Moldova and globally - interethnic conflicts and the absurdity of wars.

**The aim of the research:** theoretical and experimental-practical grounding (the doctoral student's creative work) on the characteristics and specifics of the documentary theatrical phenomenon, revealing the methodological aspects of the elaboration of documentary dramatic texts, on the basis of which stage productions were realized in the country and abroad, analysis, from the proposed methodological perspective, of the doctoral student's dramatic texts.

**The objectives of the thesis are:**

- to determine the characteristics and specifics of the documentary theatre phenomenon versus traditional/classical theatre;
- to reveal the premises, the evolution of the universal documentary theatre, starting with the first attempts of the genre and ending with the new directions of the documentary scene at the intersection of the 20th and 21st centuries;
- analysis of documentary theatre productions in Russia, Romania, Republic of Moldova (2000-2021), as well as post-documentary theatre promoted by European companies;
- to determine the stages of work, the methodology of documentary drama development, the means of scenic expertise specific to documentary performance;
- to analyse, from the perspective of distinctive features, the doctoral plays on the basis of which documentary performances were made.

**Research methods.** Theoretical research methods (documentation, theoretical analysis and synthesis, generalization and systematization, abstraction and theoretical modeling), praxeological (study of the data obtained, comparison), analysis and interpretation of own dramatic texts were used.

**The novelty and originality of the artistic concept** consists in the elaboration, according to the methodology and writing techniques characteristic of documentary theatre, of a dramatic text, recognized and staged in the country and abroad; its analysis from the perspective of the characteristics and specificity of documentary theatre, which contributes to the elucidation of the research problem. The practical component of the thesis is internationally recognised.

**The scientific and artistic problem** solved in the thesis consists in the scientific foundation of the phenomenon of documentary theatre, the identification of the sources, influences, the evolutionary process of documentary theatre, the determination of its forms, the proposal of methodologies for the elaboration of the documentary text, the description of the means of expression characteristic of the documentary performance, the elaboration and analysis of a creative work and its analysis from the perspective of the demands of the current documentary theatre paradigm.

**The applied value of the work.** The artistic component of the thesis is represented by the dramatic documentary text *TĂR(Z)BOI*, produced by the author during her doctoral studies, which reflects a complex and contradictory page in the history of the Republic of Moldova. The text won the Grand Prize at the *Focus Drama: ro* playwriting competition, with the theme *Different generations in search of different Romanias* (Romania, 2019), was staged on the stages of theatres in Satu Mare (directed by Ovidiu Caiță), Iași (directed by Vera Nacu), Piatra Neamț (directed by Olivia Grecea). At the same time, the work *TĂRĂ(Z)BOI* is in the process of being published in the anthology *Feminine Identity in Contemporary Bessarabian Playwriting*, at the *Camil Petrescu Cultural Foundation Publishing House*, Bucharest, being translated into German to be presented in the program of *the International Biennial Danube Festival Ulm & Neu Ulm*, Germany, thus contributing to the knowledge and inclusion of national drama in the international context.

Some of the stories from the play *TĂR(Z)BOI* were later developed by the author in the feature film script *Carbon*, directed by Ion Borș, a project that was awarded at the *Transilvania International Film Festival TIFF 2019*, Romania, as part of the *Transilvania Pitch Stop* program (CoCo Connecting Cottbus Award), subsequently winning the famous *International Film Festival Donostia Zinemaldia - Festival de San Sebastián* in Spain the *WIP EUROPA Industry Award* (October 2021).

The theoretical component of the thesis can serve as a support in university artistic education, in the subjects *History of universal theatre*, *History of theatre in the Republic of Moldova*, *Trends and orientations in contemporary theatre*, *Drama theory*, *Dramatic writing*, *Romanian theatre - European theatre: confluences*. The work can be used as a methodological support for pedagogues in the field of theatre arts. The proposed concepts could be developed in the bachelor's, master's and doctoral theses of future graduates of the Theatre Arts professional training field.

**Approval of results.** The thesis was written at the Doctoral School of Arts Studies and Culturology of the Academy of Music, Theatre and Fine Arts of the Republic of Moldova. It was evaluated, discussed and recommended for support by the Supervisory Committee and the

Council of the Doctoral School. The fundamental directions of the research were reflected in 6 articles, 2 summaries, 4 theses of scientific communications - all published in various profile editions, 9 communications presented at national and international scientific conferences.

**Keywords:** documentary drama, Mi(n)ority, Rimini Protokoll, Tără(z)boi, Teatr.doc, community theatre, documentary theatre, independent theatre, witness theatre, minority theatre, political theatre, traditional theatre, dramatic text, dramatic writing techniques, *verbatim*.

## SUMMARY OF CHAPTERS

**The introduction** reflects the topic, actuality and importance of the problem addressed, purpose, objectives, novelty and originality of the thesis, scientific and artistic problem solved, theoretical and scientific basis, research methods, theoretical importance, applicative value of the work, implementation and approval of the research results, summary of the thesis compartments.

**Chapter 1, *Theoretical and Evolutionary Aspects of Documentary Theatre*** is structured in three sub-chapters. In sub-chapter **1.1.**, *Traditional versus documentary theatre: theoretical landmarks and conceptual delimitations*, a series of epistemological clarifications are made on the key concepts: traditional/classical theatre, postdramatic theatre, documentary theatre. Thus, several theories are presented, analysed diachronically, on the nature, origin and essence of art in general and documentary theatre in particular, and its characteristics in relation to those of classical theatre.

Unlike Aristotelian or traditional theatre, documentary theatre is characterized by the faithful, exact reproduction of reality, based on investigation, research and reflection of: a) archival documents, legislative acts, reports, court transcripts, minutes of various actions, meetings, congresses, etc. b) biographies c) testimonies, interviews taken from the respondent-donors and transposed into an artistic unprocessed formula; by involving the phenomenon of de-identification as a directorial approach; by the socio-political orientation of the approach.

Compared to traditional theatre, documentary theatre stands out through substantial changes in structure, composition and construction techniques. The compositional procedures/techniques of construction of the documentary play are: a) monologues, structured in blocks based on interviews taken from the respondent-donors; b) dramatization of facts/cases/stories that took place in reality or of the personal experiences of the creators; c) dramatization of biographies of certain personalities; d) transformation of archival documents, court cases, investigations, theoretical texts, statistics, events in recent history, political actions and speeches into a stage text; e) transformation of manifestos, conferences, round tables, social protests, etc. into a spectacular event. Substantial changes are also noticeable in documentary theatre in terms of language. This is colloquial, customary, harsh, licentious, unedited speech (exactly as recorded from the first source).

Based exclusively on the document, the interview (in other cases consisting of fiction and document), the performances of the genre can be classified into: a) politically oriented documentary theatre productions, whose pioneers are Erwin Piscator, Peter Weiss (1920s, 1960s); b) Verbatim, a new direction of documentary theatre, which appeared in the 1980s. c) the theatre of the *witness* or *post-dramatic* documentary, promoted by the companies *The National Theatre of the Deaf*, *Rimini Protocoll* and others.

Sub-chapter 1.2., *Stages in the development of universal documentary theatre*, is divided into several parts. Particular attention is paid to the premise of the emergence of documentary theatre, its stages of development, and several forms of it are highlighted and analysed: the German political theatre of the second decade of the 20th century, the German political theatre of the second decade of the 20th century, the German documentary drama of Peter Weiss, the American documentary theatre of the 1960s, the 20th century, *verbatim* theatre (1980) as a new direction of documentary theatre.

According to some research, documentary theatre has its origins and premises in historical drama and in the aesthetic-literary trend of naturalism, whose object of research and representation is the reality of life. It is known that the theory of naturalism had a decisive influence on the emergence of European theatres, which promoted radical ideas in the world of theatre, associated with directors such as André Antoine (*Free Theatre* of Paris - 1887), Otto Brahm (*Free Stage*, Germany - 1889), etc. It was partly due to the emergence of independent theatres and innovative creations that the theatre of facts or the theatre of reality gained momentum in the second half of the 20th century.

Next we address the subject of *German political theatre* of the 1920s and the exploration of the documentary in the spectacology of Erwin Piscator (1893 - 1966), a theatre theorist and practitioner, who created the first documentary performance, *In spite of all obstacles!*. The theories and working techniques promoted by Piscator, such as collective creation, the involvement of amateur actors in the performance, the approach to political subjects and themes, the principles of assembling and editing documents in dramatic and spectacular construction, form the basis of modern documentary theatre.

The most representative political documentary playwright of the 1960s and 1970s was Peter Weiss (1916 - 1982). The documents used by Weiss in the creation of *The Investigation* text are the Frankfurt trial minutes (1963-1965), Bernd Naumann's articles about the trial, the testimonies of Auschwitz survivors, reflected in the text without artistic processing.

In the 60s and 70s of the 20th century, in the context of American culture, alternative theatre movements, experimental theatre companies, which debate political issues, mobilize against the Vietnam War, discuss the problems of minorities or disadvantaged social groups,



make the voice of women's concerns heard in theatre, etc., appear through performances created according to documentary methodologies, with profound political accents or street actions and protests, which take the form of theatrical events. *The Bread and Puppet*, *Tectonic Theater Project*, *The Living Theatre*, *Wooster Group* and other theatre groups advocate for a revolutionary theatre as a new alternative to Broadway theatre, promote collective creation, collaborative work, etc.

*Verbatim* is the new direction of documentary theatre in the 1980s and has its roots in the *Radio Ballads* broadcast by the BBC Home Service in the UK. British director Joan Littlewood's radio documentary *Oh, What a Lovely War!* (1963) uses facts, statistics combined with lyrics from songs of the time, written by soldiers who fought in the First World War while being in the trenches. Most practitioners acknowledge that they were influenced and inspired in the creation of *verbatim* theatre by the English director Peter Cheesemann (1932-2010), director of the *Victoria Theatre* in Stoke-on-Trent (UK), the creator/pioneer of the *theatre-in-the-round* who offered a unique vision of the role of theatre in the community. His musical documentaries textually express the stories and concerns of the local community.

From the point of view of the purpose and tasks pursued, *verbatim* theatre can be: a) socio-political, having as its theme the confrontation of man with situations, concrete events, political circumstances created by the system, often taking the form of rallies, street demonstrations, protests, etc. b) social-therapeutic, linked to the emergence of civil society, volunteering and other forms of social activism. This type of theatre emerged with the launch of projects targeting socially vulnerable groups: the elderly, teenagers, convicts, sexual and ethnic minorities, refugees, etc.; c) biographical *verbatim*, whose protagonists are prototypical painters, musicians, writers, celebrities or ordinary people with biographies, histories and memorable memories.

Anna Deavere-Smith, writer, performer, is considered a leading exponent of *verbatim* theatre. The plays and monodramas that brought her fame are: *Twilight: Los Angeles*, *On the Road: In Search of the American Character* and *Fires in the Minor*.

*The Vagina Monologues* (1996) is the best-known play of the *verbatim* theatre, written by feminist writer Eve Ensler. The text explores consensual and non-consensual sexual experiences, body image, genital mutilation, direct and indirect encounters with reproduction, and many other topics related by women of different ages, races, sexualities and so on.

Chapter 1 finishes with conclusions.

In **Chapter 2, *Current Documentary Theatre (2000 - present)***, we analyze the activity of the *Teatr.doc (Teamp.doc)* company in Russia (**2.1**), its role in the development of documentary theatre, the issues addressed. The plays created at *Teatr.doc* are at the intersection of society and

art. *Teatr.doc* spoke about the wars in Chechnya and Afghanistan (*Problems with Time, Soldiers' Letters*), discussed the condition of women in modern society (*About Mother and Me, Beauties. Verbatim, Crimes of Passion*), exposed the corruption of the political elite, offered the right to free expression to women prisoners (*Apples of the Earth*), drug addicts, people with Down syndrome. The *Teatr.doc* platform reflected on the immorality of modern television and the negative effects of the media on the human conscience (*Much hoo-ha*), questioned Russian democracy (*Democracy.doc*). *Teatr.doc* tackled geopolitical issues, talked about migration and xenophobia, minorities from former CIS countries working illegally in Moscow (*Moldovans' war for the cardboard box*). For the first time in a society dominated by prohibitions and taboos, the Russian theatre company spoke about the massacre in the Chechen community of Beslan (*September.doc*) and the Islamic-Christian conflict. *The Teatr.doc* theatre company has also produced the first performances criticising President Putin for abusing his power.

Next, in sub-chapter **2.2.**, *Documentary Theatre in Romania and the Republic of Moldova*, we insist on the valorisation of the documentary theatre formula in the Romanian space by some creators (Mihaela Michailov, David Schwartz, Gianina Cărbunariu, Mihai Fusu, Dumitru Crudu, Constantin Cheianu, Irina Nechit, Nicoleta Esinencu, Luminița Țăcu etc.) and by some independent theatre platforms (*Spălătorie* and *Laborator teatral/ Foosbook* etc.).

In Romania and the Republic of Moldova, documentary theatre is practiced and promoted by the independent theatre sector. The independent platforms *Macaz*, *DramAcum* project, *Teatrul fără frontiere* (Romania), *Laborator teatral/Foosbook*, *Spălătorie*, *Angelina Roșca Teatru - ART* (Republic of Moldova) create theatre projects specific to documentary theatre.

International residencies, workshops and seminars held by European theatre companies have favoured the emergence of new drama in the Romanian theatre space. Thus, at the end of the 1990s, leading Romanian playwrights, including Alina Nelega, Maria Manolescu, Andreea Vălean, Gianina Cărbunariu, Mihaela Michailov benefited from the residential programmes of the *Royal Court Theatre* in London. Mihai Fusu, the promoter of documentary theatre in Moldova, coordinator, director, co-author of the first documentary theatre production - the performance *The seventh Kafana* (2001) - has completed internships in France at the *Théâtre de la Jacquerie*, the *National Dramatic Centre* in Montpellier, Switzerland - *Théâtre Le Grütli* and the *Serge Martin Theatre School* in Geneva. Nicoleta Esinencu, the author of the texts created according to the *verbatim* method, staged at the Theatre *Spălătorie* in Chișinău, has received scholarships from the *Solitude Academy* in Stuttgart, Germany, the *Recollets International Accommodation and Exchange Center* in Paris and the *Theatre of Bourges*, France.

Building a repertoire oriented towards socio-political realities is a specific factor for promoters of documentary theatre. In this context, significant is the volume *Political Theatre*

2009-2017, coordinated by Mihaela Michailov and David Schwartz, Romanian directors, playwrights, promoters of documentary political theatre, which contains texts documenting the socio-political realities of post-socialist Romania. Socio-political realities are also addressed in the texts included in the volume *Chişinău, 7 April. Documentary Theatre*. The book, published in Bucharest in 2010, includes plays dealing with themes inspired by Moldovan daily reality and, in particular, related to the events of April 2009: the fraud of the parliamentary elections by the Communist party, the large-scale protests of young people in the Great National Assembly Square, the violent actions of the special police units on the demonstrators, the torture, the rapes, the beatings of young people in police stations, the death of young Valeriu Boboc, the establishment of the Alliance for European Integration.

The *verbatim* technique or the *interview* as a tool for working on the documentary text is adopted by the creators of documentary theatre in Romania. A multitude of texts for documentary performances produced in the Basarabian theatre space are based on the interview, i.e. they were written using the *verbatim* method. One of them is *The seventh Kafana*, a product of the *Coliseum Arts Centre*. The text is made up of monologues of young women forced into prostitution, the interviews being conducted and incorporated into the textual structure by authors Dumitru Crudu, Mihai Fusu and Nicoleta Esinencu.

The performance *Casa M*, one of the projects of the *Theatre Lab/Foosbook*, addresses the issue of financial, sexual and moral violence against women and is based on interviews with victims identified in rural areas and in Rusca prison, written in the *verbatim* technique of documentary theatre. For the production of the documentary performance *Shakespeare for Ana*, which corresponds to the same formula of *verbatim* theatre, Luminița Țăcu, Mihai Fusu and the other members of the creative team took interviews from inmates and collaborators of the prisons for women, men and minors. The documentary-show *Body of a Child*, about the sexual exploitation of children and child pornography online, is based on interviews conducted by Mihai Fusu and Luminița Țăcu and authentic documents captured from the online space, from discussions and interviews with victims and abusers, parents and teachers, psychologists, investigators, prosecutors, lawyers, judges.

Sub-chapter **2.3** reflects the analysis and the revelation of the innovative characteristics of the *post-documentary* theatre promoted by the *Rimini Protokoll* company, considered a theatre of witnesses. Unlike classical theatre, where the professional actor embodies fictional characters, *Rimini Protokoll's* performances are represented by experts from various fields, who are identified through certain research procedures, recruited to share with the audience the problems they have faced, their spheres of activity, the stories that have marked them, etc. The company's performances are distinguished by the diversity of theatrical productions: multimedia

performances, documentary performances, expert performances, performances using audio-video and multimedia technologies. This group explores real life at the intersection of art and social inquiry, fiction and news reporting. Sub-chapter 2.4. contains the conclusions of Chapter 2.

**In chapter 3, *From documentary text to performance: methodological aspects and artistic achievements***, consisting of 4 sub-chapters, the author's creative works, *MI(N)ORITY* and *TĂRĂ(Z)BOI*, are analysed, by describing the documentary process, the dramatic writing techniques, the ways of stage production of the documentary performance are highlighted: time and stage space, direction, scenography, functions and role of the actor, audience, audio-visual means in the documentary performance. In sub-chapter 3.1., *Verbatim - technique in the creation of the documentary drama MI(N)ORITY*, the stages of work on the elaboration of the text, the dramatic techniques used by the author are described. *MI(N)ORITY* belongs to the *verbatim* category, the structure of the text being based on a collage of real testimonies, concerning the abuses caused by the ultranationalist ideas inherited from the Soviet regime, the identity, linguistic and religious controversies, the revolt, frustrations and pains of the characters towards the defective political system. All these stories are told by representatives of different ethnic groups in several localities of the Republic of Moldova.

The work on the *MI(N)ORITY* text consisted of the following steps: a) identification, specification of the problem by the creative group, documentation, formulation of the interview questions; b) search for real people, who have direct or indirect tangencies with the issue addressed; c) interviewing, by the creators, of the identified real people and recording the interviews; d) deciphering the interviews, presentation, during several meetings of the creative team, of the collected material, the characteristics of the interviewees (psychological, moral, physical etc.), which are later necessary to give life to human typologies; e) writing the text by the playwright on the basis of the interviews and other factual material, preserving as far as possible the recorded text, the specifics of pronunciation, intonations, pauses; f) testing the text before it is put on stage in front of a target audience, made up of experts, psychologists, professionals in certain fields, whose opinion is important to the creative team; g) work on the performance, in the process of which the actors try to attribute life to the interviewees, to "reincarnate" themselves in others, to assume their lines, their states; h) presentation of the performance itself; j) discussions, suggestions from the audience that are able to determine and influence the textual approaches. Returning to the first stage of work, we underline that following investigations, discussions, analyses, it was found that a pressing problem in Moldova is that of relations between national minorities and the majority nation, which led to the formulation of several objectives of the future text/performance: bringing to the stage interethnic conflicts, the causes that trigger them, presenting the attitude and degree of tolerance of young

people towards minority groups, raising awareness of the audience, educating them in the spirit of interethnic dialogue.

The message of the show can be formulated in the following idea-thesis: a) all people have equal rights, regardless of ethnic and national affiliation; b) representatives of one or other nation are different in level of education, intelligence, race, gender, way of thinking and yet they can and should live together with other ethnicities in peace and friendship; c) the language barrier prevents the integration of ethnic minorities; d) the official language of the state must be studied and known by all citizens of the country; e) the diversity of ethnic groups on the territory of the Republic of Moldova implies a multitude of traditions, customs, languages and only through cooperation, through the involvement of the whole society, through the support of all minority groups, can be created a favourable social-political and cultural climate necessary for good coexistence.

In sub-chapter **3.2.** we discuss the process of elaboration, the subject and the forms of the language of the text *TĂR(Z)BOI* belonging to the PhD student. Although the issue of the conflict on the Dniester has been discussed and commented on by several political analysts, researchers, civic activists, etc., a number of questions remain unanswered: "What was the impact of the war on the population in general?", "How did this conflict affect ordinary people?", "What dramas did they experience?". As a citizen and as a writer of dramatic texts, the doctoral candidate wanted to document this subject and write a text based on real cases, using *verbatim* technique (interviews, biographies, documents, etc.).

The first stage of the work on the concept of the text involved documenting the proposed theme by studying several documents and unpublished materials about the Transnistrian conflict, watching video productions (documentary films about the events of 1989-1992), reading testimonies, eyewitness accounts of the wars.

The direct documentation phase included the following actions: gathering information, conducting interviews with eyewitnesses, volunteer fighters in the Dniester war, people directly involved in the epicentre of the conflict. We travelled to the localities of Cocieri, Cusnita, Ustia, Corjova, Tighina, Dubasari, where we talked to ordinary people, met in farmers' markets, on the streets, with local public administration authorities, with combatants, women, men, young people, old people. In the more than 120 interviews, most of the respondents said that the war was started by the Russian state for political interests, that friends, brothers, acquaintances and work colleagues fought against each other in this scourge, that the border set up by the separatists separated parents from their children, turned relatives into enemies, that some people's homes remained in Moldova and their gardens in Transnistria, forcing them to show identity papers when they went to work their land. These rather painful issues for the ordinary

people of Transnistria, the conflict on the Dniester, unresolved for three decades, were reflected in the drama *TĂRĂ(Z)BOI*. We also mention our documentation of the presence of the Soviet 14th Guards Army on the territory of Transnistria, of Russian and Ukrainian volunteers and mercenaries, of the Cossacks on the Don who have formed a joint front with the separatists, of the illegal ammunition depots in Varnița and Cobasna, which have come under Tiraspol's jurisdiction, and of the presence of Russian troops on the territory of Transnistria, part of the Republic of Moldova, despite Russia's undertaking to withdraw them.

At a point in the writing of the text, when the author realised that interviews, for the most part, are precious acquisitions, she decided to turn to fiction as well, driven by the idea of developing a dramatic work, which would have at its centre a story with all its constituent elements: action, events, exposition, plot, development, climax, denouement. Thus the story of the text itself was shaped by an interview with Elena, a girl who lost her father, a forester, in the Dniester war. In this way, the human factor, the biographical drama found their place. Elena's story was the basis for the story in *TĂRĂ(Z)BOI*, a work in which the dramatic destinies of peaceful people, determined by the Transnistrian conflict, are brought to the fore.

In conclusion, the text *TĂRĂ(Z)BOI* was produced by *North Theatre* in Satu Mare, directed by Ovidiu Caiță, by *Theatre 21* in Iași, directed by Verei Nacu, at *Youth Theatre* in Piatra Neamț it was presented as a performance-reading directed by Oliviei Grecea. It was also translated into German for presentation at the *International Biennial Danube Festival Ulm & Neu Ulm*, Germany.

In subchapter **3.3.** we describe the means of stage expression in documentary performance. The originality of documentary theatre lies in the simplicity of the spectacular formulas, the means of expression. The abandonment of sets and props, the preference for unconventional spaces, the approach of sincere and natural acting are the characteristics of performances produced by independent theatre companies.

The acting technique practiced in documentary theatre is close to the Brechtian distancing effect. The actor's functions are reduced to: documentation (collecting documentary material, taking interviews, deciphering them); his status as a narrator; interpreting the character's speech as accurately as possible.

An innovation of documentary theatre concerns the status and functions of the audience. Audiences could be marginalised groups (prisoners, national minorities), experts, specialists in certain fields. The audience can often be assigned the role of actor, being asked to read the text, to improvise situations, to tell their life experience in front of the audience, often determining the course of the performance.

The creators of the modern documentary performance combine actions from the area of performance art, and in the performances we observe the use of performative practices thought up or improvised by the actors.

The diversity of new technologies that have emerged in the last decades of the 21st century offers unlimited possibilities to create expressive means in documentary performance art, thus video installations, media technologies, social networking systems are framed/incorporated/used extensively in documentary performance.

Sub-chapter **3.4.** reflects the conclusions of **Chapter 3.**

## GENERAL CONCLUSIONS

Researching the phenomenon of documentary theatre from the perspective of its defining characteristics and in relation to the doctoral candidate's creative works, allowed us to formulate the following conclusions:

1. Emerged at the beginning of the 20th century, and experiencing an increasing development and spread at the end of the 20th century - the first two decades of the 21st century, documentary theatre, unlike classical theatre which is an imaginary, imitative, illusory art, emerges from the tradition of dramatic theatre, imposing itself by the following characteristics: it is produced by the independent theatrical sector; it adopts the principle of collective theatrical creation; it is a theatre based on reality, considered by researchers as a theatre of reality, theatre of witnesses, courtroom theatre, investigative theatre, non-fictional theatre, theatre of facts; it uses authentic documents and sources as textual support: interviews, press and archive material, legal files; it aims at socio-political effectiveness and does not conform to aesthetic norms, etc. [44, p. 117 – 124].

2. Disentangling the opinions of several experts in the field regarding this type of discourse (engaged, involved, community, documentary theatre), we conclude that the specific elements of documentary theatre are: direct, interactive communication with the audience and the attribution of an active and decisive role to the audience in the creation of the performance; focusing on the problems of oppressed, marginalised social groups (ethnic, sexual, racial minorities, people with disabilities, etc.). ); investigating and addressing current, challenging, forbidden social issues: discrimination, oppression of the vulnerable, violation of fundamental human rights, domestic violence, human trafficking, migration, social inclusion, etc. [38, pp. 84-91].

3. Another characteristic of documentary theatre is its socio-political effectiveness. We have shown that documentary theatre, placed at the intersection of art and politics, is seen as a catalyst for social, political and cultural change, as theatre-as-conscience, which aims to speak

provocatively to the audience about the imperfections of the world around it. As arguments can be considered the American protest movements of the 60s and 70s of the 20th century, initiated by the *Bread and Puppet* theatre companies, *Tectonic Theater Project*, *The Living Theatre*, *Wooster Group* and others, which mobilized against the Vietnam War, addressed issues concerning marginalized communities and so on. [42, pp. 84-91].

4. We have elucidated the premises of the emergence and stages of development of documentary theatre: historical drama and the aesthetic-literary trend of naturalism are at the origin of documentary theatre; Erwin Piscator created the first documentary performances (1920s); the most representative author of political documentary theatre of the 1960s and 1970s (the 20th century) was the first to create a documentary theatre. The American theatre groups (1960s and 1970s) *Bread and Puppet*, *Tectonic Theater Project*, *The Living Theatre*, *Wooster Group*, etc. continue the development of documentary theatre; *Verbatim* - the new direction of documentary theatre in the 1990s (representatives Anna Deavere-Smith, Eve Ensler) [41, pp. 84-91].

5. We analysed the forms of the current documentary theatre (2000-2022) which is characterised by a diversity of theatrical productions (*multimedia* shows, documentary performances, expert performances, shows using audio-video and multimedia technologies) and is mainly practised by the independent theatre sector (*Rimini Protokoll* (Germany), *Teatr.doc* (Russia), *Makaz*, *Reactor of creation and experiment* (Romania), *Spălătorie*, *Laborator teatral/Foosbook* etc. (Republic of Moldova). The characteristics of the productions promoted by the mentioned companies are: the interdependence between theatre and social-political realities, the tendency to experiment with new methods of interpretation and styles of communication; the adoption of non-hierarchical creative formulas; the attribution of an important and active role to the audience etc. [39, 43, 44].

6. We have highlighted the novelty of the documentary text in terms of changes in structure, composition, construction techniques: the Aristotelian type of the theatrical approach is replaced by a more schematic action, the account of facts and events is acronymic. The compositional procedures, the construction techniques predominantly used in a documentary play are successive, interspersed, alternative monologues, structured in blocks, based on interviews taken from the respondents-donors, the dramatization of personal experiences of the creators, the dramatization of biographies of certain personalities, the transformation of archival documents, court cases, investigations, theoretical texts, statistics, events in recent history into a stage text, the transformation of manifestos, conferences, round tables, social protests, etc. into a spectacular event. [39, 43, 90].



7. Substantial changes can be seen in documentary theatre and in language. Unlike the literary, elevated language of the traditional theatre, the documentary text has a specific colloquial style, based on the lively language of the people, direct, sometimes obscene, slightly archaic, regional expression, with pauses, grammatical errors, hesitations, etc. - all of which have the purpose of emphasising the emotional states, psychology and mentality of the character. The ability to preserve the interviewee's words, to reproduce them faithfully, is one of the essential conditions for both the collection of information and the language of the text itself. (p. 40, 47)

8. The working stages and methodology for the development of the documentary performance were determined: identification of the theme, documentation, interviewing, deciphering and processing the interviews, writing the text based on the interviews and other factual material, testing the text in front of a target audience, working on the performance, presenting the performance, discussions with the audience. (p.66-69, 73-75).

9. The performance *MI(N)ORITY*, based on the author's play of the same name, presented on stage in Chisinau, Balti, Orhei, Comrat, Cahul, Soroca, based on the formula of documentary theatre, deals with issues related to ethnic minorities in Moldova. The writing techniques and artistic means are those characteristic of *verbatim* theatre: the interview, the analysis of documents that have a bearing on the theme, the preference for the monologue as a means of narration and characterisation of the character, the deconstruction of the action (acronyms, interleaved, successive actions), retrospection, the Brechtian technique of distancing the actor from the character, the simplicity of the means of scenic expression, the interaction of different genres of art. [40]

10. We have exposed the specificity of the actor's interpretation in documentary theatre: faithful to the document, to what the interviewed witnesses say, both the author and the actor, dominated by authenticity, reject artificiality of any kind, renounce their own attitudes, states, interpretations, adopting an equidistant position and acting as mediators of the text. The narrative perspective assumed by the narrator-characters is that of a camera (the neutral narrative type, the 'outsider's' view). Identified with an outside observer, the narrator-character limits himself to depicting what he perceives from the outside, refraining from any incursion into the subjectivity of the characters.

11. Being part of the universal and provocative modernist theatrical movement of the end of the 20th century - beginning of the 21st century, adopting the formula of documentary theatre, the plays of the author of the creative PhD thesis, *TĂR(Z)BOI*, *MI(N)ORITY* are, at least, imposing themselves in the context of Romanian and Moldovan dramaturgy both by the theme addressed and by the artistic discourse/formula. Created by the author during her PhD studies, the play *TĂRĂ(Z)BOI* was nominated winner in the *Focus Drama:Ro.* dramaturgy competition,

and was produced on stage at *North Theatre* in Satu Mare (2019), *Theatre 21* in Iași (2021), *Youth Theatre* in Piatra Neamț (2019). The performances based on the doctoral student's plays address, in a new formula, themes of pressing topicality both for the Republic of Moldova and globally - interethnic conflicts and the absurdity of wars.

### **RECOMMENDATIONS**

1. Researching the aspects concerning the social function of documentary theatre through the analysis of representative documentary performances produced by creators from the Republic of Moldova and other cultural spaces, which will contribute to the integration of the national documentary theatre phenomenon in the universal artistic context.

2. Elaboration, based on the results of the respective research, of methodical guides, course materials, which can be used in the process of teaching the subjects *History of Universal Theatre*, *History of Theatre in the Republic of Moldova*, *Trends and Orientations in Contemporary Theatre*, *Drama Theory*, *Dramatic Writing*, *Romanian Theatre - European Theatre: Confluences*, as well as in the writing of Bachelor's, Master's and PhD theses by future graduates of the professional training field *Theatre Arts*.

3. Creating dramatic documentary texts based on current and pressing topics for our geographical space: the disappearance of architectural monuments, manipulation in the online space, the impact of stereotypical thinking and prejudices on society, depression and anxiety both in civil society and in virtual relationships.

4. Collaboration between students and teachers of the *Drama and Screenwriting*, *Directing*, *Acting*, *Set Design* specialties of AMTAP in order to develop texts and documentary theatre performances with their presentation in student events both at institutional level and in national and international events and festivals.

5. Organize dramatic writing courses, focused on methodologies of creating documentary text, both for AMTAP students and for all those interested in the techniques of developing such a theatrical genre, which would contribute to the stimulation and development of contemporary national drama.

6. Stimulating the concept of collective creation in institutional and independent theatres and focusing them on the production of documentary performances, given its social effectiveness, based on the fact that in other cultural spaces documentary theatre has generated important movements in civil society, has changed or repealed laws, has investigated systemic inequalities, has brought into the public eye the problems of vulnerable, marginalised social categories, promoting rights, freedom and equality, fighting against homophobia and discrimination of any kind.

## PUBLISHED WORKS ON THE THESIS SUBJECT

### 2. ARTICLES IN SCIENTIFIC JOURNALS

#### 2.3. Scientific articles included in the *National Register of Journals*

1. Starciuc M. Documentary theatre: a phenomenon of the universal stage avant-garde at the crossroads of centuries. In: *Arta*, 2015. Audiovisual Arts Series: music, theatre, cinema, 2015, nr.2, p. 117–124. ISSN 2345-1181.

#### Category B:

2. Starciuc M. The interdependence of the relationship between documentary theatre and socio-political realities. In: *Arts studies and culturology: history, theory, practice*. 2021, nr. 1 (38), pp. 180–184. ISSN 2345-1408.

#### Category C:

3. Starciuc M. Social issues in American documentary drama in the last decades of the 20th century. In: *The study of the arts and culturology: history, theory, practice*, 2019, nr. 2 (35), p. 104–108. ISSN 2345-1408.
4. Starciuc M. Radiographing the American political documentary theater of the second half of the 20th century. In: *The study of the arts and culturology: history, theory, practice*, 2019, nr. 2 (35), p. 84–91. ISSN 2345-1408.
5. Starciuc M. Mi(n)ority - from the creation of the dramatic text to the production of the performance. In: *Arts studies and curating: history, theory, practice*, 2017, nr. 2 (31), p. 118–124. The same [online]. Available: [https://revista.amtap.md/wp-content/files\\_mf/152664581421\\_Starciuc\\_Minority%E2%80%93delacreareatextuluidramaticlarealizareaspectacolului.pdf](https://revista.amtap.md/wp-content/files_mf/152664581421_Starciuc_Minority%E2%80%93delacreareatextuluidramaticlarealizareaspectacolului.pdf).
6. Starciuc M. Rimini Protokoll - the theatre that dissolved the boundaries between art and life, In: *The study of arts and culturology: history, theory, practice*, 2018, nr. 1 (32), pp. 133–139. ISSN 2345-1408.

### 4. MATERIALS/ THESES AT SCIENTIFIC FORA:

#### 4.2. International conferences in the Republic:

1. Starciuc M. New ways of constructing stage drama in contemporary theatre. In: *Arts education - cultural dimensions. Materials of the international scientific conference, AMTAP (3.04.2015)*, Ch: AMTAP, 2015, p. 90 – 91
2. Starciuc M. SARAH KANE – Representative playwright of the IN-YER-FACE theatre movement. In: *Artistic education - cultural dimensions. Materials of the international scientific conference, AMTAP (22.04.2016)*, Ch: AMTAP, 2016, p. 38 – 39
3. Starciuc M. MI(N)ORITY – from the creation of the dramatic text to the production of the performance. In *Arts education - cultural dimensions. Materials of the AMTAP international scientific conference (7.04.2017)*, Ch: AMTAP, 2017, p. 37-38
4. Starciuc M. Rimini Protokoll – the theatre that dissolved the boundaries between art and life. In: *In Arts Education - Cultural Dimensions. Materials of the international scientific conference of AMTAP (7.04.2018)*, p. 37-38
5. Starciuc M. Social-political messages in productions based on real events by American theatre companies in the second half of the 20th century. 20TH CENTURY. In: *Art education - cultural dimensions. International scientific conference (April 19, 2019). Theses of the papers.* Ch: Notograf-prim, 2019, pp. 37-38
6. Starciuc M. Socio-political orientations in documentary theatre. In: *Arts education - cultural dimensions. International Scientific Conference (15 May, 2020)*, p. 28-29 <https://amtap.md/wp-content/uploads/2020/06/TEZE-conf-st-Vol-2-tipar.pdf>
7. Starciuc M. Artistic principles in the performance of Teatr.Doc company from Russia. In: *Artistic education - cultural dimensions. Chisinau, 2021, p. 25-26. CZU: 792.05 (470). Same [online]. Available: [https://ibn.idsi.md/vizualizare\\_articol/138808](https://ibn.idsi.md/vizualizare_articol/138808)*

#### 4.2. International conferences abroad:

1. STARCIUC, M. Erzogen über Skype. European Writers' Conference, 8, 9, 10 May 2016, Art Academy (Akademie der K nst), Berlin, Germania. In: Next stage Europe: Zeitgen ssische Theatertexte aus Belarus, der Ukraine, Moldau und Georgien [online], pp. 127–136. Disponibil: [https://www.goethe.de/resources/files/pdf176/next-stage\\_druckvorlage\\_22.3.2017.lauf.pdf](https://www.goethe.de/resources/files/pdf176/next-stage_druckvorlage_22.3.2017.lauf.pdf).

#### **Interviews:**

1. Interview with Mariana Starciuc, author of the text T RĂ(Z)BOI. In: North Theatre [online]. Available: <https://www.teatruldenord.ro/g/6/659/Interviu-cu-Mariana-Starciuc,-autoarea-textului-T%C4%82R%C4%82-Z-BOI#stayhere>.

#### **LIST OF CREATIVE WORKS:**

##### **Film screenplays, plays:**

1. **2016, April**, author of the play *Raised by Skype*, presented as part of the *Next Stage Europe* project, Berlin, Germany (5-11 April).
2. **2016, September**, author of the play *Love Doesn't Hurt*, a performance by M.A.D.E. Theatre at the initiative of UN Women Moldova, directed by Ianoş Petraşcu.
3. **2017, March**, author of the script for the feature film *Fountains*, directed by Radu Zaporojan, project realized with the support of the National Cinematography Centre of the Republic of Moldova.
4. **2017, September**, author of the script of the feature film *From the Heart of Moldova*, directed by Ion Usatii, project realized with the support of the National Centre of Cinematography of the Republic of Moldova.
5. **2018, June**, author of the short film script *Plus Minus One*, directed by Ion Borş, project produced by *Kantora Film*.
6. **2018 November**, author of the short film script *Today is tomorrow*, directed by Ruben Agadjanean, project realized with the support of the US Embassy in Moldova.
7. **2019, September**, author of the play TĂ(R)ĂZBOI, presented at North Theatre, Satu Mare, Romania (directed by Ovidiu Caiţă), Theatre 21 Iaşi, Romania (directed by Vera Nacu), Youth Theatre, Piatra Neamţ Romania (directed by Olivia Grecea).
8. **2020 February**, scriptwriter of the feature film CARBON, directed by Ion Borş, project realized with the support of the National Cinematography Centre of the Republic of Moldova.

##### **Competitions/ festivals:**

1. **2018, October** - Best Screenplay Award (Plus minus one), RAVAC International Film Festival, Chisinau, Republic of Moldova.
2. **2018, November** - Grand Prize at the *Focus Drama: Ro* Playwriting Competition with the theme Different Generations in Search of Different Romanias, November 2018, Romania.

## ADNOTARE

**Starciuc Mariana. Fenomenul teatrului documentar: caracteristici și specific.** Teză de doctor în arte, specialitatea 654.01 – Artă teatrală/coregrafică (doctorat profesional). Chișinău, 2021.

**Structura tezei:** introducere, 3 capitole, concluzii generale și recomandări, bibliografia alcătuită din 140 de titluri (în limbile română, engleză, germană, franceză, rusă), 4 anexe, 90 pagini text de bază, un tabel. Rezultatele cercetării au fost reflectate în 12 publicații, inclusiv în 6 articole, 2 rezumate, 4 teze ale comunicărilor științifice.

**Cuvintele-cheie:** dramă documentară, *Mi(n)ority*, *Rimini Protokoll*, *Tără(z)boi*, *Teatr.doc*, teatru comunitar, teatru documentar, teatru independent, teatrul martorilor, teatru minoritar, teatru politic, teatru tradițional, text dramatic, tehnici de scriere dramatică, *verbatim*.

**Domeniul de studiu:** Scriere dramatică; Istoria și teoria teatrului.

**Scopul tezei** constă în fundamentarea teoretică și experimental-practică a fenomenului teatral documentar, relevarea aspectelor metodologice ale elaborării textelor dramatice documentare.

**Obiectivele tezei:** determinarea caracteristicilor și specificului fenomenului teatral documentar; relevarea premiselor, evoluției teatrului documentar universal, începând cu primele tatonări ale genului și finalizând cu noile direcții ale scenei documentare la intersecția secolelor XX - XXI; determinarea etapelor de lucru, metodologiei elaborării dramei documentare, mijloacelor de expresie scenică specifice spectacolului documentar; analiza, din perspectiva trăsăturilor distinctive, propriilor piese în baza cărora au fost realizate spectacole documentare în țară și în străinătate.

**Noutatea și originalitatea științifico-practică** a lucrării constă în elaborarea, conform metodologiei și tehnicilor de scriere caracteristice teatrului documentar, unui text dramatic și analiza acestuia din perspectiva caracteristicilor și specificului teatrului documentar.

**Valoarea aplicativă a lucrării.** Componenta artistică a tezei este reprezentată de textul dramatic documentar *TĂRĂ(Z)BOI*, care a obținut Premiul Mare la concursul de dramaturgie *Focus Drama: ro* (România, 2019), a fost montat pe scenele teatrelor din Satu Mare, Iași, Piatra Neamț, este în proces de apariție în antologia *Identitatea feminină în dramaturgia basarabeană contemporană*, la Editura Fundația Culturală *Camil Petrescu*, București, fiind tradus în limba germană pentru a fi prezentat în cadrul programului *Festivalului Internațional Bienal al Dunării Ulm & Neu Ulm*, Germania, în așa fel contribuind la cunoașterea și înscrierea dramaturgiei naționale în context internațional. Componenta teoretică a tezei poate servi ca suport în învățământul artistic universitar, la disciplinele *Istoria teatrului universal*, *Istoria teatrului din Republica Moldova*, *Tendințe și orientări în teatrul contemporan*, *Teoria dramei*, *Scriere dramatică*, *Teatrul românesc – teatrul european: confluențe*. Metodologiile și tehnicile de scriere a textului expuse în teză pot fi utilizate de autorii dramatici începători. Conceptele propuse în lucrare ar putea fi dezvoltate în tezele de licență, masterat și doctorat ale viitorilor absolvenți ai domeniului de formare profesională *Artă Teatrală*.

**Implementarea rezultatelor științifice.** Teza a fost realizată la Școala Doctorală *Studiul artelor și Culturologie* a Academiei de Muzică, Teatru și Arte Plastice din Republica Moldova. A fost evaluată, discutată și recomandată pentru susținere de membrii Comisiei de îndrumare și de Consiliul Școlii doctorale. Direcțiile fundamentale ale cercetării au fost reflectate în 6 articole, 2 rezumate, 4 teze ale comunicărilor științifice publicate în ediții de profil, 9 comunicări prezentate la conferințe științifice naționale și internaționale.

## ANNOTATION

**Starciuc Mariana. The phenomenon of documentary theatre: characteristics and specifics.** PhD thesis in arts, specialty 654.01 - Theatrical/choreographic arts (professional doctorate). Chisinau, 2021.

**Structure of the thesis:** introduction, 3 chapters, general conclusions and recommendations, bibliography consisted of 140 titles (in Romanian, English, German, French, Russian), 4 appendices, 90 pages of basic text, one table. The research results were reflected in 12 publications, including 6 articles, 2 abstracts, 4 theses of scientific communications.

**Keywords:** documentary drama, *Mi(n)ority*, *Rimini Protokoll*, *Tără(z)boi*, *Teatr.doc*, community theatre, documentary theatre, independent theatre, witness theatre, minority theatre, political theatre, traditional theatre, dramatic text, dramatic writing techniques, *verbatim*.

**Field of study:** Dramatic writing; Theatre history and theory.

**The aim of the thesis** consists in the theoretical and experimental-practical grounding of the documentary theatre phenomenon, revealing the methodological aspects of the elaboration of documentary dramatic texts.

**The objectives of the thesis:** to determine the characteristics and specifics of the documentary theatre phenomenon; to reveal the premises, the evolution of the universal documentary theatre, starting with the first attempts of the genre and ending with the new directions of the documentary scene at the intersection of the 20th and 21st centuries; to determine the working stages, the methodology of the elaboration of the documentary drama, the means of scenic expression specific to the documentary performance; to analyze, from the perspective of the distinctive features, the own plays on the basis of which documentary performances have been realized in the country and abroad.

**The novelty and scientific-practical originality** of the work consists in the elaboration, according to the methodology and writing techniques characteristic to the documentary theatre, of a dramatic text and its analysis from the perspective of the characteristics and specifics of documentary theatre.

**The applied value of the work.** The artistic component of the thesis is represented by the dramatic documentary text *TĂR(Z)BOI*, which won the Grand Prize at the Competition *Focus Drama: ro* (Romania, 2019), was staged on the stages of theatres in Satu Mare, Iași, Piatra Neamț, is in the process of being published in the anthology *Feminine Identity in Contemporary Bessarabian Drama*, at the Camil Petrescu Cultural Foundation Publishing House, Bucharest, being translated into German to be presented in the program of the *International Biennial Danube Festival Ulm & Neu Ulm*, Germany, thus contributing to the knowledge and inclusion of national drama in the international context. The theoretical component of the thesis can serve as a support in university artistic education, in the subjects *History of universal theatre*, *History of theatre in the Republic of Moldova*, *Trends and orientations in contemporary theatre*, *Drama theory*, *Dramatic writing*, *Romanian theatre - European theatre: confluences*. The methodologies and techniques of writing the text presented in the thesis can be used by novice playwrights. The concepts proposed in the paper could be developed in the bachelor, master and doctoral theses of future graduates of the professional training field *Theatre Arts*.

**Implementation of scientific results.** The thesis was carried out at the Doctoral School of *Arts Studies and Culturology* of the Academy of Music, Theatre and Fine Arts of the Republic of Moldova. It was evaluated, discussed and recommended for support by the members of the Mentoring Committee and the Council of the Doctoral School. The fundamental directions of the research were reflected in 6 articles, 2 summaries, 4 theses of scientific communications published in profile editions, 9 communications presented at national and international scientific conferences.

## АННОТАЦИЯ

**Старчук Мариана. Феномен документального театра: характеристики и специфика.** Кандидатская диссертация на соискание ученой степени доктора искусствоведения по специальности 654.01 – Театральное искусство/Хореографическое искусство (профессиональная докторантура). Кишинев, 2021.

**Структура диссертации:** введение, 3 главы, общие выводы и рекомендации, библиография из 140 наименований (на румынском, английском, немецком, французском, русском языках), 4 приложения, 90 страниц основного текста, таблица. Результаты исследований нашли отражение в 12 публикациях, включающих 6 статей, 2 резюме, 4 работы тезисов научных сообщений.

**Ключевые слова:** документальная драма, *Mi(n)ority*, *Rimini Protokoll*, *Tără(z)boi*, *Teatr.doc*, общественный театр, документальный театр, независимый театр, театр свидетелей, театр меньшинств, политический театр, традиционный театр, драматический текст, техники драматургического мастерства, *verbatim*.

**Область исследования:** Драматургическое мастерство; История и теория театра.

**Цель исследования** состоит в теоретическом и экспериментально-практическом обосновании феномена документального театра, раскрытии методологических аспектов разработки документально-драматических текстов.

**Задачи исследования:** определение характеристик и специфики феномена «документальный театр»; выявление предпосылок, эволюции документального театра от первых проб жанра до новых направлений документальной сцены на стыке XX - XXI вв.; определение этапов работы, методики разработки документальной драмы, специфических средств выразительности документального спектакля; анализ с точки зрения отличительных черт собственных пьес, на основе которых были поставлены документальные постановки в стране и за рубежом.

**Новизна и научно-практическая оригинальность** работы заключается в разработке драматического текста, согласно методологии и приемам документального театра, и его анализе с позиций особенностей и специфики документального театра.

**Практическое значение работы.** Художественная составляющая диссертации представлена драматическим документальным текстом TĂRĂ(Z)BOI, получившим Гран-при конкурса *Focus Drama: ro* (Румыния, 2019), поставленном на сценах театров в Сату Маре, Яссы, Пятра Нямц, находящемся в процессе появления в антологии *Женская идентичность в современной бессарабской драматургии* в издательстве КФ *Камила Петреску* в Бухаресте, переведенный на немецкий язык будет представлен в рамках биеннале Международного Дунайского фестиваля *Ulm & Neu Ulm* в Германии, тем самым способствуя познанию и включению национальной драматургии в международный контекст. Теоретическая составляющая диссертации может служить опорой в университетском художественном образовании, в дисциплинах *История универсального театра*, *История театра Республики Молдова*, *Тенденции и направления современного театра*, *Теория драмы*, *Драматургическое мастерство*, *Румынский театр - Европейский театр: слияние*. Представленные в диссертации методики и приемы написания текста могут быть использованы начинающими драматургами. Предложенные концепции могут быть развиты в диссертациях бакалавров, магистров и докторов будущих выпускников в области профессионального образования *Театральное искусство*.

**Внедрение научных результатов.** Диссертация выполнена в Докторской Школе *Искусствоведение и Культурология* АМТИИ Республики Молдова. Она была оценена, обсуждена и рекомендована к защите членами Руководящей комиссии и Совета Докторской Школы. Основные направления исследований нашли отражение в 6 статьях, 2 тезисах, 4 тезисах научных статей, опубликованных в профильных изданиях, 9 докладах, представленных на национальных и международных научных конференциях.

**STARCIUC MARIANA**

**THE PHENOMENON OF DOCUMENTARY THEATRE:  
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