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AURELIU BUSUIOC, THE NOVELIST
622.01 – ROMANIAN LITERATURE**

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CONCEPTUAL FRAMEWORK OF THE RESEARCH

Relevance and Significance of the Research Topic. The relevance and significance of the topic are determined by the need for a comprehensive study of the novels of Aureliu Busuioc, which have so far received only limited critical attention. Existing literary criticism has not fully explored the complexity of his literary voice or the specific features of his novels, such as sudden changes in tone, the combination of different styles and registers, the use of playfulness, and philosophical reflection. The critical studies devoted to Aureliu Busuioc have helped establish his place among the writers who contributed to the renewal of literature in Bessarabia. Among the scholars who have written about his work are Mihai Cimpoi, Vasile Coroban, Mihail Dolgan, Andrei Țurcanu, Maria Șleahțișchi, Aliona Grati, Vasile Iftime, Mircea V. Ciobanu, and others. However, some of his novels have not yet been sufficiently studied. This has resulted in a fragmented view of his work and shows the need for a more coherent and complete critical study of his novels.

A monographic study of Busuioc's prose makes it possible to examine, on the one hand, the revival of the novel in Bessarabia in the 1960s and, on the other hand, Busuioc's search for new forms of artistic expression. His novelistic work developed during the period of Soviet political and ideological control and continued to develop in a context of greater freedom of expression after the fall of communism. The research is relevant to the study of the development of Bessarabian prose, while Aureliu Busuioc's literary work is important for the emergence of certain postmodern techniques that gave greater freedom to literature in a communist context. A new reading of his novels is also relevant because they address political and social realities that remain important for contemporary readers. At the same time, Busuioc's work offers an example of the search for originality and new forms of literary expression.

Object of the Research. The object of the research is the study of Aureliu Busuioc's novels, including the works that the author himself described as novels. Although the study focuses mainly on Busuioc as a novelist, it also considers his activity as a poet, playwright, diarist, and children's writer, as these aspects of his work contributed to the development of his prose.

Aim of the Research. The aim of the study is to develop a model for the monographic study of the main dimension of Aureliu Busuioc's creative work, with a focus on his activity as a novelist. The research examines his novels from an analytical and interpretative perspective, focusing on their aesthetic, stylistic, and thematic features.

Research Objectives

- to describe the context in which Aureliu Busuioc began his career as a novelist, in relation to the revival of the Bessarabian novel in the 1960s;

- to redefine the monographic method by identifying its advantages and limitations;
- to outline Aureliu Busuioc's life and creative development and to examine the influence of his biography on his literary work;
- to present the different aspects of Aureliu Busuioc as a writer: poet, playwright, prose writer, children's writer, and diarist;
- to examine the critical reception of Aureliu Busuioc's work as a novelist;
- to examine the role of paratext and diary writing in the development of the novel in Bessarabia;
- to identify forms of artistic authenticity in the early stage of his career as a novelist;
- to assess the originality of the novels written in the context of greater freedom of expression after the collapse of the USSR;
- to examine the role of irony, self-irony, parody, and satire in shaping the novelist's style;
- to examine the writer's return to children's literature and the sentimental novel at the end of his creative career;
- to interpret Aureliu Busuioc's novels from a coherent monographic perspective;
- to propose a model for reading and analysing Aureliu Busuioc's novels.

Research Hypothesis

The research hypothesis is based on the possibility of studying Aureliu Busuioc's work as a novelist from a monographic perspective. Since the writer initially worked in poetry, children's literature, and drama and later devoted himself to the novel, it can be assumed that his literary vocation found its fullest expression in prose. Another part of the hypothesis concerns the unity of his artistic work. Throughout his career, Busuioc appears to have searched for new forms of the novel that had not yet been fully explored in Bessarabia. By examining his work as a continuous development, it is possible to identify the main features of his creative individuality and his search for originality. His texts show a consistent effort to develop a clear and refined model of literary writing.

Scientific Novelty and Originality

The scientific novelty and originality of the study consist in providing a monographic analysis of Aureliu Busuioc's work as a novelist, taking into account both his biography and the different aspects of his literary work. The study of the critical reception of his novels reveals perspectives that have received limited attention, as well as aspects that have been treated only partly by literary criticism. It also brings attention to novels that have been less studied, including *Local*, *ploi de scurtă durată*. These works are

important for understanding the development of a novelist who, together with Ion Druță, Vladimir Beșleagă, and Vasile Vasilache, contributed to an important stage in the development of Bessarabian prose.

The scientific contribution of the research consists in an integrated study of Aureliu Busuioc's novels, with attention to the development of the novel over time, his narrative strategies, the use of irony and parody, and the ways in which he reinterprets classical themes through an original and often playful approach.

Main Scientific Results Submitted for Defence

- During the 1960s, Bessarabian literature experienced a revival that brought the novel back as an important literary form after a long period of political and ideological control. In this context, Aureliu Busuioc emerged as a novelist who sought to connect Bessarabian prose with models found in modern Romanian and European literature.
- The monographic approach is justified by the need for an objective and complete study of the writer's literary activity. Several elements of Busuioc's biography can be found in his novels and influenced his creative work. For this reason, the traditional monographic approach, which also considers the writer's life, is useful for the study of his work. The research also takes into account his other activities as a poet, playwright, children's writer, and publicist, which contributed to the development of his prose.
- The innovative character of Aureliu Busuioc's novelistic discourse influenced the critical reception of his work. His narrative style and artistic vision received different critical responses. However, previous studies have often focused on particular aspects of his work rather than offering a complete view of his literary activity.
- From an aesthetic perspective, Aureliu Busuioc contributed to the renewal of the novel in Bessarabia through the use of irony, parody, satire, diary writing, and paratext. These elements became important features of his writing in a literary environment that had developed for almost half a century under political and historical restrictions.
- After 1991, the novelist worked in a context of greater freedom of expression. He developed forms such as the diary novel, satirical novel, and parodic novel and made extensive use of irony and self-irony. *Lătrând la lună*, *Pactizând cu diavolul*, *Spune-mi Gioni!* and *Hronicul Găinarilor* illustrate the artistic maturity of Aureliu Busuioc as a novelist.
- Toward the end of his life, the writer continued to experiment with different forms of narrative in an effort to complete his "great novel" of life. He returned to children's literature, which he had also cultivated at the

beginning of his career, and presented an adventure connected with memories of his childhood at his grandfather's estate. Later, he turned to the sentimental novel with *Și a fost noapte...*, conceived as an implicit response to Ion Druță's *Frunze de dor*. This work shows the novelist's continued dialogue with his contemporaries and with the tradition of the novel.

Theoretical Significance and Practical Value of the Thesis

The monographic study contributes to research on Romanian literature in Bessarabia by providing a systematic analysis of the work of a representative novelist who contributed to the development of prose. From a theoretical point of view, the study proposes a new understanding of the monographic method and a reassessment of Busuioc's novels in the context of post-war and post-communist literature. It focuses on concepts such as diary discourse, paratextuality, irony, parody, and the satirical novel. The study also examines the development of the novel in Bessarabia and the ways in which Busuioc combines traditional elements with modern narrative techniques influenced by Western literature.

The thesis therefore offers a new and contextualized reading of Busuioc's novels. Its practical value consists in contributing to the study and promotion of the literary heritage of the region. The research may also be used in the teaching of Romanian literature in Bessarabia at pre-university and university levels and may serve as a basis for further studies of the novel.

Methodological and Theoretical Framework

Taking into account the aim and hypothesis of the research, the study uses the method of literary monograph to examine the development of Aureliu Busuioc's novels. An important theoretical starting point for the monographic approach is Michel Foucault's discussion of the boundaries of an author's work. According to Foucault, not everything an author produces, records, or leaves behind automatically becomes part of the literary work as a whole. Some documents, such as unpublished manuscripts, private journals, and memoirs, may remain outside the officially recognized body of work. These materials raise important questions for the researcher who seeks to establish the limits of a writer's literary work. In this study, the limits of monographic research are determined by the text, the context in which it was written, the writer's biography, and the literary genres and forms used by the author.

Another important theoretical perspective for the monographic method is provided by Wayne Booth in *The Rhetoric of Fiction*. Booth argues that the author's creative choices are related to the "range of human interests." Applied to monographic research, this idea means that the writer should not be studied separately from the historical period in which he lived and worked. The monographic approach therefore requires the literary work to be

examined in relation to the aesthetic ideas, values, and intellectual concerns of its period.

The study also uses diachronic analysis to examine the development of literary work over time. This approach makes it possible to observe changes in the writer's narrative style and themes in relation to the historical periods in which the works were written, from life under the communist regime to the post-Soviet period.

Research and Analytical Methods

The study examines novelistic writing as a specific form of expression in Aureliu Busuioc's work from a diachronic perspective. It uses structuralist and semiotic approaches, together with thematic, sociocritical, and psychoanalytic approaches. The analysis considers the way in which Busuioc's novels create meaning through literary references and cultural context, with words functioning as signs that refer to a wider cultural space.

The study also uses thematic, sociological, historical, narratological, ideological, and intertextual analysis, as well as comparative reading, in order to identify the specific features of the novelist's work. From a methodological point of view, the research is based on the concept of perspectivism, developed theoretically by José Ortega y Gasset and later applied in linguistic and discourse studies. In literary monography, this concept suggests that a writer's work is not a fixed object that can be explained through only one interpretation. Instead, it allows for different possible readings. Therefore, the value of a monograph does not depend only on the collection of biographical and bibliographical information, but also on the originality and consistency of the critical perspective used by the researcher.

Validation of the Research Results

The main hypotheses and conclusions of the research have been presented in six articles published in scholarly collections and specialized academic journals.

Keywords: *monographic study; Bessarabian novel of the 1960s; biographemes; Aureliu Busuioc as novelist; renewal of the novel; paratext; diary discourse; epistolary novel; satirical novel; irony and self-irony; sentimental novel; parody; autobiography; fiction; narrative perspective.*

THESIS CONTENT

The Introduction presents scientific arguments concerning the topicality of the subject under investigation and the significance of the research problem; describes the state of research in the field by highlighting the most important critical contributions and major scholars; elucidates the context underlying the research problem; and sets out the aim and objectives of the study, the

research methodology, the implementation and validation of the research findings, as well as the scope and structure of the thesis.

Chapter 1, entitled *The Resurgence of the Aesthetic in the Bessarabian Novel of the 1960s*, comprises three sections that trace the diachronic development of the novel. Section 1.1. *The Beginnings of the Novel in Bessarabia* examines the origins of the novel within the broader evolution of Romanian literature, as well as the particularities of the emergence of this genre in the Bessarabian literary space. It emphasizes the fact that the incipient forms of epic prose, represented by the short story and novella, preceded the emergence of the novel proper. At the same time, the development of the genre was influenced by the social and political context of the period, with its thematic orientation largely focused on the idealization of rural life and the representation of collectivization, under the impact of the socialist-realist ideology imposed by the Soviet regime. Despite these constraints, the Bessarabian novel gradually established itself as a distinct literary genre, although its development took place in a certain degree of isolation from the dynamics of Romanian literature.

At the beginning of the twentieth century, Romanian literature was undergoing a period of experimentation with regard to consolidating the novel as a literary genre, a situation reflected in the debates initiated by Nicolae Iorga, Mihail Ralea, and Eugen Lovinescu concerning the absence of a representative national novel. Influenced by Sămănătorist orientation and by the persistence of Romantic models, Romanian prose was slow to engage with the developments of the European novel. In Bessarabia, the process of establishing the novel developed even more slowly, so that manifestations of an authentic novel, resulting from a mature artistic consciousness, can only be identified in the second half of the twentieth century.

The evolution of Bessarabian prose was profoundly marked by the political transformations brought about by the establishment of the Soviet regime. The ideology of socialist realism, promoted from the 1920s and 1930s onward, directed literary production towards social and propagandistic themes, thereby restricting the organic development of the novel. During this period, the novel remained subordinated to the ideological requirements of the time. Nevertheless, the Bessarabian novel gradually acquired the status of an autonomous literary genre.

Section 1.2. *Metamorphoses of the Novel: The Context of the 1960s* describes the process through which the paradigm of Bessarabian prose underwent transformation. Interior monologue, diary-like writing, irony, and the attenuation of the narrative thread are only some of the innovations characteristic of the period. The first triumph of the new literary paradigm is

generally considered to be Ion Druță's novel *Frunze de dor*. It was followed by novels permeated by the spirit of modernity, among them *Povestea cu cocoșul roșu* (1966) by Vasile Vasilache, *Zbor frânt* (1966) by Vladimir Beșleagă, *Singur în fața dragostei* (1966) by Aureliu Busuioc and, later, *Vămile* (1972) by Serafim Saka and *Unchiul din Paris* (1973) by Aureliu Busuioc—works that announced the triumph of the process of renewal in prose.

The Writers' Congress of 1965 created the conditions for the gradual reconnection of Bessarabian prose and poetry with classical Romanian and universal literature and legitimized the emergence of a new generation of writers. This generation restored the primacy of aesthetic and artistic value over ideological criteria, thereby opening the way for the emergence of modern novels. The boldest writer, as researcher Maria Șleahțișchi has also observed, appears to have been Vasile Vasilache, who, through the formula of the novel-parable, approached postmodernist aesthetics. Several years later, Busuioc would display the same spirit in the pseudo-historical drama *Radu Ștefan Întâiul și Ultimul*, illustrating the author's ironic and, at times, sarcastic intent. Despite the pressures exerted by the political system upon the creative process, the novel continued to evolve, gradually asserting itself as a distinct literary genre.

Within the same context, Section 1.3. *Thematic and Stylistic Innovations* analyzes the transformations through which the Bessarabian novel of the 1960s asserted its aesthetic autonomy and artistic identity. The overcoming of the constraints imposed by socialist realism encouraged prose to turn towards the model of the modernist novel and, in some cases, towards narrative techniques anticipating forms characteristic of postmodernism. This process of renewal manifested itself through the abandonment of dominant ideological and stylistic conventions in favor of more complex expressive modes and an individualized artistic vision.

Thus, Ion Druță's prose illustrates a sustained concern with the artistic exploitation of orality. Particularly in his early works, orality becomes a means of authentically configuring the rural world and the typology of the Bessarabian peasant, represented through the specificities of his language, mentality, and psychology. Nevertheless, Bessarabian literature increasingly felt the need to diversify its expressive means and to move beyond conventionalized narrative formulas.

An essential contribution to this process of modernization belongs to Aureliu Busuioc, who introduced an original artistic formula into Bessarabian prose, characterized by irony, subtle allusion, intellectualized humor, theatrically inflected dialogue, and the construction of atypical characters. Through these innovations, the author distanced himself from traditional

models and contributed to bringing Bessarabian prose into alignment with modern aesthetic trends. The metamorphosis of the Bessarabian novel became evident beginning in the second half of the 1960s. From the perspective of Nicolae Manolescu's typology, this development belongs predominantly to the sphere of the Doric and Ionic novel, while the Corinthian model is represented only incipiently by Vasile Vasilache's *Povestea cu cocoșul roșu* (1966). Novels such as Ion Druță's *Zbor frânt* (1966) and Aureliu Busuioc's *Singur în fața dragostei* (1966), followed by George Meniuc's *Disc* (1969) and Serafim Saka's *Vămile* (1972), mark the emergence, albeit still hesitantly, of the Ionic novel in Bessarabian literature. This process occurred with a delay of approximately three to four decades in relation to Romanian literature, where this aesthetic formula had already been established through the works of Hortensia Papadat-Bengescu, Camil Petrescu, Garabet Ibrăileanu, Anton Holban, and Mircea Eliade. Nevertheless, the Bessarabian novelists of the 1960s generation gradually succeeded in overcoming these aesthetic disparities and integrating the Bessarabian novel into the broader development of modernist Romanian prose.

In Section 1.4. *Conclusions of Chapter I*, we conclude that the reaffirmation of the aesthetic in the Bessarabian novel of the 1960s constitutes not merely a transitional stage in the development of prose, but rather an extensive process of redefining literary identity. Within this process, Aureliu Busuioc occupies a crucial position, contributing to the reorientation of the novel towards authentic criteria of aesthetic value. Through thematic diversification, the renewal of narrative formulas, and the promotion of an artistic perspective that implicitly affirms cultural and identity values, the novel becomes a space of creative freedom and individual consciousness, thereby contributing to the maturation of Bessarabian literature.

Chapter 2, entitled *Aureliu Busuioc and the Problem of the Monographic Perspective*, is devoted to defining the methodological framework and presenting the writer's biographical profile, as well as the various facets of his creative work, including a comparison of critical perspectives on Busuioc's novels. To begin with, Section 2.1. *A Monographic Perspective: Why?* develops a conceptualization of the monographic method. I argue for the necessity of applying this method to the study of the novelist's oeuvre in order to achieve an integrated and complex perspective. The limitation—but also the originality—of this research method lies precisely in the perspective from which the subject is examined. Broadly speaking, a monographic study should encompass the entire oeuvre, its external determinants and extensions, and its relationship to the literature of its time. Yet just as the absolute is a human illusion, the tendency towards totalization inherent in a monograph

remains an ideal construct. Accordingly, I establish why a monographic investigation of Aureliu Busuioc's novels is necessary. First, this method makes it possible to examine the subject as a whole, providing a high degree of generalization and synthesis. Second, a monographic perspective enables the contextualization of the oeuvre and the establishment of relationships between the texts and the author's biography, diary, memory, and critical reception. Third, a monograph devoted to an author with a multigenre literary activity, whose major contribution lies in the field of the novel, as is the case with Aureliu Busuioc, requires an integrative approach that includes an analysis of poetry, drama, and children's literature in order to construct a comprehensive image of the development and coherence of his creative project. This remains the honest purpose of the monograph: to reveal the truth about the oeuvre in the full ramifications of its dimensions.

Section 2.2. *The Profile of a Destiny: From Empirical Biography to Creative Biography* establishes the chronology of the events that shaped the writer's development. The fact that he received his education in Romania was particularly consequential for the cultivated quality of his literary expression. The biographical dimension also influences his work indirectly, as evidenced by the fact that his fictional novels refer to images and experiences drawn from reality (repatriation to Bessarabia, the visit to Cuba, the dog Enrique, etc.). By relating sociologist Pierre Bourdieu's model of biography to my intention to synthesize the data of the writer's life, I observed that the rewriting of a life possesses formative power, influencing our own experiences and existential questions.

The future writer was born on October 26, 1928, in the village of Cobâlca (today Codreanca), Orhei, to Alexandru and Olga Busuioc. Between 1935 and 1939, he attended the Primary School of Practice attached to the Diocesan Normal School in Chişinău. From 1939 to 1944, he attended Forms I–IV at the "Alecă Russo" Lyceum in Chişinău. However, the change of regime cast a shadow over this period, as we learn from his *Autobiographical Account*. In 1948, as a war refugee, he completed his baccalaureate at the "C. D. Loga" National College in Timişoara. He took the entrance examination for agricultural studies, a field for which he had no particular inclination, and between 1948 and 1949 attended the Military School for Active Signal Officers in Sibiu. During his final examinations, he was forced to join his family, which had been compelled by the Soviet authorities to repatriate. Upon returning to Chişinău, he was given a room in the basement of a school, and in 1958 he agreed to become a member of the Communist Party, a decision he would subsequently regret throughout his life. In 1950, Aureliu Busuioc was employed as a radio repair technician in a workshop in Chişinău and was

admitted to the Pedagogical Institute as a student in the Faculty of Philology. The texts from the early period of his literary career bear clear marks of literary modernity. Whether through experiments in prose construction or through language and character typology, Busuioc sought to be different and aspired towards artistic distinctiveness. In 1986, he was dismissed from his position as secretary of the Writers' Union, thereby opening the way to sustained literary activity. It is true that the writer acknowledged, specifically in relation to *Pactizând cu diavolul*, that the history of its protagonist reproduces, to a certain extent, his own autobiography. Nevertheless, the biographical mysteries surrounding any writer deepen the mystery of the literary work and invite rereading and interpretation. Aureliu Busuioc died on October 8, 2012, leaving behind unfinished literary projects, unwritten pages, and unrealized artistic aspirations. Until the end of his life, he retained the conviction that the work capable of giving him a sense of complete artistic fulfillment remained unwritten, thus projecting the image of a creator permanently engaged in the search for an ideal form of expression.

Section 2.3. *The Various Facets of the Writer Aureliu Busuioc* positions the monographic investigation within a panoramic perspective. Aureliu Busuioc was known primarily as a prose writer, but his attempts at poetic and dramatic creation are illustrative in testing the hypothesis that literature constitutes a path of continuous search, tending towards totalization. The exploration of the unprecedented did not originate with Busuioc in prose; even in metaphor, lyrical discourse, and texts for children, he sought modernity. As a poet, Aureliu Busuioc followed primarily the model of Ion Minulescu, just as in prose he approached the model of Camil Petrescu (particularly in *Singur în fața dragostei*). This canon proved useful for the need to reform literature in Bessarabia. The poet's facet of Aureliu Busuioc's work has perhaps been the most thoroughly addressed by literary criticism, possibly also because during the later period of his career Busuioc produced less poetry.

The playwright reaches his peak with *Radu Ștefan Întâiul și Ultimul*, a play that was published only twenty years after its staging but remains remarkably relevant. It was a provocative text for its time, oriented towards the future development of literature through the use of irony to satirize vanity, stupidity, and human falsity. The plays *Și sub cerul acela...* and *Plecarea fiului risipitor* are, essentially, two compromises made by the writer. Only sporadically do they contain ironic allusions connected to the genuine aesthetic values promoted by the author. The fact that Busuioc did not return to this literary genre even after the 1990s demonstrates that he was more deeply attracted to the world of the novel, while the means of dramatic tension would also be employed in his novels.

Children's literature occupies a special place in Busuioc's oeuvre, giving rise to memorable characters such as Nătăfleacă, Max the Duck, Cocoșica, Sfredeluș, and others. The playful, critical, and exuberant spirit is cultivated in his literature for young readers as well, the author seeking to educate the developing reader's aesthetic taste. His facet as a diarist emerges in *Jurnal cubanez*, a text full of humor and intellectual delicacy that addresses the disadvantages of communist regimes. The diversity of Aureliu Busuioc's creative facets explains the distinctive character of his writing, as he did not hesitate to borrow techniques from poetry, diary writing, and drama for his novels.

Section 2.4. *The Critical Reception of Aureliu Busuioc's Novels* reveals the critical perspectives through which the writer's oeuvre has been evaluated. His post-Soviet novels have not received extensive analysis, although they have been the subject of articles acknowledging the author's boldness, stylistic refinement, and originality. As early as 1969, Vasile Coroban appreciated *Singur în fața dragostei* for overturning widely established literary patterns and introducing the epistolary form into Bessarabian prose. In 1990, Mihail Dolgan continued this line of inquiry with a synthesis of Busuioc's poetry, novels, and children's literature, although the study evaluates only the first period of the writer's career. A debatable investigation of Aureliu Busuioc's oeuvre was later undertaken by Victoria Fonari, who reduced the text to the intellectual and sentimental dimensions of the writing. The researcher advances several contradictory ideas while acknowledging the disadvantage of not having the writer's complete oeuvre before her. In 2017, Vasile Iftime published *Pactizând cu Aureliu Busuioc*, a study intended to analyze the rhetoric, temporality, characters, and construction of several of the writer's novels. The commentary has essayistic and, at times, poetic overtones, focusing on Aureliu Busuioc's novels *Lătrând la lună*, *Spune-mi Gioni*, and *Hronicul Găinarilor*. Mircea V. Ciobanu also produced a synthetic study, *Aureliu Busuioc: poetul, prozatorul, dramaturgul*. Pursuing a monographic approach, the work succeeds in becoming a pedagogical reference for developing readers by providing an overview of Busuioc's creative work. A series of articles by Mihai Cimpoi, Anatol Gavrilov, Maria Șleahțișchi, Arcadie Suceveanu, Alexandru Burlacu, Nicolae Leahu, Andrei Țurcanu, Aliona Grati, and others also belong to the metatextual register. The most substantial of these is *Râsul seniorial al lui Aureliu Busuioc* by Andrei Țurcanu, which highlights *Hronicul Găinarilor* as the most structurally elaborate novel, a parable of Bessarabians' history. Thus, this synthesis of the critical reception of Aureliu Busuioc's novels provides grounds for a rereading of the oeuvre in order to highlight the originality and artistic particularities of a writer who remains relevant through both his themes and narrative art. Moreover, the critical reception of

Aureliu Busuioc's novels makes it possible to situate the writer among the innovators of Romanian literature in Bessarabia.

Chapter 3, entitled *Aureliu Busuioc in Search of the Unwritten Novel*, seeks to validate the hypothesis that Aureliu Busuioc's oeuvre inaugurates a model of modern writing within the Bessarabian literary space. Section 3.1. *Reinventing the Novelistic in Bessarabia* elucidates the diachronic development of the novel on the left bank of the Prut, which achieved full definition only after 1950. With each new publication, Aureliu Busuioc proposes a different type of novel: epistolary, allegorical, confessional, sentimental, deliberately avoiding narrative formulas employed in earlier novels.

In Section 3.1.1. *Paratext in the Deciphering of Aureliu Busuioc's Novels*, I examine paratextual signals as means of originality and/or narrative transparency. Titles, dedications, and epigraphs become lively forms of expression through which Aureliu Busuioc seeks to win over his reader. Most of the titles used by the writer are thematic, with the exception of *Hronicul Găinarilor*. The title *Singur în fața dragostei* announces a protagonist and a state of being experienced by the central character. The titular formula is explicit, and its resonance becomes recognizable in the final confession of the character Radu Negrescu. In Aureliu Busuioc's novels, the dedication functions as a paratextual element that guides reception and anticipates an affective perspective assumed by the author. Its meanings, however, are not fully accessible at the beginning of the reading process; rather, they become progressively clarified and can be understood in their entirety only after the novel has been read in full. The dedications maintain a familial register, as in *Spune-mi Gioni!*: "I dedicate this book to my wife, Tanți, to my children Mariana, Corneliu and Tania, and to my granddaughter Sanda, who have put up with me for so long and may possibly put up with me a little longer." This collective dedication appears to function as a warning addressed to all Bessarabians and, implicitly, to all his readers.

Section 3.1.2. *Implications of Diary Writing in Aureliu Busuioc's Novels* synthesizes the function of the diary, which lends authenticity to the narrative. Whether it serves as a structural device for the entire novelistic discourse or is employed only in particular passages, diary writing represents a means of confession and of resolving the characters' identity crises. The insertion of diary elements into Aureliu Busuioc's novels does not constitute an absolute innovation from a narratological perspective. Nevertheless, the recourse to confession and non-conventionalized recollection responds to the need to diversify narrative perspective and to confer a heightened degree of authenticity and credibility upon epic discourse. The first narrative instance in *Singur în fața dragostei* acknowledges the existence of a professional

secret, a mystery through which he came into possession of Viorica Vrabie's private diary, and inserts twenty-one pages of diary writing into Radu Negrescu's confession. *Pactizând cu diavolul* is not, in the strictest sense, a diary novel, but it makes extensive use of diary writing to (re)read the past. In Chapter II of the novel, the narrator-protagonist, Mihai Olteanu, reveals his intention to leave a testimony and to tell the truth.

Aureliu Busuioc establishes himself as a diarist through *Jurnal cubanez*, yet he also employs the technique of diary writing in constructing his fictional universe, using it as a mode of authentic expression and as an instrument for exploring the characters' inner dimensions. In this respect, the diary becomes a form of reflection and identity recovery, enabling the characters to confront their existential crises and reorganize their affective and spiritual experiences.

The analysis of Busuioc's novels demonstrates that the elements of diary writing are not always present in their entirety, with features such as the chronological recording of events or an explicit concern with the stylistic elaboration of entries sometimes being absent. Consequently, the author's intention does not appear to have been to construct a diary novel in the strict sense, but rather to employ the diary convention as a narrative device capable of moving beyond the text's immediate level and suggesting deeper meanings associated with individual memory, authenticity, and the construction of character identity.

Continuing this examination, I present Aureliu Busuioc's novels diachronically. In Section 3.2. *The Novelist's Debut*, I establish the manifestations of the authorial debut, since *Singur în fața dragostei* and *Unchiul din Paris* inaugurate the work of a writer concerned with the fate of prose in Bessarabia. In the epistolary novel, the prose writer employs the diary, the open ending, and the antihero as markers of modernity. This work produces a rupture both at the structural and thematic levels, redefining the profile of the intellectual in Romanian prose from Bessarabia. Since the novel's publication, metatextual studies have, justifiably, associated the name of Radu Negrescu with the concept of the antihero. This character is distinguished by his conflicted configuration, his literary appeal being sustained by the dynamics of his inner turmoil and his constant readiness for self-analysis and self-criticism. The modernist novel also generates a rupture in the model of the intellectual represented within it, as well as in its play with expressive forms. Love does not appear as a pure or idealized emotion, but rather as a confrontation with one's own limitations.

In Section 3.2.2. *Unchiul din Paris and the Drama of the Bessarabian Exile*, I examine the particularities of the narrative technique, arguing that, from the perspective of artistic construction, it proves less elaborate than the

technique employed in the debut novel. Indeed, the success of *Singur în fața dragostei* is followed by the persistence of the same stylistic constants that define Aureliu Busuioc's prose: irony, playfulness, and the refinement of authorial games. Nevertheless, in *Unchiul din Paris*, the construction of the protagonist does not fully confirm this continuity of artistic achievement, since the characterization does not demonstrate progress comparable to that achieved in the preceding novel. The tragic perspective of the illegalist who has gone out into the world lends originality to the text because it undermines his heroic—and therefore clichéd—representation. Read from the intrinsic perspective of a creator seeking to establish himself, the novel is valuable because it charts the course of Busuioc's artistic search. The uncle's journey provides an opportunity to capture human typologies from the Bessarabian space, symbolic vegetal elements, contradictory states of mind, and the nephew Andrei's ironic reflections. It is also worth noting that, throughout this journey, Alecu regains his inner balance through contact with nature. The water and the shade of the trees in his native land acquire a regenerative function, giving the journey the significance of a symbolic return to origins and to the essential values of existence. Reduced to a single idea, *Unchiul din Paris* aspires towards transcendence through time: it encapsulates the human being's insignificance in subordinating existence to the games of History.

Section 3.3. *A Conjunctural Novel: Local, ploi de scurtă durată* is devoted to the novelistic text that would become a turning point in the writer's career, because its lack of success, combined with his activity as secretary of the Writers' Union, would silence him for almost a decade. With an engaging opening, the novel reveals a sentimental, subtle novelist despite its seemingly commonplace subject. Emil Aprodu's attempts to establish himself in journalism and in love, alongside Lia Orheian, are destined for disappointment. *Local, ploi de scurtă durată* represents a relevant example of lyrical prose, a form of writing characterized by a powerful subjective and artistic dimension. It draws upon meditation, confession, reverie, and the suggestive evocation of the inner world. The novel's open ending anticipates the freezing of the writer's literary activity during the Soviet period.

Section 3.4. *Within the Space of Freedom of Expression* presents Busuioc in a different light, highlighting his considerable impact on the affirmation of the novel in Bessarabia. Within this context, I undertake an interpretation of the novels published after 1990, which share a common feature: the joviality of narrative discourse and the pleasure of artistic invention.

Subsection 3.4.1. *Irony and Self-Irony in Lătrând la lună* highlights the intention and expressive means of irony. *Lătrând la lună* is the diary of Enrique, a dachshund belonging to a philologist-scholar, and stands out

through the intelligence of its discourse and the mask-perspective of the dachshund narrator, who seeks to be objective and authentic. The forms of irony in the novel include linguistic comedy as well as situational irony, given that the narrative perspective is structured around the intimate diary of the confessional character, Enrique the dachshund. The narrator-character's intention is distinguished by its moral dimension, as it leads to the reconsideration of conventional oppositions such as human versus inhuman, rational versus irrational, or intelligence versus indifference. Through his attitudes and choices, Enrique proves more courageous than most of the intellectuals of the period he represents. From this perspective, it may be hypothesized that the character functions as a projection of the authorial consciousness, becoming, to a certain extent, a literary mask of Aureliu Busuioc. Thus, the text highlights Busuioc's originality by expressing, through the subtext of the literary game, a particular conception of life.

Subsection 3.4.2. *Autobiography and Fiction in Pactizând cu diavolul* analyzes the testimonial novel in which autobiographical material intertwines with fiction. The research identifies the dimensions of the new reality discovered by Mihai Olteanu in the Moldavian Soviet Socialist Republic, examines the projection of secondary characters, interprets the structural elements of the text, and traces the protagonist's emotional development in relation to the letters received from his sisters, all of these being regarded as expressions of the writer's consciousness. Mihai Olteanu's past is revealed in the novel through an appeal to cinematography. This is not the only instance in which the novelist employs the instruments of this art in constructing his novel: in *Hronicul Găinarilor*, he uses the split-screen technique. Several film sequences are projected, relying on retrospection. The actions of the security agents at the end of the novel appear to signal that Mihai has remained human, even though for a time he was convinced to make a pact with the devil. *Pactizând cu diavolul* remains a work of fiction capable of influencing and even correcting social reality. Such an effect is possible only through the existence of authentic works capable of producing transformations at the level of individual consciousness. Changes in the mentality of a community are conceived as the result of a profound inner transformation of the individual, literature being invested with an essential role in this process. From this perspective, Aureliu Busuioc's novelistic oeuvre is regarded as a significant point of reference for artistic originality within the Bessarabian literary space. In a cultural climate strongly marked by ideological constraints, his work emerges as a singular artistic formula capable of transcending the thematic conventions of the period and providing a model of aesthetic emancipation.

Spune-mi Gioni represents a confession that idealizes the communist system and whose message must be interpreted in precisely the opposite direction. Subsection 3.4.3. *The Satirical Novel: The Initiation of the Failure in Spune-mi Gioni!* analyzes the novelist's intertextual reference to the first synthesis of Romanian humanism, formulated by Neagoe Basarab in *The Teachings of Neagoe Basarab to His Son Theodosius*. The various representations of Ion Tarabănuț, the veteran Verdikurov, are those of a failure who conforms to the model of a political regime that disregards human dignity. It is a novel that responds to literature presenting the luminous image of the communist, constructed in accordance with the spirit of genuine art. The originality of the novel lies in the typology of the failure, who is unaware of his true identity. The analysis captures the progressive transformation of the narrator-character, Ion Tarabănuț, from an insignificant and unscrupulous individual into a diabolical executor of the mechanisms of social and political repression. Thus, Gioni's story is satirical, yet its essence is profound and sensitive, being related to national identity. The complexity of the novel lies not in the biography of the NKVD agent, but in the subtextual message that Busuioc sought to communicate. I have explored these textual depths by applying several hypotheses advanced by Milan Kundera in *The Art of the Novel*. The novel asserts its identity through a continuous dialogue with literary tradition, each work integrating and reinterpreting the experience accumulated by preceding works. By contrast, the specificity of the contemporary period is dominated by the primacy of contemporaneity, which privileges the present and diminishes the relevance of cultural memory. Thus, *Spune-mi Gioni* seeks to establish a connection between the legacy of the past and the possibilities opened by the future.

In 2006, Aureliu Busuioc proposed the model of the parodic novel in *Hronicul Găinarilor*. Subsection 3.4.4. *Parody and Reflexive Play in Hronicul Găinarilor* highlights the prose writer's proximity to the postmodernist literary canon. By employing the split-screen technique, creating a particularly distinctive female character, Parascheva, and using a dynamic narrator, Aureliu Busuioc recalls Gabriel García Márquez's *One Hundred Years of Solitude*, transforming the allegory of the Bessarabian journey into novelistic form. In analyzing the transtextual relationship between the seven parodic novels—approached as hypertexts—and their reference models (hypotexts), researcher Livia Iacob advances the hypothesis that the relationship between the novelistic genre and parody is irrepressible and possesses remarkable transformative force, capable of substantially reconfiguring the very physiognomy of the literary landscape. Thus, *Hronicul Găinarilor* evokes the historical-literary tradition of recording pages of the

past in a chronicle. This section of the study examines the effects of parody and the devices of artistic play through which the chronological trajectory of the Găinari is revealed. By constructing this parable of the past, Aureliu Busuioc actually projects a reflection upon the present, endowing the narrative with an evident critical dimension. Through this undertaking, the author seeks to reconfigure the reader's consciousness and to legitimize freedom of thought and expression, regarded as fundamental axiological vectors of any democratic society.

Section 3.5. *Exercises in Narrative Laboratory* brings together an analysis of the final texts written by Aureliu Busuioc. Thus, I argue that the short story *Când bunicul era nepot...* and the sentimental novel *Și a fost noapte...* represent stages in Busuioc's narrative experimentation, illustrating artistic formulas that appear to have remained in a state of incomplete development and that might have undergone further elaboration had the creative project continued.

Our decision to formulate a series of critical observations on *Când bunicul era nepot...*—a work the author calls a “novel,” despite its predominantly narrative character—is justified by the writer's evident intention to rehabilitate children's literature axiologically. Through this project, Aureliu Busuioc seeks not only to legitimize aesthetically this literary segment, which is often marginalized, but also to shape the intellectual and ethical development of the young reader (the apparent success of this aim is demonstrated by the fact that the text was soon included in sixth-grade school textbooks). An innovative aspect of the narrative in *Când bunicul era nepot...* concerns children's perception of the act of writing. Having discovered an old suitcase in the attic, Nic and Mădălin read with great curiosity the *Logbook of Captain TIMO BIZO*, that is, of their grandfather when he was their age. Nic recognizes that the profession of writing may be understood as the art of formulating aesthetic “lies,” not as distortions of reality but as mechanisms through which fiction is established. This dimension of fabulation does not annul truth; rather, it reconfigures truth through artistic illusion, providing the reader with a much deeper access to the essence of human existence. Thus, Aureliu Busuioc's *Când bunicul era nepot...* opens onto adventure and travel as metaphors of life, knowledge, and the transcendence of one's own condition. The journey into the grandfather's history, together with the adventure unfolding in the present, reveals the perspective of self-knowledge developed extensively in the Bildungsroman or initiation novel.

In 2012, as a late attempt at a sentimental novel, *Și a fost noapte...* appeared, a novel written in a single burst of inspiration, with a cinematic subject in which love becomes a victim of history. Subsection 3.5.2. *Și a fost*

noapte..., a *Late Sentimental Novel* expresses the author's meditation on the limits of the human condition, articulated around the regret generated by the inability to influence the course of history and the suffering caused by a world in which love, as a fundamental value of existence, may undergo a process of erosion. I interpret the aesthetic valences of the paratext. The presence of the coordinating conjunction "and" in the title suggests the establishment of a symmetrical relationship between the idyllic scenario and the oppressive dimension of "night," the latter being transformed into a revealing metaphor for the tragedy of the Second World War.

The cinematic character of the novel is perceptible even to a reader without specialized critical training. By reducing descriptions, character portraits, and introspective passages, Aureliu Busuioc privileges the scenic unfolding of the action, recounting the story of Lieutenant Werner, who wins the heart of Lența Velceva through a narrative formula characterized by dynamism and visual vividness. I also interpret the motivated nature of the proper names in the novel and its narrative paradigm, which is not distinguished by originality but rather draws upon established models. The present undertaking prioritizes an analysis of the protagonists' psychological substance and an investigation of the meanings acquired by eros during moments of crisis in a historical period marked by profound ruptures and reconfigurations. *Și a fost noapte...* is the final page in the oeuvre of the novelist Aureliu Busuioc, an epic "romance" of an individual history implicated in the history of the collective. Aureliu Busuioc returns to the image of love not merely because it is a universal and perpetually relevant literary theme, but because, within the context of his oeuvre, love acquires multiple functions. Thus, whereas in *Singur în fața dragostei* the writer lucidly analyzes the effects of love upon an individual caught between social conventions and personal aspirations, in *Și a fost noapte...* love takes shape within an era marked by war, this feeling becoming a refuge and a form of intimate resistance.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The analysis of Aureliu Busuioc's novelistic oeuvre has highlighted the complexity of an artistic discourse characterized by a profound critical spirit, subtle irony, and a remarkable ability to capture the social and political realities of his time. Busuioc's novels have become a significant reference point in the process of the reconfiguration of the value system of Romanian literature in the Bessarabian space, providing a model of cultural and artistic resistance. Through his novels, children's stories, and plays, the author creates a coherent fictional universe that is representative of post-war Romanian literature in Bessarabia. At the same time, he demonstrates

remarkable stylistic originality, defined by the use of refined humor, sophisticated intertextual play, and the subtle demystification of totalitarian ideology. The present study has revealed the significance of artistic language in Aureliu Busuioc's oeuvre, as well as the manner in which the author assumes the role of an observer and commentator of reality, thereby contributing to the formation of a critical literary consciousness within the Romanian cultural space. As a result of the research undertaken, the proposed objectives have been achieved, making it possible:

- **To synthesize several of the major directions pursued by the prose writers of the 1960s.** Alongside Ion Druță, Vladimir Beșleagă, and Vasile Vasilache, Aureliu Busuioc is among the authors who made a decisive contribution to the renewal of the Bessarabian novel. The process of shaping an artistic identity for prose involved both the challenging of narrative models and ideological schemes imposed by socialist realism and the development of discursive strategies capable of undermining official discourse. In this context, irony and parody become aesthetic and critical instruments through which ideological conventions are deconstructed.
- **To provide an overview of the critical metatext devoted to Aureliu Busuioc's oeuvre,** tracing the dynamics of its reception and the evolution of the interpretive frameworks applied over time. The reception of Busuioc's novels has demonstrated that some of his novelistic texts have not benefited from in-depth interpretation. *Singur în fața dragostei* has received the greatest number of critical observations and commentaries, whereas the texts published after 1990 have been examined in a series of articles, reviews, and studies. In this respect, the contributions of Mihai Cimpoi, Vasile Coroban, Andrei Țurcanu, Maria Șlehtițchi, Aliona Grati, and Mircea V. Ciobanu should certainly be mentioned, as they have contributed significantly to the critical assessment of Aureliu Busuioc's novelistic oeuvre.
- **To redefine the monographic method by arguing for the necessity of a synthesizing approach.** Viewed as a whole, Busuioc's novelistic oeuvre takes shape as a narrative project driven by the search for originality. The monographic approach does not preclude interdisciplinarity; on the contrary, it integrates the analysis of biographical material, memoirs, diary writing, poetry, and drama, since these elements contribute to the configuration of his artistic profile. I have synthesized the data pertaining to his empirical biography and established that numerous biographical elements have informed his literary work. Reading Aureliu Busuioc's novels, as with the oeuvre of any author, without knowledge

of the general circumstances of the writer's life and formation limits the interpretive horizon, even though the space of literary invention may be highly productive. Both personal and collective experience were creatively transformed by the prose writer through an ironic perspective.

- **To confirm the hypothesis of the writer's artistic quest for originality in each of his novels.** Mapping the directions of Busuioc's development as a playwright constitutes an original contribution of the present investigation, particularly through the inclusion of the plays *Și sub cerul acela...* and *Plecarea fiului risipitor*. Although these works bear an evident ideological imprint, their value cannot be reduced to the propagandistic dimension of the period; they form part of the author's artistic development, and their rereading contributes to an understanding of Busuioc's creative hesitations. Aureliu Busuioc wrote plays only during the early period of his career, but he subsequently transferred dramatic tensions and conflicts into his novels.
- **To demonstrate Aureliu Busuioc's innovative character,** manifested, on the one hand, through his ability to diagnose lucidly the actual condition of literature and, on the other, through his awareness of the need to undermine proletkult narrative structures and reconfigure the paradigm of the novel within a modern horizon. In the Bessarabian context, the development of the novel, interrupted for several decades from the natural course of Romanian literary evolution, necessitated the formation of its own system of aesthetic and institutional functioning.
- **To develop a reading and interpretive model appropriate to Aureliu Busuioc's novelistic oeuvre.** The present research contributes to the construction of a synthetic perspective and a balanced interpretation of the achievements and vulnerabilities that the writer progressively incorporated into his artistic trajectory.

The research hypothesis has been confirmed, insofar as Aureliu Busuioc's oeuvre reflects, through irony and satire, forms of aesthetic and discursive resistance to the ideological pressures of the totalitarian regime, while simultaneously engaging in a process of self-discovery through the reinvention of Romanian prose in Bessarabia in a modern key. The writer proposes original models of narrative art, not only within the Bessarabian literary space, including the epistolary novel, the allegorical novel, the parodic novel, and the novel of love under extreme conditions. The study has established that diary writing and paratextual implications constitute recurring features of Aureliu Busuioc's prose. Paratext plays an important role in relation to authorial intention, as it influences the manner in which the work is read, provides historical, cultural, and biographical coordinates,

guides interpretation, and shapes the relationship between text and reader. The analysis of paratextual elements thus becomes a means of achieving a more comprehensive understanding of the work as a complex system of signs.

The diaries of Viorica Vrabie, Enrique the dachshund, and the young Mihai Olteanu become mechanisms for constructing the authenticity of confessional discourse. The narrator's intention is not to undertake the writing of a diary novel; rather, he exploits the mechanisms of diary writing in order to construct specific narrative instances. In *Jurnal cubanez*, Busuioc employs the characteristic elements of diary writing, including chronological notation and the critical attitude expressed in the entries completed in 1997, yet all these elements serve to engage the reader through the refinement and intellectual sophistication of the style.

The practical value of the investigation lies in its diachronic presentation of Aureliu Busuioc's novels, providing a unified hermeneutic perspective that emphasizes the artistic particularities of the prose writer. I have established that *Singur în fața dragostei* is a modernist work that distances itself from the narrative schemes employed in Bessarabia up to the 1960s. This rupture occurs both at the formal and thematic levels, particularly through the representation of an intellectual consumed by the search for his own identity. Published in 1973, *Unchiul din Paris* employs a classical narrative structure, while Busuioc's style continues to display considerable refinement. Particularly significant is the tragic perspective of the illegalist driven into exile, which adds further complexity to the novel's narrative. Ultimately, his activity as secretary of the Writers' Union appears to have significantly diminished the visibility of essential dimensions of his literary oeuvre. In this respect, the publication of *Local, ploi de scurtă durată* may be regarded as an indicator of the artist's reflexivity and sensitivity.

Within the space of freedom of expression, Busuioc made his debut with the novel *Lătrând la lună*. I have established that the forms through which irony is expressed are primarily linguistic and situational comedy, while the play of narrative perspectives constitutes a subtle response to those who claim to be rational. I have examined the intertwining of autobiography and fiction in *Pactizând cu diavolul*. The exemplary character of this novel emerges from the relationship established by the writer with reality, as he seeks to transform the reader's inner world and sensitize the reader's consciousness. The satirical novel is represented by *Spune-mi Gioni!*, whose protagonist loses his identity. Through an intertextual strategy drawing upon the humanist tradition of Neagoe Basarab, the central character writes an epistle intended to be interpreted through an inverted reading framework. The originality of this novelistic text lies in the typology of the failure who remains unaware of his own downfall.

The parodic and reflexive novel is represented by *Hronicul Găinarilor*, the fullest expression of the maturity of Aureliu Busuioc's novelistic formula and the point at which his artistic vision achieves its fullest consolidation. The reconstruction of two hundred years of the unjust history of the Bessarabians is enriched by the ambiguity and cynicism of expression, the split-screen technique, the expressiveness of femininity embodied by Parascheva—the most accomplished female character in Busuioc's oeuvre—the chronology of the Găinari, and the author's mocking style. I have observed that the writer's motivation was not limited to the aesthetic level, but was primarily driven by the desire to rewrite the history of a people experiencing a profound crisis of national identity.

Finally, I have established that Aureliu Busuioc produced two texts in which exercises in creativity are extensively explored. He returns to children's prose in *Când bunicul era nepot...* in order to illustrate the human being's continuing need for escape and travel. Nic, his mother, and his grandfather all evoke, to varying degrees, Ion Creangă's *Childhood Memories*. The thematic universality of childhood is articulated by Busuioc through the habits and routines of an urban family that retreats to the countryside only during holidays. The narrator succeeds in capturing the psychology of a young person in the process of maturation, for whom adventure becomes a means of self-assertion. In 2012, the cinematic novel *Și a fost noapte...* appeared, telling the story of love under extreme conditions. I have examined the forms of the protagonist Werner's inner drama, which in certain respects parallel the experience of Apostol Bologa. I have established that *Și a fost noapte...* and *Singur în fața dragostei* represent a return to universal human emotions, regarded as a form of resistance in the face of the relentless passage of time.

In this regard, the recommendations focus on continuing and deepening interdisciplinary research into Aureliu Busuioc's oeuvre through approaches that integrate perspectives from literary theory, history, sociology, and cultural studies. Such an approach would enable a more nuanced understanding of the complexity of his writing and of the place it occupies in the development of Romanian literature in Bessarabia. The present research also demonstrates the need for a broader educational engagement with the writer's oeuvre through the inclusion of Busuioc's texts both in school textbooks and in university curricula. Such integration would contribute to familiarizing new generations with a literary model of significant cultural and aesthetic relevance while simultaneously fostering critical thinking and interest in the national literary heritage.

Another important undertaking involves encouraging the translation of his oeuvre into widely spoken international languages. Through such

initiatives, Aureliu Busuioc's work could transcend the boundaries of national literature, facilitating its integration into the broader circulation of universal literary values and creating opportunities for critical reception in diverse cultural contexts. Furthermore, the organization of colloquia, conferences, and thematic symposia devoted to the writer would stimulate dialogue among researchers, critics, and readers, providing a productive framework for the reinterpretation and reassessment of his oeuvre in light of new theoretical paradigms. Such cultural and academic events could contribute to strengthening both scholarly and public interest in Aureliu Busuioc's work, ensuring its active and dynamic presence within the contemporary literary landscape.

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1. Cojocari, Alina. *Paratextul în decriptarea romanelor lui Aureliu Busuioc*. În revista *Dialogica*. Nr. 3/2025. ISSN 2587-3695. E-ISSN 1857-2537, pp. 118-124. Disponibil on-line: <https://doi.org/10.59295/DIA.2025.3.14>
2. Cojocari, Alina. *Drama basarabeanului alungat în lume în „Unchiul din Paris” de Aureliu Busuioc*. În revista *Philologia*. Nr.2/2024. ISSN 1857-4300. E-ISSN 2587-3717, pp. 129-142. Disponibil on-line: [https://doi.org/10.52505/1857-4300.2024.2\(323\).12](https://doi.org/10.52505/1857-4300.2024.2(323).12)
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Articles in the Proceedings of National/International Scientific Conferences in the Republic of Moldova

1. Cojocari, Alina. *Romanul epistolar, între viață și creație („Singur în fața dragostei” de Aureliu Busuioc)*. În volumul *Educația artistică în contemporaneitate: realizări, provocări, perspective*. Conferința științifico-practică internațională, Ediția a III-a, vol. I, 2024. Bălți. ISBN 978-9975-50-308-2, pp. 21-25.
2. Cojocari, Alina. *Aureliu Busuioc și înființarea modelului povestirea pentru copii*. În volumul *Educația artistică în contemporaneitate: realizări, provocări, perspective*. Conferința științifico-practică internațională, Ediția a II-a, 2023. Bălți. ISBN 978-9975-50-308-2, pp. 159-164.

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1. Cojocari, Alina. *Metoda monografică în studiul literaturii: de la tradiție la inovație*. Conferința Internațională TRADIȚIE ȘI CONTINUITATE, ediția a VII-a. În *Limbă, cultură și civilizație* (Ilona Bădescu), Craiova: Universitaria, 2026, p. 135-145, ISBN 978-606-14-2264-7

Adnotare

Cojocari Alina, Aureliu Busuioc, romancierul, teză de doctor în filologie, Bălți, 2026.

Structura tezei: introducere, trei capitole, concluzii și recomandări, bibliografie din 153 de surse, 175 de pagini de text de bază, declarația privind asumarea răspunderii, CV-ul autoarei.

Rezultatele tezei au fost reflectate în 6 lucrări științifice.

Cuvinte-cheie: studiu monografic, romanul șaizecist din Basarabia, biografeme, romancierul Aureliu Busuioc, resurecția esteticului, paratekst, discurs diaristic, roman epistolar, roman satiric, ironie și autoironie, roman sentimental, parodie, autobiografie, ficțiune ș.a.

Domeniul de studiu: literatura română.

Scopul lucrării este explorarea monografică a romanelor lui Aureliu Busuioc, în plan diacronic și sincron, analizând impactul biograficului, specificul liricii și dramaturgiei, care au configurat profilul scriitorului, varietatea tipurilor de romane valorificate, dar și originalitatea stilului caracterizat de ironie, parodie, aluzie și sentimentalism.

Obiectivele investigației: să descriem contextul apariției romancierului Aureliu Busuioc, raportat la procesul relansării romanului șaizecist din Basarabia; să conturăm profilul destinului lui Aureliu Busuioc, subliniind impactul *biografiei empirice* asupra operei; să prezentăm ipostazele scriitorului Aureliu Busuioc: poetul, dramaturgul, prozatorul, scriitorul pentru copii, diaristul; să examinăm receptarea critică a romanelor lui Aureliu Busuioc; să conturăm funcția paratextului și a scriiturii diaristice în reinventarea romanescului din Basarabia; să identificăm formele autenticității artistice în debutul carierei românești; să valorificăm originalitatea romanelor din spațiul libertății de exprimare, apărute după 1990; să motivăm revenirea scriitorului la povestirea pentru copii și romanul sentimental la finalul activității creatoare; să realizăm interpretarea romanelor lui Aureliu Busuioc în vederea instituirii unei viziuni critice unitare (de tip monografic); să propunem un model de lectură cât mai potrivit pentru analiza operei românești a lui Aureliu Busuioc.

Noutatea științifică și originalitatea lucrării rezidă în sintetizarea unei viziuni complexe despre romanele lui Aureliu Busuioc, în contextul literaturii române din Basarabia. În plus, contextualizarea istorică a debutului și a evoluției scriitorului, profilarea biografiei autorului, conturarea ipostazelor complementare activității de prozator, oferă deschiderea spre înțelegerea de ansamblu a creației lui Aureliu Busuioc din perspectivă integrală. Prezentarea cronologică a romanelor lui Aureliu Busuioc permite înțelegerea drumului căutării unui prozator care a activat în două timpuri, dar a ținut neconținut noutatea literară. Privirea monografică devine, astfel, o posibilitate de a reevalua critic producțiile literare ale lui Aureliu Busuioc, ca un singur proiect al modernizării formelor de expresie artistică.

Problema științifică importantă soluționată constă în prezentarea unei perspective sintetice asupra operei românești a lui Aureliu Busuioc, care nu s-a bucurat de o interpretare satisfăcătoare, evitându-se, adesea, textele cu miză ideologică, dar care conturează formarea scriitorului. În plus, lucrarea își propune să ofere o clarificare privitoare la aspectele cercetării monografice, să valorifice ironia, satira, parodia lui Aureliu Busuioc, pentru a oferi o imagine de ansamblu a evoluției personajului, problematicii, stilisticii în proza lui Aureliu Busuioc.

Importanța teoretică și practică rezidă în prezentarea diacronică a romanelor lui Aureliu Busuioc, oferind note critice ale individualității romancierului Aureliu Busuioc. Cercetarea este utilă pentru a stabili care sunt hotarele unui studiu monografic, dar și pentru a aprecia rolul romancierului Aureliu Busuioc în procesul resurecției esteticului inițiat de contextul generaționist al anilor '60. Mai mult, cercetarea deschide bogate direcții și paliere de investigație, inclusiv pentru literatura comparată, socioliteratura, psihologia literaturii, filozofia limbajului ș.a.

Implementarea rezultatelor științifice. Rezultatele investigației au fost prezentate în mai multe articole publicate în revistele de profil și expuse în comunicările științifice cu ocazia unor conferințe naționale și internaționale.

Аннотация

Кожокарь Алина, *Аурелиу Бусуйок, романист*, докторская диссертация по филологии, Бельцы, 2026.

Структура диссертации: введение, три главы, выводы и рекомендации, библиография из 153 источников, 175 страница основного текста, декларация об ответственности, CV автора.

Результаты диссертации отражены в 6 научных работах.

Ключевые слова: монографическое исследование, шестидесятнический роман в Бессарабии, биографемы, романист Аурелиу Бусуйок, возрождение романа, паратекст, дневниковый дискурс, эпистолярный роман, сатирический роман, ирония и самоирония, сентиментальный роман, пародия, автобиография, фикция и др.

Область исследования: румынская литература.

Цель научной работы заключается в монографическом исследовании романного творчества Аурелиу Бусуйока в диахроническом и синхроническом аспектах, с анализом влияния биографического фактора, особенностей лирики и драматургии, сформировавших профиль писателя, разнообразия освоенных им типов романа, а также оригинальности стиля, характеризующегося иронией, пародийностью, аллюзивностью и сентиментализмом.

Цели исследования: описать контекст появления романиста Аурелиу Бусуйока в связи с процессом возрождения шестидесятнического романа в Бессарабии; очертить профиль его творческой судьбы, подчеркнув влияние эмпирической биографии на произведения; представить различные ипостаси писателя — поэта, драматурга, прозаика, детского писателя, автора дневников; проанализировать критическую рецепцию его романов; определить функцию паратекста и дневникового письма в переосмыслении романной формы в Бессарабии; выявить формы художественной аутентичности на начальном этапе романного творчества; осмыслить оригинальность романов периода свободы выражения после 1990 года; обосновать возвращение писателя к детской прозе и сентиментальному роману на завершающем этапе творчества; осуществить интерпретацию романов Аурелиу Бусуйока с целью формирования целостного критического видения (монографического характера); предложить наиболее подходящую модель чтения для анализа романного творчества Аурелиу Бусуйока.

Научная новизна и оригинальность работы заключаются в формировании целостного и комплексного взгляда на романное творчество Аурелиу Бусуйока в контексте румынской литературы Бессарабии. Историческая контекстуализация становления и эволюции писателя, анализ его биографии и выявление различных творческих ипостасей способствуют интегральному пониманию его художественного мира. Хронологическое рассмотрение романов позволяет проследить путь художественных поисков автора, творившего в разных исторических эпохах, но неизменно ориентированного на литературную новизну. Монографический подход, таким образом, открывает возможность для критической переоценки его произведений как единого проекта модернизации художественных форм.

Решённая научная проблема состоит в предложении синтетического взгляда на романное творчество Аурелиу Бусуйока, которое ранее не получило всесторонней интерпретации: зачастую игнорировались менее художественно совершенные тексты, однако именно они важны для понимания формирования писателя. Работа также направлена на уточнение методологических аспектов монографического исследования и на осмысление иронии, сатиры и пародии в его творчестве с целью создания целостной картины эволюции персонажной системы, проблематики и стилистики его романов.

Теоретическая и практическая значимость заключается в диахроническом представлении романного творчества Аурелиу Бусуйока и выявлении его индивидуальности как писателя. Исследование способствует определению границ монографического подхода и оценке роли Бусуйока в процессе возрождения эстетического начала, инициированного поколением 1960-х годов. Кроме того, работа открывает перспективные направления для дальнейших исследований, включая сравнительное литературоведение, социологию литературы, психологию литературы, философию языка и др.

Внедрение научных результатов. Основные положения исследования были представлены в ряде научных статей, опубликованных в профильных изданиях, а также апробированы в научных докладах на национальных и международных конференциях.

Annotation

Cojocari Alina, *Aureliu Busuioc, the Novelist*, PhD thesis in Philology, Bălți, 2026.

Structure of the thesis: introduction, three chapters, conclusions and recommendations, bibliography of 153 sources, 175 pages of main text, declaration of responsibility, and author's CV. The results of the thesis have been presented in 6 scientific publications.

Keywords: monographic study, the 1960s novel in Basarabia, biographical elements, novelist Aureliu Busuioc, revival of the novel, paratext, diary writing, epistolary novel, satirical novel, irony and self-irony, sentimental novel, parody, autobiography, fiction.

Field of study: Romanian literature.

Aim of the research: The thesis examines the novels of Aureliu Busuioc in a monographic manner, analyzing them both diachronically and within a broader literary context. It explores the influence of the author's biography on his literary creation, as well as the contribution of his poetry and dramaturgy to the development of his prose. The research also focuses on the typology of his novels and his distinctive style, characterized by irony, parody, allusion, and emotional dimension.

Research objectives: to describe the context in which Aureliu Busuioc became a novelist, linked to the revival of the 1960s novel in Basarabia; to outline his biography and highlight the influence of personal experience on his writing; to present his activity as poet, playwright, prose writer, children's author, and diarist; to analyze the critical reception of his novels; to examine the role of paratext and diary writing in the renewal of the Basarabian novel; to identify forms of authenticity in his early works; to emphasize the originality of the post-1990 novels in a broader literary context; to analyze his return to children's literature and the sentimental novel in the later stage of his career; to provide an interpretation of Aureliu Busuioc's novels in order to establish a unified (monographic) critical perspective; to propose an optimal reading model for analyzing the novelistic work of Aureliu Busuioc.

Scientific novelty and originality: This research offers a comprehensive monographic perspective on Aureliu Busuioc's novels within Romanian literature in Basarabia. It places his work in its historical and cultural context and integrates his biography and multiple literary roles into a unified interpretation of his creation. By presenting his novels chronologically, the study highlights his continuous search for new literary forms. The monographic approach allows for a reassessment of his literary works as a coherent effort to modernize literary expression.

Main scientific problem addressed: The thesis provides an integrated interpretation of Busuioc's novels, which have not been sufficiently studied as a whole. It also includes less analyzed works, which are essential for understanding his evolution as a writer. The study clarifies key aspects of monographic research and emphasizes the role of irony, satire, and parody in shaping the development of his themes, characters, and style.

Theoretical and practical significance: The research traces the evolution of Busuioc's novels over time and highlights his individuality as a writer. It defines the goal and value of the monographic approach and underlines his contribution to the revival of literary values associated with the 1960s generation. It also opens perspectives for further research in comparative literature, sociology of literature, psychology of literature, and philosophy of language.

Implementation of results: The results of the research have been published in several academic articles and presented at national and international scientific conference.

Alina COJOCARI

AURELIU BUSUIOC, THE NOVELIST

622.01 – ROMANIAN LITERATURE

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