

## SIMBOLURI ALE IDENTITĂȚII ETNICE ÎN DRAMATURGIA BASARABEANĂ

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### *Symbols of Ethnic Identity in Bessarabian Drama*

I approached the topic using the ethno-epic theoretical concept of “bonus pastor” proposed by the researcher Dan Mănuță in order to describe a narrative model of the novel, “an own way that the Romanian novel discovered in its national spirituality, seen in its specificity”. The village at the bottom of the hill, the hut, the cave, the house, the fire in the fireplace, the peasant and shepherd as archetypes, the church, Jesus Christ, the woman, etc. are structural elements of the narrative discourse present over several decades in the Romanian literature as ethnic symbols as well. The revival of this ethno-epic model was recurrent in the Bessarabian literature especially in the 60s of the twentieth century, as expressed by the concept called “return to sources”, which meant addressing themes and motifs of folk and rural origins, thematic-stylistic diversity, and nationally – the individual’s acknowledgement of belonging first of all to an ethnic spirituality, not to a “multinational people”.

Drama, theater, especially scenography, continued and developed this goal of the national culture, especially as often prose writers and poets were also playwrights (Ion Druță, Dumitru Matcovschi, Aurelius Busuioc etc.). The theatre has shown our affiliation to the Romanian people through the typology of characters, the mythical-symbolic stage design and the music from plays (composed and performed by Ion Aldea-Teodorovici). In this context, folklore and history become sources of the symbolic-metaphoric drama discourse. The “Casa Mare” room, the Carpathians and the willow on the river (“Beautiful and holy”), Stephen the Great’s Bell Tower of Capriana, Daniil the Hermit (“Horia”), the hilltop church (“White Church”) from I. Druță’s plays or the tree of life, the house, the threshold from D. Matcovschi’s plays were configurative symbols of the structure of dramatic texts, supported in the dramatic version by the original scenography in a national style of I. Puiu, V. Rusu-Ciobanu, N. Andronache, P. Bălan.

On the text structure level, a specific role belongs to the traditional song (*Doina*, love song), ballad, folk dance (*Perinița*, *Hora*, etc.) in the plays of I. Druță, I. Podoleanu etc. These capture ethno-ethical and social symbolic meanings in the theatrical implementation particularly in the ’70<sup>s</sup> and ’80<sup>s</sup> and are analyzed in the present article. Also, during the national movement in Moldova in 1988–1989, Christianity and Latinity, as elements of the Romanian national character, were merged harmoniously in the Bessarabian poetry and drama with the national history through images-symbols with a function of social morality and identity: Cross, monastery, belfry, “Latin lilies” etc.

**Key-words:** *symbol of identity, drama, the Republic of Moldova.*

**Cuvinte-cheie:** *simbol identitar, dramaturgie, the Republica Moldova.*