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ARTISTIC VALUES OF MOLDOVAN BOOK GRAPHICS

1945-2010

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List of abbreviations

AIAP – Assotiation Internationale des Arts Plastiques/, International Association of Art, Asociația Internațională pentru Arte Plastice

ANRM – Arhiva Națională a Republicii Moldova/National Archive of the Republic of Moldova

AOSPRM – Arhiva Organizațiilor Social-Politice din Republica Moldova/Archive of Social-Political Organizations from the Republic of Moldova

IBBY – *International Board on Books for Young People* –Consiliul Internațional de Cărți pentru Tineret

EREN – Expoziția Realizărilor Economiei Naționale/Exhibition of National Economy Achievements

MNAM – Muzeul Național de Artă al Moldovei/National Museum of Art

RASSM – Republica Autonomă Sovietică Socialistă Moldovenească/Moldavian Autonomous Soviet Socialist Republic

RSSM – Republica Sovietică Socialistă Moldovenească/Moldavian Soviet Socialist Republic

TIC – Tehnologia Informației și Comunicațiile/Information Technology and Communications

UNESCO – *United Nations Educational, Scientific and Cultural Organization* /Organizația Națiunilor Unite pentru Educație, Știință și Cultură

UAPRM – Uniunea Artiștilor Plastici din Republica Moldova/Union of Plastic Artists from the Republic of Moldova

URSS – Uniunea Republicilor Sovietice Socialiste/ USSR - Union of Soviet Socialist Republics

CONCEPTUAL HIGHLIGHTS OF THE RESEARCH

The motivation for choosing the subject. Artistic value is a concept that characterizes the purpose of art and which is currently of particular importance due to the increasingly intentional call of the humanities and philosophy for axiology. We find the need for research in the field of the study of arts focused on the determination of artistic values, including in the art of book graphics. In the context of the analysis and study of the problems of artistic values, a special role belongs to books and the art of their creation. However, the aesthetic pleasure caused by the contemplation of book illustrations is a necessary and important value at any age.

To date, the values of Moldovan book graphics from the period 1945-2010 have been less analyzed, the criteria for their analysis and valorization have not been established, the methodological approaches in the field are incomplete and fragmented. It is necessary to analyze the essence and interferences of the notions “value”, “artistic image”, “artistic value”, “narrative” and “symbol” in the context of the axiology of national book graphics, and to study the possibilities of an axiological approach to the illustrations made by autochthonous graphic artists.

The novelty of the subject. In the national historiography, Moldovan book graphics from the Soviet period, as well as the post-Soviet one, were presented incompletely and fragmentarily, including the treatment of artistic values. Through the lens of various scientific methods, the present study approaches the artistic values of national book graphics from the historical, sociocultural, aesthetic, philosophical, literary, etc. perspectives.

The present paper proposes a synthesis research of the historical and theoretical context related to the study of artistic values and of the main aesthetic categories such as narrative and symbol in Moldovan book graphics, offering possible classification options that determine the evaluation criteria of the works, and thus establishing new objectives for subsequent researches. The narrative and the symbol are necessary component elements in the creation and appreciation of book graphics. They serve fundamental aesthetic criteria and categories for the valorization of the work of art during the historical evolution.

The purpose of the research is to determine the artistic values of Moldovan book graphics from the period 1945-2010, which represent the national artistic, aesthetic and cultural heritage.

The object of research is the artistic heritage of book graphic designers and its multilateral particularities reflected in publications from 1945-2010.

The objectives of the paper

- To examine and systematize theoretical and historiographical data regarding the valorization of national book graphic works in the context of universal art;
- To develop methodological tools for studying Moldovan book graphics from an axiological perspective, based on imagological, typological, comparative research, etc.;
- To select and classify data and analytical principles for the treatment of artistic values in national book graphics, which would include, in particular, the issues from the period of 1945-2010: exhibition events, the evolution of creation and the artistic biographies of outstanding graphic designers;

- To create the typological classification of graphic book images focused on establishing common and divergent principles of reflection of literary-artistic subjects in relation to the illustrative or graphic part;
- To reflect the impact factors that influenced the evolution of national book graphics and the criteria for treating the main themes in the works created by Moldovan graphic artists during the study period, as well as the respective changes in relation to the traditional and contemporary valorization principles;
- To create a database of images and historical-theoretical materials related to various aspects and principles of valorization of national book graphic works;
- To systematize and integrate into a single panorama book graphic works from the Republic of Moldova, reflected in the works published during the last 70 years (monographs, exhibition catalogs, archival documents, scientific articles and press publications);
- To determine similar themes and motifs addressed by Moldovan book designers within the artistic presentations of the works by local and foreign writers;
- To study the aspects of the evolution of the editorial-polygraphic process in the Republic, the trends and peculiarities specific to the genre of book graphics in the framework of the development of polygraphic design;
- To systematize the data obtained regarding the peculiarities and ways of reflecting artistic images as narrative and symbol with epic, lyrical and dramatic elements in Moldovan book graphics attested at different stages of the period 1945-2010;
- To study the image-text relationships in Moldovan book graphics in the period 1945-2010, by exemplifying book illustrations of various literary genres and species;
- To select the most eloquent examples of literary and graphic works related to various aspects of reflecting artistic values in the art of national book graphics.

Research hypothesis. Carrying out a study on the evolution of the history of book graphics based on the axiological approach will create the opportunity to elucidate some theoretical structures of practical and typological importance not applied until now. In many cases, the repeated editions had various concepts of graphics and polygraphic design. So far, the analysis and comparison of illustrations for different editions of the same literary work has not been carried out.

The chronological research of the evolution of the artistic values of the Moldovan book graphics will facilitate the observation of trends and particularities of the evolution of the book design processes and will facilitate the classification of similar themes and artistic means, etc. The parallel investigation of book graphics within repeated editions will create the possibility of evaluating graphic works and design, which will allow us to compare and determine their artistic value. At the same time, it offers the opportunity to compare the visions of different authors. The practice of re-editing is dependent on a certain historical stage, artistic values of the time, the local and foreign factor, as each one had a specific, crystallized in the artistic trends or artistic methods of the author. Books of various genres and literary species were illustrated in repeated editions by numerous Moldovan graphic artists, without being systematically studied. In search of new practical solutions to solve these tasks, we propose a review of the historiographical materials regarding the axiology of art, applicable in the research and the valorization of national book graphics.

Description of the situation in the field of the research and identification of research problems. The book transforms this world into a special spiritual environment [26], in a sphere of communication between the reader and the text, with the content of the book; it gives a perceptible state to the symbol and the narrative framework. Analyzing the book from the architectural point of view and perceiving its construction peculiarities, we must see the book as an object, intended for the text and the images that will accompany it; an object that creates a certain comfort in using it. The book is also a construction. Its technical side - the choice and processing of materials, their physical characteristics - quality, weight, texture of covers, color, color contrasts - are indissoluble to the perception of the book as an artifact. The format is also important - small or large (completely different images - monumental and intimate), the proportions, the principles of execution - manual or by means of machines, the structure of the book block, completing the construction by inserting sheets of paper of a different quality, etc. The book is perceived not only as an object, but as an unusual artistic space. This particularity is formed due to the creators of the book, and first of all, due to the artists. They can be studied separately. In the physical sense, the "space" of the book can be considered two-dimensional - a system of successive developments, in which signs and images are placed in a certain order. This order represents the spatial organization of the book, its composition. With all the multitude of different variants of compositional systems, this order is always clear and strict in the book. Its base is represented by the axis of geometric coordinates, on the vertical and horizontal of the cut sheets, as a rule, similar to the vertical of the spine - the unique axis to browse the pages.

Well-versed specialists treat the graphic and the book as related phenomena, considering that it is impossible to separate them completely [53]. It is equally complicated to separate the narrative and symbolic aspects within the texts, design and illustrations of Moldovan books from 1945-2010. In the present paper, we will make some forays into the realization of these complex artistic tasks, considering that they go through a specific evolution from the perspective of treatments and are closely related to each other as component parts of the artistic image and its value aspect.

Internationally, we find a lot of publications regarding the axiology, the aesthetics of art and the process of creating books. In 1980, a series of articles by the German author J. Tschichold [76] about the role of traditions in the appearance of the book, curious from an analytical point of view, were published in Russian. The present study is focused on the ideas of the Polish esthetician W. Tatarkiewicz [37], the French historian P. Francastel [13], the critic J. E. Hancock [20], etc. The works of **Romanian specialists**: V. Morar [23], M. Maciu [22], A. Boboc [6], A. Andreescu [2], A. E. Tatay [38], I. Opreș [24], the researches by I. Bogdan, M. Rațiu [16] and D. Rațiu are devoted to the evolution of conceptions about art [28], with an eschatological character [29] or those related to the new issues of virtualization of identities, such as those by A. Codoban [9] etc.; the works of the **Russian specialists**: N. Dmitrieva [56], O. Podobedova [71], Iu. Gherciuk [51, 52, 53], E. Steiner [77], A. Govorov [54], T. Kuprianova [61], E. Nemirovski [64] et al., also served as a methodological basis for researching the artistic values of the national book graphics.

Nationally, only a few works by our researchers, published during the Soviet period, are known. Theoretical and historical synthesis investigations regarding the evolution of Moldovan book graphics, based on them, were not undertaken. Research devoted to heritage has been carried out by T. Stavilă, C. Ciobanu, E. Ploșniță [27], etc. Other documentary sources, that have

tangents to the respective theme, are albums [43, 49] and monographs, regarding Moldovan art as a whole and the creation of Moldovan graphic artists, as well as exhibition catalogs, periodical publications, etc. All the respective materials require a synthesis structuring. The first studies published in the 1950s present information about book graphics in Moldova, perfectly matched to the ideological requirements of the Soviet period. At the same time, the monographs by M. Livșiț, K. Rodnin, L. Cezza, A. Zevina (Mansurova) serve as a theoretical and historical basis in the study of national arts. D. Golțov [55], L. Toma [75], C. Spînu [30], E. Barbas (Brigalda) [4], T. Stavila [31, 32, 33, 34], C. Ciobanu, etc. have essentially contributed to the continuation and development of scientific knowledge about the history and theory of Moldovan plastic arts and book graphics.

In this context, we highlight the monograph “*Image and myth: semiotic and axiological convergences in the creation of Igor Vieru*” by C. Spînu [30], one of the few attempts to approach the axiological methodology in the context of researching the creation of a notorious graphic artist from the Republic of Moldova. Although the work, for the most part, is devoted to the analysis of the easel creation and of the paintings of the artist I. Vieru, it can be methodologically useful in future axiological researches of the national book graphics [30, pp. 55-57].

Analyzing I. Bogdesco’s ideas presented in the book *Круг за кругом/Circle after circle*, we found that the two ways of illustration (*иллюстрировать буквально и образно*, i.e. to illustrate literally, being lead directly by what is presented in the text, in the *narrative* aspect and looking for *the artistic image*, which is essentially related to the *symbol*) [48, p. 71] requires research from the theoretical and historical perspectives.

Materials were used from periodicals and archives (ANRM, AOSPRM, *Stelpart* publishing house), the collections of the National Art Museum of Moldova (MNAM), the National Museum of History, “M. Kogălniceanu” National Museum of Literature, as well as the personal collections of visual artists or of their successors. This paper presents the results of these studies.

The time limits of the research include the Soviet period with three stages of development: 1945-1953, 1953-1970, 1970-1990 and the post-Soviet one: after 1990. The first stage refers to the transition of Moldovan graphic art to the principles of socialist realism, the next two refer to the processes that took place in graphic art until the breakup of the Soviet Union, the last stage is dedicated to the post-Soviet period as an artistic phenomenon oriented to European artistic values. As it was practiced in several previous studies, as well as in recently published ones [75], in order to preserve the historical awareness distance of some phenomena still undetermined scientifically, we chose the year 2010 to limit the study period of the subject addressed. We considered that 12 years, which distances us from the period proposed for research, is enough to try to generalize crystallized artistic trends and to capitalize on the achievements in the field of national book graphic art.

The methodology of the scientific research includes the following methods: axiological, iconographic and iconological, imagological, typological, hermeneutic, semiological, narratological, historical-comparative, formal-stylistic analysis, synthesis, generalization and systematization; based on the interpretation of documentary sources and the results obtained from interviews with visual artists and specialists in the editorial domain. In book graphics, image-text relationships and vice versa have certain complex structures, the understanding and

explanation of which serve philosophical sciences such as aesthetics, axiology, imagology, hermeneutics, narratology, semiotics, etc. In order to develop a methodological basis for the study of the artistic values of national book graphics, the historiographical research of the works of scholars from the above-mentioned scientific spheres was carried out.

Certain tangents to the study of the narrative in literature and book graphics can be observed by studying the works of Tz. Todorov [74], G. Prince, W. Wolf, M. Fludernik [45], etc.; those related to the study of semiotic problems are present in the philosophy of symbolic forms (E. Cassirer, R. Barthes, C. G. Jung, M. Eliade), iconographic approaches (A. H. Springer), cultural-historical (J. Ch. Burghardt), formal (A. Hildebrand), formal-psychological (H. Wölfflin), historical-psychological (F. Wickhoff, A. Riegl and the Viennese School), symbolic-cultural (A. Warburg), iconological (E. Panofsky [14]), structural and semiotic (Ferdinand de Saussure), hermeneutic (Hans-Georg Gadamer [50]), etc. We have noticed that all of these scientific spheres can help in the analysis of book illustrations and artistic images, but the selection and study of historical data in the field of book graphics requires a rather imposing logistical effort.

Scientific novelty and originality. For the first time in national historiography, a study of the evolution of the history of book graphics was carried out, based on the axiological research of artistic values and their typological structures, highlighting the main aesthetic categories, such as narrative and symbol. During the evolution of the history of book graphics, the habit of creating repeated editions of various literary works was formed. In many cases, the editions had various concepts of graphics and polygraphic design. Parallel research of book graphics within repeated editions will facilitate the evaluation of graphic works and design. At the same time, it offers the opportunity to compare the visions of different authors. However, the practice of re-editing is dependent on a certain historical stage, the artistic values of the time, the local and foreign factor, as each graphic artist had a specific, crystallized in artistic trends or plastic methods. Some of the books, presented artistically by Moldovan graphic artists, were published abroad, including some books of folk tales of different nations that were illustrated by local and foreign masters. The respective relationships and interferences have not been studied thoroughly.

The fundamentally new results for science and practice will determine the creation of a new scientific direction or the solution of a scientific, applied problem of major importance. Although we find theoretical information about the axiology of art, the axiology of artistic genres is not developed. We find the need to adapt and process some theoretical principles in relation to the specifics of the field of book graphics. The axiology of book graphics, the study of the evolution of artistic and aesthetic values of Moldovan book graphics in the period 1945-2010, will form a new scientific direction. The research is based on the systematization of theoretical and historiographical data regarding the valorization of national book graphic works in the context of the axiology of universal art. By developing methodological tools for studying Moldovan book graphics from an axiological, typological, comparative, etc. perspective, the works and biographies of reference graphic designers were researched, as well as the impact factors that influenced the evolution of national book graphics, the themes, motifs, and similar artistic means approached by Moldovan book graphic designers.

The theoretical significance and the applied value of the work. Studying book graphic works through the lens of artistic values will create a new direction for the subsequent researches in the field. This study will allow us to follow the dynamics of artistic and editorial preferences,

of artistic conceptions and the taste of the era at the level of masterpieces that have endured over time, at the level of literary masterpieces. The information and data obtained as a result of the research will be useful for the subsequent investigations in the field, as well as for all those who are interested in the evolution processes of the national fine arts (pupils, students and teachers of art educational institutions, scientific researchers, artists, collectors and museographers, publishers, etc.).

Implementation of scientific results. Part of the scientific results were implemented in the teaching process of the disciplines “Mythology and symbolism” (cycle I) and “Discourses on art” (cycle II of university studies, field of professional training 21 - Plastic Arts, specialty - 211.4 History and Fine Arts Theory at the Academy of Music, Theater and Fine Arts). The results of scientific research were approved at more than 100 scientific forums (national and international) and published in more than 100 scientific works, including 4 scientific monographs (2 by one author and 2 collective).

CONTENTS OF THE THESIS

The thesis consists of Introduction, seven chapters, General Conclusions and Recommendations, Bibliography of 594 titles, 264 pages of basic text, the total volume of the thesis is 368 pages, and 8 appendices.

In the **Introduction** the choice, topicality and chronological limits of the researched subject are motivated; the aim and research objectives of Moldovan book graphics in the period 1945-2010 are outlined; the construction and architectural aspects of the books, their informative and aesthetic character are emphasized; a review of the historiographical and methodological sources for studying the genre of book graphics is made. The theoretical significance and applicative value, the implementation of scientific results and fundamentally new research results are exposed.

In Chapter 1 “*Historiographical landmarks in the axiology of the art of Moldovan book graphics*”, the analysis of theoretical sources on the subject of the axiology of art and national book graphics and the interferences between notions and concepts of “aesthetic value”, “artistic value” and “artistic image” in contemporary research are proposed: the case of book graphics. The existing schemes are also addressed, which offer solutions, tools or adaptations useful in studying and valorizing the art of book graphics.

As a rule, we analyze the *artistic value* alongside the aesthetic one. These notions can be quite close or treated erroneously and superficially. Currently, in the process of interpreting a work of book graphics, the beautiful, the aesthetic and the artistic are related to multiple extra-aesthetic aspects, often unnoticed or intentionally removed from the sight of the receivers.

“*Aesthetics takes its material from various arts: there is an aesthetic of poetry, painting, music, etc.*,” considers W. Tatarkiewicz [37, p. 20]. The aesthetics of book graphics also has a right to exist. The author emphasizes the real contrasts separating *fine arts*, which appeal directly to the senses, from *poetry*, based on linguistic signs. It is natural that aesthetic theories and ideas differ from each other, as some are based on literature, others on fine arts, some emphasize sensitive *images*, and others intellectual *symbols*. “*A complete aesthetic theory must embrace both directions: the sensitive and intellectual beauty, direct and symbolic art. It must be both an*

aesthetics of the fine arts and an aesthetics of literature”, mentioned Tatarkiewicz in the introduction to his work “The History of Aesthetics” [37, p. 20]. We find that the axiology of book graphics includes more than these two basic directions: the aesthetics of arts and the aesthetics of literature, literary and artistic subjects and concepts cannot be analyzed separately from all other everyday phenomena that directly influence the author’s taste or the “taste of the era”.

In the history of philosophy, the problems of *value* development are divided into several epochs. Starting from antiquity and ending with the post-Kantian era, one can speak of appeals to the nature and specificity of value judgments. At least three main periods can be distinguished in the history of axiology as a discipline: the pre-classical period (1806-1890), the classical period (1890-1930) and the post-classical period (since the 1930s).

The *concept of value* appears in antiquity [17], continues in the philosophy of I. Kant and is developed in the works of R. H. Lotze, W. Windelband, H. J. Rickert, M. Weber, H. Cohen, M. Scheler, N. O. Lossky. The axiological approach to a work of art reveals its inherent traits and properties, which traditionally remain in the shadows or are completely ignored: the ability to evoke a sense of aesthetic satisfaction with shape, harmonic proportion and completeness. Artistic creations are at the same time involved and even subordinated to non-aesthetic (extra-aesthetic) phenomena.

In relation to the art of modern times, the *criteria of value*, artistic significance and aesthetic normativity also remain open. Former traditional coordinates, oppositions: a) aesthetic: beautiful-ugly, ideal-non-ideal, expressive-inexpressive; b) epistemological: understandable-incomprehensible, authentic-false, one-dimensional-ambivalent, relevant-irrelevant, reasonable-unreasonable; c) moral and ethical: moral-immoral, good-bad, normal-abnormal, sacred-destructive; d) emotional-evaluative: interesting-banal, like-dislike, perceived-unperceived, etc. - have lost their meaning. Only innovation has value. An innovative character can be the basis of the conclusion - *a work of art* exists or it does not exist. According to this principle, various forms of contemporary art are carried out, such as installations, happenings, performances, etc.

The recognition of *value*, as an independent axiological phenomenon, should answer the objections of those representatives of aesthetic thought who see in artistic value a kind of aesthetic value – “the aesthetic value of works of art”. Such a vision is a consequence of the large-scale reduction of the artistic creativity to the creation of beauty, according to the ideas of the supporters of “pure art”, or to activity “according to the laws of beauty”, according to the well-known expressions of K. Marx. The point, however, is that the aestheticians’ arguments were rejected by theorists, first of all by the supporters of the concept of “Aesthetics and general art studies” (M. Dessoir, E. Utitz and later J. Mukařovský and R. Ingarden), and the actual course of the development of art in the 20th century, which showed how far the purely aesthetic analysis is outdated. M. Bakhtin noted that “an aesthetic object includes all the values of the world, but with a certain aesthetic coefficient” [82].

Thus, art, the work as an artistic activity, is formed in the “field” of aesthetic value, and artistic value is the core, the center of this “field”. The artistic value of book graphics can be researched using the methodological support created by many philosophers, researchers of aesthetic problems, history and theory of literature, sociology of personality, axiology, etc.

M. Bakhtin, a researcher of the works by Dostoevsky and Rabelais, as well as of the above-mentioned issues (as well as most of the mentioned scholars), considered himself

primarily a philosopher who developed the issues of dialogue as a broad ideological concept of humanitarian research.

In the context of the analysis of the value and categorical status of *graceful*, noted by the Romanian esthetician V. Morar, we emphasize that given character, in order to study linear images and those that include ornaments and other decorative elements, often present in graphic book images, for example the creation of B. Nesvedov, V. Neceaev, I. Bogdesco, L. Grigorasenco and others. Another important assessment that is included in V. Morar's monograph is based on L. Rusu's idea that, in fact, beauty is synonymous with aesthetic value, and according to I. Ianoși - beauty is a significant concept. All these ideas are included in the series of Kantian and post-Kantian conceptions of the sublime, etc. Here we do not dwell on the ideas of aesthetic categories such as the tragic, the comic, etc. We can analyze them alongside the ideas of aesthetic and artistic value, proceeding from the context of the visions of many scholars. More importantly, in this case, the concept of a work of art is shown, in a value sense we also attribute to it the notion of *an artistic image*. „*The work, any work, is, therefore, the final product endowed with a value of a moral agent, usually of a man, considered in the moral quality of his being. The product that we call work has a concrete and relatively durable reality. Its reality is asserted when it separates from the creator who produced it*” [83]. The relations of the work with its creator are more complex, as we see from the development of this analysis. Based on T. Vianu and C. Șchiopu's concept in the article „*Values and attitudes in the interpretation of the literary work*”, the idea of value conflicts in the ballad „*Master Manole*” by V. Alecsandri and the case of the interpretation of the novel „*Ion*” by L. Rebreanu, in which the plot is built on a value conflict, is approached. In conclusion, the author emphasizes that, placed in the situation to participate in the life of the heroes of the literary work, to express his states of consciousness, to acquire certain traits that he analyzes in parallel with those of the character chosen as a model, the reader (student) will be able to acquire certain concepts, which will lead to the gradual discovery of his own personality [36]. In this context, we will mention the illustrations to „*Master Manole*” made by Moldovan authors such as I. Bogdesco and E. Zavtur. In these illustrations, we see the contrast of the approach to the conflict of values also through tonalities offered by these artists: the linear plastic valorization of the white on the sheet of paper as a support of the illustrations by Bogdesco, and the tragic darkness in the dark tonalities of the images by E. Zavtur. So, the two states of consciousness are graphically presented differently by two Moldovan authors, which we managed to observe by researching several historiographical sources.

In their multitude, literary works have certain general and unchanged characteristics, which the graphic designer and the artistic editor must know first of all. These are: 1) the analysis and comparison of factors and phenomena from nature and society, generalizations and conclusions made on the basis of this analysis - therefore, the logical development of the text of the scientific, didactic, scientific-popular work, etc.; 2) human characters, discovered in *artistic images*, the development of the subject, the progress of the plot, the language of the heroes, etc., or, in other words, *the artistic image* of the work of literary art; 3) the composition, construction of the work, not discovered by the author within the rubrics or discovered in them only partially, unilaterally and through external elements; 4) the architecture of the work, its construction, indicated by the author with the help of headings or by dividing it into chapters, paragraphs, parts, etc.; 5) the historical particularities or the specifics of the time reflected in the work during

its writing; 6) the particularities of the author's use of artistic means and the general style of a work; 7) the particular characteristics of a literary work, deduced from the orientation to a certain group of readers [67].

The illustration or *the artistic image* in different historiographical approaches is in correlation with various contexts of value analysis: aesthetic, artistic, sociocultural, anthropological, psychological, pedagogical, ethnic, ethnographic and others. Currently, the criteria of artistic value/non-value could be explained by the hermeneutic method and demonstrated by typological, comparative, etc. methods. However, we understand that these two qualities (value and non-value) are not constant: individual and collective reception changes in relation to different factors, including historical ones.

The illustrated book offers the reader a series of *artistic images* inspired by the literary text. The *artistic image* is „a product of the imagination”, endowed with „aesthetic value”; it is a representation of the surrounding reality through the senses, its artistic reflection through words (in literature) [81], through lines, colors, tones, volumes (in fine art, including book graphics). The issue of the execution and treatment of *artistic images* has existed since the beginning of the history of universal arts and remains current to this day. The notion of *artistic image* is quite frequently used in publications on plastic arts. But few researchers have devoted separate investigations to the respective phenomenon. In multiple aspects, the *artistic image* was studied by P. Francastel, E. Panofsky, Ch. Bouleau, L. Venturi, C. Cennini, C. Demetrescu, etc. The respective aspects in creation are also reflected in the theoretical works by plastic artists, such as L. da Vinci, F. Léger, P. Klee, W. Kandinsky, K. Malevich, J. M. Teutsch, artists who made graphics or book graphics.

Another subchapter is dedicated to the study of historiographical and axiological landmarks, which approach the methodological principles of studying Moldovan book graphics from the perspective of artistic values.

In the study of fine arts, scientific interpretation is one of the most important methods related to the analysis of works of fine art. This subchapter is dedicated to the study of hermeneutics in its historical development, as one of the theories of interpretation. Many researchers have studied hermeneutics in various aspects. Here, we aim to make a brief description of the development of hermeneutics as a theory of visual arts interpretation.

After the dissolution of the USSR, in the post-Soviet space, the criticism of visual arts changed its character of propaganda and education into another, less ideological, direction. At the current stage, there is a need to formulate new methodological principles appropriate to the requirements of the time, such as artistic hermeneutics, being understood as a methodology for the interpretation of works of art. Until now, less attention has been paid to the study of some historical stages related to the process of interpretation and treatment of works of plastic art, including graphics, in the context of the evolution of hermeneutics.

In general, the process of studying a work of plastic art involves its interpretation or even several interpretations. The art of book graphics, for example, uses written texts through images and design. In the process of treating such works, hermeneutics can serve as a basic method.

There are two directions regarding hermeneutics, its tasks and possibilities. Thus, according to Schleiermacher, hermeneutics is an art that establishes clear rules of interpretation. By this definition, we observe the normative character of hermeneutics, as well as its necessity (we can say that the appearance of hermeneutics was as necessary as the appearance of logic in

antiquity). For others (such as M. Heidegger [15], P. Ricoeur [73]), hermeneutics must give up this normative ideal and become a phenomenology, a reflection of the phenomenon of interpretation.

In the 20th century, Heidegger, Gadamer, and Derrida highlighted the universality of hermeneutics. Understanding, like thinking, is a specifically human ability and hermeneutics is a discipline similar to logic or psychology. From this point of view, the interpretation concerns, either texts or systems of symbols and signs, appear as the prehistory of the hermeneutics of the 20th century (Gadamer [50]).

In addition to interpretation, it is important to be aware of the principles and criteria for interpreting and appreciating works of art and artistic values. During the conferences and in the articles that followed them, we highlighted certain aesthetic categories that are also criteria for analyzing the works of Moldavian artists from the Soviet period. *The beautiful and the ugly; the lyrical, epic and dramatic; pathos, artistic truth, the typical; national, universal, international, multinational, etc.*, referred these categories *Partisanship*, also served as a defining element, which, in the same way, included the respective categories and formed a support for the affirmation and establishment of “*socialist realism*” in the artistic atmosphere of the Moldovan SSR. The literature and the publications by Soviet authors tended to reflect these criteria.

Studying the minutes and archival documentary materials devoted to the debates and discussions of the fine art exhibitions during the study period, we noticed that the *criterion of finality* was added to the above-mentioned criteria, which at that time had its own specificity.

In our opinion, the finality is directly dependent not so much on its own criteria, but on the viable factors that serve various interpretations, as O. Piralişvili mentioned [70]. Among the basic ones, we highlight, first of all, *the psychological and socio-cultural factor* that, as a rule, led to *changes* in the field of aesthetics.

The understanding of these artistic processes (artistic images) is the key to the literary analysis of texts; it develops the students’ ability to express themselves and improvise [80].

The search for the *artistic image* undertaken by the graphic artist I. Bogdesco in the process of illustrating the novel “Don Quixote de la Mancha” by M. de Cervantes (which can be studied in the set of illustrations published in 2008 in Saint Petersburg) became the artist’s capital work. “Don Quixote de la Mancha” was considered the first modern novel, which had a huge influence on the European narrative. It is also significant the fact that I. Bogdesco’s ideas regarding the approaches to *artistic images* and those related to the book illustration process, published in the book “*Circle after circle*”/ *Круг за кругом* [48], describe both sides of the artistically conceived image: *the narrative* and *the symbol* analyzed as the main ways or methods of illustration.

“*Viewed as sign of its cultural value and significance, the work undertakes an interpretive approach only according to a modern understanding of man and human creation*” [6, p. 30]. “*Each work of art is a child of its time, often the source of our way of feeling. Each cultural epoch generates its own unrepeatable art*” [21, p. 43-45]. These quotes identify more precisely both the analysis of the *artistic image* as a sign of *value*, and the perspective of modernity, contemporaneity.

In terms of methodological analysis, we can also apply the information from the works by local literary critics. In the didactic material “Literary Hermeneutics” [11], V. Fonari describes the principles of literary hermeneutics, further addressing them in the study of poetry. In the

monograph “Hermeneutics of the ancient myth in the poetry of the Republic of Moldova (1990-2010)” [12], V. Fonari proposes the mythical method as a tool of literary research, which would also lend itself to the interpretation of artistic works.

In the *Conclusions to Chapter 1*, it is emphasized that the value of the art of book graphics, in addition to the purely cognitive and philosophical, axiological and hermeneutic aspects, also addresses the communication, ethnic, cultural, social and even economic ones, while the educational criterion contained in the Soviet slogans remains and presents a perennial value.

If we delineate the aspect regarding the valorization criteria (for determining the value), we will identify two main categories of criteria: 1) mainly aesthetic criteria: the degree of expressiveness, the force of suggestion, the degree of representativeness /of the theme, the subject/, the agreement between the artist’s intention and the method of final realization of the work, the place and role the work occupies within a thematic series (within a series of illustrations to the poem “Luceafărul” by M. Eminescu, the works of I. Creangă, etc.) or a stylistic series (within Art Nouveau style, Mir Iskusstva, realism or decorative, etc.); 2) extra-aesthetic criteria, which take into account: the accessibility in understanding the theme/subject, the success or failure of the work, the momentary importance of the work (its connection to a certain special but transient event); the character / or functions/ with a social message, etc., the force of suggestion, the degree of representativeness / of the theme, the subject, the concordance between the artist’s intention and the way of final realization of the work; 3) other categories of criteria that can be taken into account are: the degree of expression of the national character (ideatic, thematic, plastic national specificity), the degree of integration in European or universal art, the degree of plastic or thematic novelty, the degree of originality and of expressiveness, the ability to excite, to influence the viewer’s sensitivity, etc.

In this context, a special topic is announced by studying the values of book illustrations, especially those for children. Artistic illustration is not always given the attention it deserves. It is often used only as a teaching material - a means of character recognition, while the role of illustration in a book, and especially in a children’s book, is much more important and complicated.

In **Chapter 2** “*Narrative and symbol in the evolution of aesthetic and artistic values of Moldovan book graphics. Historical and theoretical aspects*”, subchapter 2 refers to the study of the historiography of narrative and symbol in art and analyzes elements and interferences between the field of book graphics and that of literature, highlighting the classifications of narrative genres.

Literary and graphic *artistic image* have tangents, as well as divergences in the treatment of narrative and symbol, since the development of book graphics, in general, is considered to be based on two principles of approach to textual content: narrative and symbolic. Since there is a correlation of them in a graphic image, it would be wrong to analyze the symbolic aspect separately from the narrative one. By separating them, we propose certain personal concretizations to form our own directions of analysis.

The narrative principle is specific not only to literature, but also to other fields and genres of artistic creation. Among all genres of visual arts, book graphics is considered the closest to literature, because it is based on two principles of approach to textual content: narrative and symbolic.

In 1969, the philosopher and semiotician Tz. Todorov introduced the term “narratology” to denote the “science of storytelling”, influencing a large number of researches. Narratology represents the branch of literary criticism that studies the set of narrative structures, their specific characteristics, which make the given text narrative.

Within the structure of the narrative, the primary problem is the organization of the epic material, the presentation of the events that constitute the plot in a particular form. The distinction is thus made between two “floors” of the story (for methodological reasons, they actually exist together, simultaneously): the chronological order of events (the plot) and the presentation of this order (the subject). The terms belong to the “Russian Formal School” (Tomashevski, Shklovski, Petrovski, etc.). We are interested, in the plot aspect of a narrative, what is told, and when we follow the side of the subject, how it is told. V. Shklovski stated, at the beginning of the 20th century, that we are only interested in the discourse from an aesthetic point of view.

We must specify that the history/plot also exists outside the narrative literary work, independently of the language that transmits it (film, theatre performance, press, fine art). Readers often retain the “event” component, dominant in the traditional novel. Gradually, the plot in the modern narrative decreases, emphasis being placed on formal experiments, in order to return to fashion in postmodernism (for example, the novels by J. Barth, U. Eco, D. Lodge, M. Tournier).

In “Categories of literary narrative” (1966), Tz. Todorov established two components of the narrative viewed as a story/history: the logic of the actions and the relationships between the characters. The initiator was V. Propp, who in “The Morphology of the Tale” (1928) made an inventory of the main typical situations of the folk tale, which he called “functions” (39 in number). C. Bremond saw the structure of the tale as a suite of *micro-narratives*, for example: the project, the claim, the contract, the danger, the fraud. They can be studied more easily in the case of narratives composed according to the “recipe”, of the type of myth, fairy tale (“The story of Harap-Alb” by I. Creangă with some tangents with “The story of Aliman” in the version of Gr. Botezatu, etc.), i.e. consumer literature. Regarding the relationships between the characters, there would be three fundamental types: desire (expressed by the verbs to love/to hate), communication (confessing/revealing a secret), participation (helping/opposing) [86].

Following G. Prince’s concept, W. Wolf highlights not only the presence or absence of the narrative, but the degree of its presence in the work of art. He reconsiders the traditional concept of narrative, by supplementing it with the flexible concept of the means of expression (medium) and integrating the opinions of the means of expression (media) in a systemic description of narratives. The beginning of Bessarabian book graphics in the modern period has its roots in the art of Art Nouveau style and in the creation of the artists of the association “*World of Arts*” (*Mup Искыцмба*). Most of the representatives of the “World of Arts” worked in various fields, but they left a valuable legacy namely in book graphics. In those times there was the opinion that of all the arts, the artistic presentation and the settings in the book can be considered the most contemporary [51, p.7]. This phrase demonstrates the interest in the book and the attitude towards graphics as a means of embellishing it. The artists of the “World of Arts” focused on the “adorned” book, skillfully and elegantly embellished. The eclectic principle of the previous period was denied. The best sketchers in Russia M. Dobujinski, A. Benua, K. Somov, E. Lansere tended to revive the high book culture of the 18th - early 19th centuries. Thus

more attention was drawn to the ornamental style and initial letter characters than to the drawings. The graphic narrative in illustrations was built in such a way as to captivate and introduce the reader to the action and subject of the book, to recreate the atmosphere of the time and the style of the reflected era.

Following the principles of classical art, the masters used elegant old ornaments, beautifully copied for the title pages and covers, and in the creation of these books they often used original old characters. These books were increasingly printed on dense, matte, yellowish vergé paper imitating old copies of hand-made paper. The tradition of allegorical and decorative compositions with ancient motifs was revived on the frontispieces and vignettes. In the illustrations, the artists of the “World of Arts” avoided heavy, volumetric drawing with lights and shadows (*chiaroscuro*), which in their opinion destroyed the surface of the sheet, which visually was not in stylistic harmony with the characters. They preferred to operate with the plastic line, outline or flat spots of silhouettes. Similar characteristics can also be observed in the title pages for Homer’s “*Odyssey*” created by the Bessarabian graphic artist P. Șilingovski in 1934, using the woodcut technique. In the period 1978-1980, D. Peicev created a modern vision of Homeric subjects by rendering the images spatiality and linear finesse.

In **subsection 2.2** regarding the approach to the notion of symbol in the theory of modern art, the ideas of scholars from various historical periods are offered in the form of quotes, formulating and completing the definitions and theoretical classification structures. The need for a synthesis research devoted to the aspects of the treatment of the symbol in the art of book graphics is major because until now national and foreign historiography does not know works that would address such a scientific problem. In the paper, we resorted to studying the various treatments of the symbol in order to establish the theoretical aspects of the problem; we drew attention to some trends, scientific-historical, stylistic, etc. tangents, in order to subsequently present some classifications of symbols in the art of Moldovan book graphics. The given work will be the beginning of a long-term investigation.

Book graphics is meant to illustrate the texts. Literature is related to the art of the word and the language of an ethnic group that develops in the system of signs that are often treated close to symbols, that also find development in scientific studies devoted to communication issues in philosophy and art [46, 47]. Some researches have interdisciplinary aspects [65], others are dedicated to the methodology of creating a book. For now, we know only one work by a Romanian author that addressed the theme of illustration, narration and symbol at the level of general considerations [84], but there also appeared a theoretical work by M. Slehtițchi, useful in the analytical practice of narrative problems [35]. In his work on the artistic structure of the book, Yu. Gherciuk talks about the symbolic image of the ideational content: emblem, allegory, metaphor, as well as about the individual basis of the book and the synthesis of the arts, in the chapter on the artistic interpretation of the text [52].

In fine arts, the artistic image represents the “material” form of a symbol, or rather, the symbolic form. The closer in time the symbol is to the lived experience, the clearer and more accurate is its meaning. The poststructuralist philosopher and French semiotician R. Barthes mentioned that the symbol represents a “multitude of meanings” [44], not an image (this was also stated by the Russian scholar of symbolism in art V. Ivanov, as well as several other important semioticians). O. Podobedova wrote that old illustrations were characterized by the

reflection of the whole in pieces, a tree instead of a forest, a tower instead of a city, etc. [71, p. 16]. This laconism was specific to several periods.

The sacred character symbol (M. Eliade) existed in art representations from the prehistoric period and continued in various historical styles. Until now, the notion of symbol in art and literature is considered contradictory, often used with the meaning close to the notions “sign”, “hieroglyph”, “letter character”, “semantics”, “semiotics” (R. Barthes), “allegory”, “emblem”, “personification”, “type”, “prototype”, “archetype” (C. G. Jung), “myth”, “archaism”, etc. Symbols are present in mathematics and other sciences; they are part of cognitive and communicative processes.

Semiotics is a science that studies the structure and functioning of sign systems. Currently, Ch. S. Peirce and Ch. W. Morris, F. de Saussure, L. Hjelmslev, R. O. Jakobson, J. von Üxküll, E. Cassirer, K. Bühler, R. Barthes, T. Sebeok, U. Eco, Ju. M. Lotman, etc. are among the classics of semiotics. The newest tasks of scientific knowledge in social practice are solved by pragmatics, derived from the semiotics of Ch. S. Peirce, Ch. W. Morris and R. Carnap [7, 39, 40] and crystallized in the second half of the 20th century in the works of philosophers in the linguistic sphere [78]. Towards the end of the 20th century the notions of “semiotics” and “semiotic” gradually emerged and replaced notions such as “sign systems” or “structural poetics”. Currently, semiotics takes its place firmly among the fundamental sciences. There is the semiotics of literature, the semiotics of arts and architecture, etc.

The semiotic analysis opened new perspectives in the analysis of art as a form of communication by rediscovering the importance of artistic language and its specificity in relation to other languages.

From our point of view, the classification of the art historian Gh. Wagner proposed for the orthodox iconographic types on gender criteria, methodologically adapted to the models already existing in the history of Slavic and Old Russian literature, can be adapted to the existing realities in other countries of the post-Byzantine world, including those from the Romanian countries. We consider that this classification can be seen from the angle of medieval graphic art (calligraphy, miniatures), and can serve as a model for the analysis of contemporary graphic art.

According to the respective model, the medieval Orthodox image can be divided into four large classes of genres (symbolic-dogmatic, narrative, representative and decorative) which, in turn, are branched into more concrete genres and subgenres [8, p. 100-112].

In the art of book graphics, these genres can be intersected in another form, to change with the places according to the class category, so as to pass from the genre adapted for the decorative or representative one and to be part of the symbolic ones. The symbolic genres of the art of medieval books, but also of the modern one (depending on the case) can include: the symbolic-dogmatic religious (which would include the illustration of religious books according to certain principles of the canon) and attributive genre (symbols of the evangelists, heavenly hierarchies, etc.); the symbolic-philosophical or symbolic-mythological genre; the cosmogonic genre; the allegorical-genealogical genre; the encomiastic genre (most compositions with a laudatory character), which can be combined with the hymnographic genre; the hymnographic genre; the latreutic-intercessional genre (“Deisis” in various variants, “Trimorphon”, “Great Deisis”, “Angelic Deisis”, “Sophia Divine Wisdom”, other arboreal images); the lyrical-symbolic genre (rather present in modern and contemporary art) [8].

To all the genres, considered by Wagner to be decorative for the medieval art, we would also add the symbolic ones: the genre of decorative friezes; the zoomorphic genus (which also includes the teratological genus); the phytomorphic genus (which would also include various types of floral, dendromorphic, etc. ornamentation); the heraldic genre and other genres of a decorative character.

We attribute the aforementioned genres to symbolic ones because, in their auxiliary or purely decorative form, they serve to complete the symbolic frame or even, in some cases, replace it in the absence of other narrativist or symbolic images. Thus, the genre of portrait, landscape and still life is compatible with both symbol and narrative.

These genres can be useful in the morphological analysis of the ideational content of images. So as to fit into their thematic form. A rich register of images and stories on the theme of Romanian medieval book art belongs to A. Andreescu [2].

An aspect of analysis concerns the naked figure that can serve all spheres of scientific analysis: stylistic, compositional, thematic, gender.

An issue that logically recurs from all this was related to the art, sciences and theories of communication [5]. Along with all the classifications studied, it completes the boundless area of symbolic subjects through a concept with an accentuated magical aspect.

Theoretical structures in the field of linguistics, which can be correlated even more closely with the art of book graphics, or even have a logic very close to the literary artistic image, are the following: symbol and sign (which also include the stylization within the image of a work of art of the book); symbol and image (refers to books of any type, including with a narrative character); symbol and metaphor; symbol and archetype (use of older or reference prototypes, of ancient and medieval miniature); symbol and allegory; symbol and emblem; symbol and parable; symbol and hyperbole (or the grotesque in the illustration of world literature books). In this context, we determine how these connections were and are manifested in the art of Moldavian book graphics. To a great extent, for now, we can only ascertain them in totality without a willful limitation and separation. Especially if we analyze the first two subcategories, the remaining six can be included that will refer in general form to the thematic or genre examples analyzed above.

In this context we add: the symbol and the lyric (what can be called the lyric or lyric-poetic symbol); the symbol and the poetic; the symbol and the epic (from tales, ballads and myths); the symbol and the dramatic. For graphic art it would be specific: 1) realistic symbolism and all the styles that adhered to realistic art; 2) modern symbolism or related to modernist styles in graphic art.

For the modern and contemporary period, the phenomena of modernism, European and Russian symbolism, European postmodernism determined the impact and context of the evolution of the general legalities and driving forces of universal culture. Symbolism served the synthesis of cultural forms, traditions and artistic experiences, conceptions of mythologizing related to changes in human consciousness. Although, during the Soviet period, book graphics managed to avoid some dogmas of socialist realism, which other genres were unable to avoid, however, we find that it always reflected the trends and spirit of the time in which it was created. In the creation of E. Ivanovsky, T. Kiriacoff, B. Nesvedov et al. we will observe both modernist and classicist stylistic elements.

Constructivist aspects specific to the creation of the artists of V. Lebedev's circle (E. Cearushin, V. Kudrov, A. Goncearov et al.) and the "OST" association will enter the art of Moldovan book graphics through the creation of A. Sveatcenko, M. Bacinschi, A. Țurcanu, but also in some works of the artist E. Ivanovsky and T. Kiriacoff. For Russian graphic art, the fine, painterly illustrations of Lebedev's circle, through vivid lines of free drawing, come in place of geometric invoiced surfaces, bringing lyricism and warmth. Such trends will become visible in Moldovan book graphics after the 1960s as well (I. Cârmu, Gh. Vrabie, A. Antoseac, E. Childescu, L. Sainciuc, V. Zmeev, A. Colîbneac, N. Danilenco, A. Macovei, V. Zabulica-Diordiev et al.). However, the illustrations of I. Bogdesco, I. Cârmu [58], E. Childescu, G. Vrabie, A. Antoseac denote some constructivist elements depending on the literary subject addressed and the stage of creation. The creation of these authors can also be analyzed from the perspective of the analysis of ancient or ethno-folkloric symbols, etc. The structuralist-constructivist lines with a touch of surrealism are manifested in I. Severin's book graphics.

We will note that three basic stages can be highlighted in the evolution of the symbol: 1) *understanding* (those who did not live the "initial" experience have the opportunity to approach it thanks to the explanation of those who preserve the old wisdom, and important is the "permanence" of the keepers, so the knowledge is transmitted from the teacher to the student, later the latter becomes the teacher, etc.); 2) *interpretation*, occurs when "permanence" is violated, desecrations occur, etc.; 3) *forgetting*: the symbol dies, keeping only the archaeological and ethnographic value, transforming from an objective essence into an "encyclopedic article" [60, 41]. At the same time, the symbols are often reborn, but in a relatively new quality, losing all correlations with their "prototypes".

In the **Conclusions to Chapter 2**, it is emphasized that the narrative and the symbol are characteristic of the visual arts of all existing eras and cultures, starting with prehistoric art. Symbolism was one of the currents in literature and art from the turn of the XIX-XX centuries. During the Soviet period, most of the famous critics took this term out of use, because it corresponded to formalist ideas, contradictory to socialist realism. The notions of content and form, in a certain sense, have replaced those of narrative and symbol. Towards the end of the 20th century, attention was paid to the narrative and the symbol as cultural phenomena, being studied through the prism of various scientific and artistic aspects. In 1990, *Книга как художественный предмет. Часть вторая. Формат. Цвет. Конструкция. Композиция/The book as an artistic object. Part two. Format. Color. Construction. Composition* appears, in which a special place is attributed to the color image of the book, the metaphorical colors of literary images, the color semiotics and the color expressiveness in the presentation of books [42].

Although during the Soviet period, book graphics managed to avoid some dogmas of socialist realism, which other genres were unable to avoid, we find that it always reflected the trends and spirit of the time in which it was created. Thus, in the creation of our graphic designers like E. Ivanovsky, T. Kiriacoff, B. Nesvedov et al., we will observe both modernist and classicist elements. Next, we see the presence of constructivist elements, a special influence of the artists from V. Lebedev's circle (E. Cearuşin, V. Kudrov, etc.) and of the "OST" association, although most of them did not deal with book graphics, except for A. Goncearov (Favorski's pupil). The fine, painterly illustrations of the artists in Lebedev's circle, through the vivid lines of the free drawing, replace the geometrically invoiced surfaces, bringing lyricism

and warmth. Such trends will become visible in Moldovan book graphics after the 1960s (I. Cârmu, G. Vrabie, A. Antoseac et al.).

Considering the above, we believe that the presence of characteristics and traits specific to everyday life from different styles and historical eras can mark the narrative character of some works of plastic art, including book graphic illustrations. As several art historians have noted, the works of the early stages of historical periods often also have some narrativized elements, reflecting the ideology of the time in which they were created. As far as the reception of a work of art is concerned, the reflection schemes and graphs of the theories can also be analyzed on a symbolic level; here are the hierarchies of Ch. S. Pierce and the spiritual pyramid of Kandinsky [21, p. 43-45], the analysis of the act of reception with elements of semiosis by F. de Saussure is based on a pyramid triangle seen from the front or the one by M. Bense [18, p. 127-132]. One of the leading promoters of informational aesthetics, which could have some symbolic tangents with the representations in the field of medieval book art, the Trinity of the Father, the Son and the Holy Spirit and the hierarchical pyramid of their relationships used in an old miniature, proves to us that the pyramid is a symbol that can unite cultural, artistic and scientific concepts at the same time. The closest to the current aesthetic treatment is M. Bense's conception, which seems to be inscribed in an inverted pyramid. In the given scheme, a link is made between transmitter encoding and receiver decoding through the communication channel. The apex of the triangular shape is the shared repertoire – the intersection of the sender's aesthetic repertoire with the receiver's aesthetic repertoire. There are cases when the work is understood completely, less and not at all, or even radically different from what the author intended; it depends on the intelligence of both categories.

In conclusion, we will determine some aspects worthy of research. The first is devoted to overturned or disappearing symbols, because they mark turning stages in the history of the arts of a culture. Another aspect will determine the closed, individualistic structure of symbols and interpretations specific to the present. The autochthonous book graphics at one stage or another can certainly serve these decodings.

Chapter 3 “*Socialist realism and book graphics in the Moldovan SSR in the period 1940-1953. The analysis of narrative and symbolic structures in the context of the evolution of artistic values*” contains data on the evolution of graphic book art in Moldova (1940-1953): on the first graphic artists involved in these processes: B. Nesvedov, L. Grigorașenco, I. Bogdesco, et al. The connections with the art of the Russian Federation and other Soviet republics in this activity are illustrated (subchapter 3). In subsection 3.3, the descriptive and illustrative character of the graphic works from this time interval is noted with the proposal of possible variants of typological classification.

The process of transition to socialist realism, the art of the 1940s, including graphic art, was characterized by documentarism and illustrationism in various thematic approaches to everyday life. However, Soviet Moldovan graphics was appreciated as lagging in terms of progress: “...our graphic artists have a slower evolution than our painters, sculptors and applied artists” [1, f. 41].

Studying documentary materials, we developed a grid based on three categories of analysis of narrative and symbolic aspects in post-war Moldovan book graphics: 1) according to genres and literary subjects, 2) according to the genre used in easel graphics (portrait, landscape, still life, genre composition, decorative composition, decorations or ornaments), 3) depending on

the graphic technique, compositional principles, procedures and means of expression specific to each individual author. Within a literary or graphic work, all these enter into correlations and interferences. Thus, within the framework of studying the works of one and the same graphic artist, we have the possibility to distinguish to which literary genres and subjects he attracted more attention or in which literary genre he managed to create special artistic values.

The creation of E. Merega, specialized in book graphics, can serve as an example of fitting into all the stated categories. If in his first works an adherence to the principles of stylization is attested, towards the beginning of the Soviet period the specific elements for the realistic manner will be pronounced. So, the tales, short stories and novels, illustrated by this artist, reflect the diversity of the principles included in the treatment of the issue related to the genre compositions within several illustrations, while the portrait, the landscape and the interior in his illustrations emphasize the aspects of the narrative, reflecting the facts described in the texts. The portrait especially served the artist in approaching the symbolic elements. Here, within the realistic expression, we see that the position of the figure, the gesture and the mimicry emphasized by Evgheni Merega in the illustrations “Yudushka does calculations” or “The return of Stiopka - the Nitwitto the native village” in “The Golovlyov Family” by M.E. Saltykov-Shchedrin refers to the symbolic element within a realistic-narrative way of approaching the artistic image. Referring to the second category, according to the genre used in the easel graphics (portrait, landscape, still life, genre composition, decorative composition, settings or ornaments), the two images at “Mala Fadetta” are preserved in the collections of the National Art Museum of Moldova (the cover and the title page, which in the museum lists is referred to as the cover version). Both works are rendered chromatically and stylized. However, in the genre scene the degree of narration is more pronounced than in the one with the portrait; it is brought to monumental laconism. The portrait of the main heroine of the novel, by being close to eternal values, reflects the stylistic and symbolic manner of the artistic message. The symbol is treated alongside the notions of paradigm or eternal, as in several theoretical conceptions.

Criticism of the time noted that the graphic artists of the first post-war decade had a modest arsenal of knowledge and even mastery necessary for this kind of plastic activity, often transforming literary images into visual ones in a shy and direct way. The faces of the characters, their spiritual world sometimes gave way to the description of external features and of their deeds, and the artistic truth – to the documentary character of the illustrations [55, p. 6-7]. The ideological requirements also promoted the operation with the narrative element. The ideas of M. Gorki were cited, according to which the composition of each illustration had to correspond exactly to the character of the given work. The artists were to deeply analyze the literary work, but also to know in detail the era, the characteristic aspects of social life from a certain historical moment, to know how to highlight the essence of the literary work, to find the appropriate illustration method accessible to the broad masses of readers [72, p. 13].

Moldovan graphic artists used in their creation images or elements of rustic landscape, pastoral, country motifs, etc. Each author tried to give these subjects various scenes or motifs, lyrical, epic, poetic, patriotic, pathetic, etc. connotations. Thus, among the illustrations created in the 1950s by L. Grigorașenco for the books by P. Cruciuc, L. Deleanu, A. Donici, we see images with pastoral content.

The two images, a frontispiece and a vignette, representing the shepherd playing the pipes surrounded by sheep, made by L. Grigorașenco to illustrate the poem “The Little Shepherd”

from the book “Our Sons” by P. Crucienuc, are created in the form of quick sketches. The figure of the shepherd sitting relaxed on the ground in the first image precisely expresses the beginning of the poem, and the second one, in which the figure is rendered tense, standing with his back straight, reflects the end of the poem, in which a note typical of Soviet pathos also sounds, emphasizing in a narrative way the ideational-emotional state of the text presented in the literary work.

The 30 illustrations by L. Grigorașenco to the fables of the writer A. Donici are notable for their unmistakable artistic qualities. These illustrations, lively and full of character, denote the artist’s knowledge of the animal world [62, p. 108], but also a work from a long time spent studying nature. Here we witness completely different connotations of a humorous symbol, in which the position of some animals refers to the similar positions and specific movements of the humans. Pastoral motifs can also be found in L. Grigorașenco’s illustrations for the stories: “The Story of Stan Pățitul”, “Alistar Făt-Frumos” (color and black and white illustrations), etc. All images are precious by the majestic artistic elaboration of figurative compositions with genre scenes in firm representation, realistic in style. Figurative art specifies the psychological and semantic aspect of the graphic artist’s illustrations, emphasizing both the narrative and symbolic parts of each image.

Conclusions to Chapter 3. During the 1940s-1950s, in Soviet graphic art, the forms of tonal drawing with black watercolor and charcoal, through which most thematic drawings made in series were executed, no longer satisfied art consumers. In their place appeared larger in size color gouaches and watercolors, which made up the graphic series, which attracted the public’s attention. Thus, the ground will be prepared for the emergence of new trends, materials and techniques in the art of book graphics. Engraving and a genre of it, the stamp, will be addressed more often.

The principles of the easel works, the technical and stylistic aspects, considering the ideological condition, found symbolic and narrative reflections in the creation of the masters of Moldovan graphics: E. Merega, I. Averbuh, I. Bogdesco, L. Grigorașenco, etc. Their quantitative or value correlation offers the possibility of “measuring” or analyzing the prevalence of narrative and symbol even within the graphic presentation of one and the same literary work. Taking into account the observed, we propose the solution of classifying the works of artists, who were active within a certain time segment, according to identical subjects and literary genres, or the analysis of the same subject present in the creation of different authors from various historical stages and the comparison of technical preferences, stylistic trends, approached compositional and artistic procedures, etc.

In the context of the documentary-historical study in the analysis of the works of the first decade, the last solution, for now, seems more difficult, and the first more effective, considering that in the general analysis of the works of an era studied as a whole, both categorizations of criteria will bring beneficial results and enrich the analytical structures of investigations in the field.

In Chapter 4 “*Illustrations and polygraphic design, the period 1953-1970*”, sub-chapter 4 includes the years 1953-1960 with all their specifics revealed by the analysis of the creation of the masters who worked during this period. The years 1953-1960 entered the history of national book graphics as a stage marked by the rise of the professional level. The Soviet Moldovan book art of the 1950s-1960s is characterized by the tendency to perfect the organic unity of the book’s

elements [31, p. 75]. The tendency of the Moldovan national school to capitalize more on ethnic specificity will be highlighted more pronounced. In that period, spiritual processes coincided with the broadening of the spheres of knowledge. Given the promotion of innovations, within the editorial process, the narrative and documentary elements have been enriched with new conventional forms of treatment of artistic images. After 1953, in the art of Soviet Moldovan book graphics, in addition to the established masters, the then young people I. Vieru, B. Brânzei, I. Averbuh, G. Zîkov, V. Țehmister, F. Hămuraru, N. Makarenko et al. began their activity.

If in the 1940s - the beginning of the 1950s in the works of painters and graphic artists the basic emphasis was on the sphere of lyrical-heroic expression of the Soviet ideal, in the 1950s-'60s in graphic art the side of knowledge will be pronounced, which until then was on the second place. Starting from the 1950s, the creation of graphic artists is permeated by the tendency to assimilate national traditions, with an attempt to give them a new, socialist content. The subjects of the literary texts were treated differently: taken from the national epic or folklore, based on the search for a generalized characteristic type, with direct or indirect narrative aspects, originating from the symbol.

B. Nesvedov, L. Grigorașenco and I. Bogdesco stand out especially by capitalizing on the artistic method of working with patterns and images that suggest various forms of suspense. Yet, the artistic reflection of the soul's experiences involves ideas that join the paradigmatic ones or are even included among them due to the relationship with the symbol. If until the 1950s, in the treatment of texts, we do not encounter elements of direct perception of the symbol, allegory or metaphor, then we can affirm that it is the illustrations of fairy tale books, with an epic or historical content that brought the transformations towards a conventional, austere or decorative plastic language, originating from folk art and ethnic symbol. Thus, there are cases when one and the same book contains separate illustrations, of a narrative and symbolic type, or these elements are combined within one and the same illustration: when one or more details of the plastic image suggest nuances of semantic breadth of the textual content towards an eternal one or experienced by many and thereby became symbolic. In such cases, the historical theme or the spirit of the certain era achieves indirect symbolic connotations. In national works of art and illustrations, this symbolic-narrative aspect is often accentuated by the period of rustic landscape.

The chapter proposes an account of the published books and the artistic means of their graphic solution. The period 1960-1970 includes illustrations and polygraphic design from a historical perspective, names of authors, techniques and execution materials.

With reference to the search for the national paradigm in the art of Moldovan book graphics (1960-1970), the national specificity is revealed in various forms of treatment in the creation of notorious masters: I. Bogdesco, L. Grigorașenco, I. Vieru, F. Hămuraru, G. Vrabie, I. Carmu, A. Colîbneac et al. The creative portraits of I. Cârmu, G. Vrabie, F. Hămuraru, A. Colîbneac, A. Antoseac, A. Evtușenco etc. are made.

As a result of what has been mentioned, several examples of the formation of artistic images can be found, which demonstrate the diversification of both the sources of inspiration and the formal-stylistic principles from realistic to flat and geometrized.

Changes in the field of artistic perception of the surrounding world are characteristic of the 1960s. If for some artists the collective atmosphere of "house-city" was important, in the art at the border between the 1950s and 1960s, the positions regarding "house" and "city" differ more and more. The city was perceived as an impetuous, sometimes oppressive element for man,

the house –an individual sphere, which leaves man alone with himself and everything that surrounds him. The dominant role of prints in the field of graphics was so totalitarian (universal), that sometimes even the drawing took on the form of a print. The artists, who worked in the watercolor genre, did not highlight such a print character in the imitation of the print technique, but in the choice of motifs from nature, as if outlined and cut.

At that time, I. Bogdesco, L. Beleaev, B. Brânzei, G. Vrabie, A. Colîbneac, I. Cârmu, P. Mudrac, L. Nikitin and A. Sveatcenko already had obtained higher education in the field of book graphics. Apart from book graphics, almost all of these artists also practiced easel graphics. Strictly in the field of printing were specialized: B. Brânzei and I. Cârmu (Polygraphic Institute in Moscow [19]), L. Nikitin and A. Sveatcenko (Polygraphic Institute “I. Fyodorov” in Lvov). I. Averbuh, I. Vieru, A. Hmelnițki, A. Ștarkman, D. Ianiuk graduated from the School of Fine Arts in Chisinau.

The illustrations made by I. Vieru, G. Vrabie, I. Cârmu, D. Trifan, etc. served to affirm the national paradigm in the art of Moldovan book graphics from the 1970s.

In the **Conclusions to chapter 4**, a grid is proposed related to the “direct” or “indirect” significance and meaning of the narrative and the symbol within the works in the field of autochthonous book graphics from the period 1953-1960. We highlight two categories: 1) narrative aspects with direct or indirect meaning; 2) symbolic aspects of the same nature. For the time being, the formal-stylistic line that indicates the direction towards the narrative or symbolic is unifying. We notice that the plastic form can accentuate the materialized or metaphorical revelation of the illustrated subject. This is being directed by the degree of reception of the content within the narrative and the ability to express it artistically. But even in the cases of studying the artistic endeavors related to the ways of direct and indirect expression, we must also take into account that not every achievement in both categories can create positive impressions on a viewer cultivated in the field. The author’s skill can solve this dilemma in the most convincing way.

In the plastic art of the late 1960s and 1970s, certain new artistic orientations crystallize, which we do not identify in the art of the 40s-50s of the 20th century. A controversial issue, which later led to numerous discussions, was the valorization and development of national artistic traditions, decorative and austere styles.

A specific characteristic nuance is observed in the application of plastic means and procedures through which the authors managed to join the circuit of Soviet values. In some works, a tendency towards *beautifying reality*, excess and disintegration of compositional elements and details is revealed. Among other peculiarities of some works from the same period, a certain modesty can be distinguished, a limitation of the means of expression in order to favor some subtleties of the thematic subject. The genesis of these elements was the folk creation.

At the turn of the sixth and seventh decades, in Moldova, as in the entire USSR, the process of renewing all kinds of creation continues. In the creation of local plastic artists, an important role belonged to poetic means of expression, such as symbol, metaphor, hyperbole. Many plastic artists tend towards the expressive realization of the form, use conventional-decorative methods to solve the themes. The period in question is also distinguished by the fact that the monumental principles in the realization of content and form, typical of modern painting, which began to develop under the influence of new architecture based on industrial construction methods, gradually penetrate many fields and genres of plastic art.

Lyrical, tragic, dramatic, comedic, pathetic and grotesque symbols formed the aesthetic range, but also the intrinsic structure of the book graphics of I. Vieru, I. Cârnu, G. Vrabie, D. Trifan, etc.

Chapter 5 “*New trends and values in the art of the Moldovan book in the period 1970-1990*” starts with an account of the years 1970-1980, bringing into view new creators and new works that contain artistic ways of approaching the narrative (1970-1980) structured on technical, compositional and semantic principles. The art of the Moldovan book in the period 1980-1990 is revealed as a subject closely related to the story about the creation of the graphic artists who were active in that period: M. Bacinschi, A. Sveatcenko, G. Huzun, E. Zavtur, V. Zabolica-Diordiev et al. a.

If before the beginning of the 1960s the shades of black and white were used only in their direct, tonal sense, after the 1970s “white” and “black” acquire an almost symbolic, indirect meaning. Tonal contrasts have a new semantic and artistic connotation. Strict images, in Mitrokhin’s style, give way to those that create the impression of fluctuation, dynamism and discovery of the fantastic atmosphere of lyrical twilights, of contemplation and emotions of different kinds [66, p. 241].

For the Moldovan SSR, that decade was marked, first of all, by the launch in August, 1978 of the “First Republican Exhibition of Book Illustrations” [69]. Launched in Chisinau, the “First Republican Exhibition of Book Illustrations” [69] included the works created by thirty-four graphic artists. At the exhibition, in addition to established masters, such as I. Bogdesco, at that time named Artist of the People of the USSR and corresponding member of the Academy of Arts of the USSR; I. Vieru, emeritus master of art of the RSSM, who presented the illustrations to “Călin” by M. Eminescu and to Moldovan fairy-tales (1977, ink, gouache); the works of B. Brânzei, F. Hămuraru, G. Ostapenko, L. Nikitin, V. Țehmister, E. Childescu, G. Vrabie, R. Ghimon, L. Domnin, I. Vatamanița, M. Gherasimov were exhibited. Younger artists also participated: G. Bosenko (ex-libris), A. Antoseac, M. Brunea (illustrations to the tale Петушок золотой гребешок/ *Cockerel golden comb*, 1977, paper, gouache), L. Sainciuc, P. and Iu. Pivcenko, S. Gamurari, S. Solonari, V. Zmeev, Iu. Zavatski, V. Kuzmenko (illustrations to poems, 1977-1978, etchings), D. Cojocar, A. Țurcanu, I. Khmelnitski, etc.

The Moldovan book asserted itself at the annual union competitions “Art of the Book” not only thanks to the polygraphic-editorial base, but also to the increase in the quality of graphic presentation and illustration of the published editions [43, p. 6]. Social-political, didactic, popularizing, fiction literature, children’s books offered graphic designers numerous possibilities for searches and experiments in order to express their artistic personality. In the first half of the 1980s, publishing houses in the Republic were mentioned with about 30 diplomas, including the supreme distinction of the “Art of the Book” Union Competition - the diploma “I. Fyodorov” for the graphic presentation, illustration and polygraphic execution of the novel “Gulliver’s Travels” by J. Swift awarded to I. Bogdesco [43, p. 6].

In 1983, I. Cârnu was awarded the Prize of the Union of Fine Artists of the USSR. In 1985, the artist was awarded the prestigious diploma and prize “I. Fyodorov” for the illustrations of Romanian fairy tales from an anthology of folklore of the peoples of the world published in ten languages. In the period 1970-1989, the artist received 75 diplomas at republican and international contests “Art of the Book” [19].

In 1980, in Moscow, the “First Union Exhibition of Book Illustrations” took place [68], in which our artists also participated: I. Bogdesco, G. Vrabie, A. Colîbneac and O. Zemțov. Between May and June 1981, “The Second Republican Exhibition of Book Graphics” was launched [59]. Later, the third such exhibition took place. No other catalogs were found in the archives.

Conclusions to Chapter 5

During the 1970s-1980s, the illustration of children’s literary works became a separate object of artists’ concerns and one of the greatest achievements of Moldovan book graphics of that period. By subordinating the plastic material to the type of edition, the artists experimented more and more freely and relied on emphasizing the emotional aspect, capitalizing through various techniques the conventional, symbolic part of the reflection of the content.

Following the research carried out, using the two principles of analysis of the narrative and the symbol of the graphicbook work (the compositional or formal-stylistic and the interpretative), we observe more broadly the connection between the artistic processes and the semantic aspect of the artistic images.

The structuring of Moldovan graphic book works on technical, compositional and semantic principles offers new practical solutions for artistic and analytical thinking or research. Each of the named principles can often, but not usually, serve as a unifying or dominant factor for the others. We find examples of works with different semantic connotations created in the same technique or having the same compositional principle, we observe the same compositional thinking in the illustration of works of different literary genres, executed in various techniques, etc. And the repeated editions of literary works allow us to nuance the aesthetic tendencies or preferences of outstanding artists in the field of book graphics.

Generalizing what has been mentioned, we find in the creation of noted artists a cultivation of plastic thinking - from concrete reflections to the evocation of the general; from analysis to synthesis; from the objective appreciation of the character of the subject and of the phenomenon to a personal, more subjective treatment and interpretation, towards a broader approach to conventional forms - facts predominantly specific to the processes of the development of Moldovan visual arts from the given period. Under the conditions of the so-called restructuring, the characteristic pathos of the works created immediately after the war, in general terms, disappears, being gradually replaced by the emotional, lyrical and dramatic aspect. Later, the waves of post-war euphoria also moderated. With the distancing from the actual event, the possibility arose for the authors to analyze the thematic subject more objectively and rationally. In the works of many artists, certain traces of intentional sentimentality (lyrical and naive or austere and rational) were felt.

Towards the end of the 1980s, the beginning of the 1990s, the creative searches of the masters in the field of satirical graphics and advertising posters, including polygraphic design, are intensively observed in Moldovan graphic art.

In Chapter 6 “*Artistic values of Moldovan book graphics and the editorial process in the post-Soviet period. The artistic image and symbol in book illustrations processed on the computer*” the new problems that appeared in the art of book graphics after the historical-cultural changes in the post-Soviet society are analyzed. The compromises and dilemmas that appeared in the creation of numerous book illustrators from this period are addressed, by valorizing the achievements of the authors who managed to go through all the stages of the

technological advance in the field, such as L. Sainciuc, M. Bacinschi, V. Zmeev. The value and intellectual contribution of the creation of M. Brunea and the didactic one of the books illustrated by E. Leşcu, V. Zabulica-Diordiev and other authors, the manual techniques, but also those created by S. Zamşa and E. Karacentev, which after the manual creation in watercolor or other techniques owned by the authors, were processed on the computer. Separating the ideas from the two subchapters: 6.5 “*Artistic values and regressive tendencies in Moldovan book graphics after the 1990s*” and 6.6. “*Editorial process and book graphics in the post-Soviet period*” some socio-cultural and economic sources of emergence and continuation of progress and regression trends in the editorial process and design of books in the post-Soviet period are observed.

In the post-Soviet period, orders in the early 1990s were few and the artists described them as uninteresting, ridiculous and fraudulent, in addition to the state ones from the Soviet period, which were modest but safe compared to the book illustrations published by private publishing houses. Many graphic artists, like for example M. Brunea, had to break the old habit of serious and complex thoughts, already transformed into a way of life, and look for new ways to apply their talent. This disruption occurred just when many artists who matured under the Soviet system felt their creative powers, realized that they could do a lot and have already developed their own artistic methods.

Some artists did not consider that they had to move to the new technical possibilities offered by time and the new editorial-polygraphic conditions. Thus, graphic designer E. Leşcu [10, p. 143; 25, pp. 88-89] found her inspiration not in the various ultramodern technical possibilities, she did not switch to computer graphics or other mixed technologies that mark the technical progress of the artistic process today. However, her attitude towards the opinion of the general public and, in particular, of the small reader has a conceptual basis worthy of appreciation. The artist tends to capitalize on hand-made book graphics. In a pragmatic and calculated age, it is somewhat strange to discover creative personalities who can create starting from the soul, who exclude other substitutions and consider that only the hand is the one that reproduces the most mysterious and subtle breezes of the human soul. These ideas, not to definitively exclude manual work, still persist in the artistic environment of the post-Soviet period. For now, the most progressive seems to be the idea of universalization, in other words the maximum use of classical, manual knowledge and methods, in combination with the improvement of working skills with technology and the computer, which the artists L. Sainciuc, M. Bacinschi, Simion Zamşa, L. Ermurache and A. Ermurache, etc. managed to tackle.

If in the works of I. Cârnu, A. Evtuşenco, V. Movileanu, M. Brunea, E. Leşcu, L. Cojocari or those of D. Trifan, we still notice the predilection and plea for the manual execution of book illustrations, then in the works of L. Sainciuc, I. Severin, S. Zamşa and E. Karacentev, we observe new technological principles for creating book graphics based on both knowledge and manual graphic techniques, as well as on their computer processing or the use of the principles of combining the painted image or the one drawn on the computer, often combined with image melting, photographic in structures created with advanced technology as, for example, in many books signed by M. Bacinschi, V. Zmeev, etc. These trends become even more significant in the creation of the young generation of book graphic designers.

The current conditions and the extent to which the contemporary artist must correspond to the new requirements of the time and how favorable they will be to preserve the aesthetics of the books published in the near future become much more important.

After 1990, several private publishing houses were opened in the Republic of Moldova, including mini-publishing houses and mini-printing houses. Their number did not remain stable further, especially after 2010. The economic crisis dictates new and more complex forms and principles of organizing the field. In addition to a few state publishing houses, for example “Cartea Moldovei”, “Știința”, “Lumina” of high polygraphic level, the publishing houses “Prometeu”, “Museum”, “Pontos”, “Hyperion”, “ARC”, “Cartier”, “Litera”, and “Prut International” have acquired reputation.

One of the acute problems became the change of aesthetics and with it the differentiation of tastes, approaches and attitudes towards the existing variety. At the same time, in the opinion of the graphic designer and artistic director of the “Știința” Publishing House I. Severin, there are no (or hardly any) real artists in the Republic of Moldova who would present the book as an art object. Unfortunately, we have few craftsmen who would respect some elementary, professional rules in book matters.

There are two trends in book illustration. The first is oriented towards the simplification of both of the illustration and of the text, the minimal approach to cognitive activities, the tendency towards the so-called “primitivism”, in other words to the consciously incorrect performance of book graphics, bypassing the compositional legalities. Another trend, diametrically opposed to the one mentioned above, consists in the fact that some publishing houses emphasize the creation of books of a high professional artistic level, of elite “souvenir books”. These two trends are similar to the formation processes of the two opposite social strata, rich and poor. At the same time, the number of kitsch books and literature, oriented towards the requirements and tastes of the public unskilled in the field, is increasing.

Among the valuable works of the years 1992-1999, the approximately 200 covers for “Biblioteca Școlarului” collection of “Litera” Publishing House, which were created by Isai Cârmu, under the influence of the postmodernist trends of universal art, stand out. Another example is the repeated editions of “Albinuta”, illustrated by L. Sainciuc. Following these and other current requirements, publishing houses from the Republic of Moldova participate in International Book Fairs, various exhibitions and competitions [79]. The works of our artists in the field are mentioned at these international events.

Conclusions to Chapter 6. The possibility of creating graphic works by means of the computer, the gradual decrease in the prestige of book graphics in relation to that of the Soviet period and the interest in works executed in traditional “manual” techniques also allow us to note the emergence of some regressive tendencies in the evolution of the art of contemporary Moldovan book and easel graphics. In Moldova, illustrated books published in the Soviet period are re-published in the post-Soviet period in computerized form. The aesthetics of these books do not always create a favorable impression. However, all this denotes another stage of development and evolution of the genre in relation to the technical requirements of the present time. We can affirm with precision that the exploitation of several artistic aspects attested with the advent of digital book graphics, of books created in 2D and 3D format will still follow. For now, these new trends raise more questions about the future of the field of book art than clear conditions for the appreciation of artistic images and symbols used by graphic designers.

In the current period, the analysis of the aesthetic categories or the criteria that determine the value qualities such as the appreciation of the narrative and the symbol in the visual arts and in the art of Moldovan book graphics, in particular, represents one of the important and quite

complex tasks. And currently, collaboration with reputable graphic designers in the field continues the decline, which in some cases creates new opportunities for young artists or those outside the field. The economic situation dictates many compromises, especially for small publishers.

In **Chapter 7** “*Analysis of repeated editions as a method of typological classification and axiological research of Moldovan graphic book illustrations, period 1945-2010*” of the thesis, proposes possible variants of typological classification of illustrations in ABC books, fairy tales, ballads, poetry and Eminescian creation or from repeated editions of books by the same author, etc.

The ABC book is the most important book that influences the cognitive and aesthetic development of children. The history of this book spans several centuries, and its prehistory can be analyzed together with the period when writing appeared. The study of the evolution processes of the principles of illustrating the ABC book in the creation of Moldovan artists from the Soviet and post-Soviet period was long. Among the famous names of artists who illustrated ABC books are: V. Neceaev, L. Grigorașenco, V. Rusu Ciobanu, I. Bogdesco, E. Meregă, B. Brânzei, I. Vieru, L. Sainciuc, I. Cârmu, A. Colîbneac, V. Movileanu, A. Guțu-Resteu, V. Țehmister, A. Evtușenco, V. Zăbulica-Diordiev, E. Leșcu, M. Brunea, O. Cojocari, E. Voloșin-Cemortan, etc. Studying the illustrations for ABC books in the creation of Moldovan book designers gave us the opportunity to meditate on the genesis and evolution of its aesthetic aspect and to distinguish the artistic values in this field.

Studying the editions of fairy tales books, we notice that they have a special history of classification and publication in various forms and publishing series. In order to observe certain laws of the evolution of the influencing factors of book illustration principles, we propose to highlight some historical and artistic milestones, useful for further studies in the field. Our hypothesis consists in the process of superimposing strictly artistic typological principles with those of literary theory. The present study aims to search and verify possible solutions for creating typological principles of analysis of illustrations for fairy tales.

Classifications of tales or fairy tales are provided by various historiographical sources, as well as the Internet. In folklore, the boundaries between species, like those between types, are fluctuating with deviations in meaning. Each of the fairy tale species: *legendary fairy tales*, *novelistic fairy tales*, *fairy tales about the stupid devil* constitutes a window, or even a bridge to neighboring species, having ambiguous characteristics compared to fantastic fairy tales. We also find the highlighting of the three essential types according to some textbooks for the 10th grade of “Romanian Language and Literature”; there is a typology of the species according to which fairy tales are divided into three large classes: *animal fairy tales*, *fantastic fairy tales*, *short story fairy tales*. The transition of the fairy tale from the area of ancient oral poetic creation to the area of literature complicated, typologically, the model and theorizing aspect as well. We can distinguish, today, the *fairy tale*, imposed by V. Alecsandri through “Sânziana și Peșea”, from the *fairy tale-novel*, created by Ion Creangă through “Soacra cu trei nurori”, from the *fairy tale-poem*, constructed by M. Eminescu through “Făt-Frumos din lacrimă”, from the *fairy tale-parody*, proposed by I. L. Caragiale through “Dă-dămurt... Mai dă-dămurt”, from the *fairy tale-idyl*, illustrated through “Crăiasa zânelor”, by G. Coșbuc, or from the scientific-fantastic fairy tale “Ber-Căciula” by I. C. Vissarion [85].

A brief initial research can reveal several forms of editing the same tale, for example “Little Red Riding Hood”, which can also serve as an introduction to conducting a case study on the comparative analysis of the illustrations for this tale. We note this name of the tale in the Brothers Grimm and Ch. Perrault. In Moldova, the text of this book is also signed by C. Dragomir. It is one of the tales published the most times in different countries and illustrated by a lot of graphic artists. The tale was presented in different visual forms by the graphic designer L. Sainciuc. These are separate books and anthologies. Each time the artist offered different plastic and compositional solutions. One of the first variants is solved in the form of an illustrated outline; gradually the artist reaches the variant of computer graphics. The illustrations to “Little Red Riding Hood” were included in the books signed by the artist. For comparison, the illustration version for the ABC book by L. Sainciuc can be analyzed alongside the two adjacent pages of the monochrome illustrated ABC by L. Kuşnirenko for the publishing house “Știința” from Chișinău.

Studying the illustrations to the tale “Little Red Riding Hood”, we notice absolutely different compositional and technical principles; the logic of the tasks could be dictated both by the editors and by the aesthetic preferences of the plastic artists. In the creation of L. Sainciuc we observe the tendency to look for laconic and precise formulas, based on the plastic valorization of the symbolic aspects of the treatment of artistic images. In the creation of several authors of illustrations for the tale “Little Red Riding Hood”, the emphasis is on the narrative aspect that suggests novel compositional ideas. The same difficulties of selecting the typological principles of analysis of the various editions of the texts with the same title are still found by studying the repeated editions of the ballad “Miorița” by V. Alecsandri, of the tale “Punguța cu doi bani” by I. Creangă, the Eminescu creation, etc. Thus, analyzing repeated editions we can create typological classifications of a genre or type of edition, as well as analyze in repeated editions the creation of such authors as I. Bogdesco, L. Sainciuc, etc.

In *the conclusions of chapter 7*, the possibility of continuing the research and searching for new theoretical classification structures is noted. The application of typological links between literary species and genres and those of images from book illustrations was an effective one, and such experiences will be amplified in the following research on much narrower lines. The branching of research into the elaboration of new structures of particular essence in the field of study of literary, graphic or illustrative subjects will create new directions in studying the art of national book graphics. Such investigations will bring new historical and theoretical works focused more on the analysis of the artistic image within the book illustration with the establishment of new semantic and syntactic links, the identification of prototypes and morphological links in accordance with the new historical-theoretical trends.

An important role was played by the technique approached by the authors, which emphasizes semantic lines felt in the character of the textual subject. Images of landscape, portrait or genre composition, through narrative and symbolic connotations, reveal the semantic character of the literary work. The comparative analysis of graphic works devoted to folk literary creation or great writers offers the possibility of establishing the trends and principles of its plastic treatment in the Soviet and post-Soviet period, as well as its role in the evolution of national graphic art. The subject and its complexity in the approaches of the Moldovan plastic artists served somehow also the level of improvement from an actual artistic and plastic task to valuable and unique professional achievements.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

In the present research, we have proposed to justify the need for an in-depth study of the evolution of artistic values in the context of affirming the narrative and the symbol, but also other aesthetic and extra-aesthetic categories; to analyze from an axiological point of view the works of Moldavian book graphics, offering possible classification options (typological), which determine the evaluation criteria, establishing new objectives for further researches. We managed to propose various forms of appreciation of the artistic values of Moldovan book graphics: from a comparative-historical, axiological, aesthetic, ethnographic, typological, artistic perspective: stylistic, technical, compositional, etc. The research undertaken will facilitate the identification of other aspects that even today influence and determine the crystallization of values or value judgments in the artistic approaches of the narrative and symbol in the art of national book graphics.

Following the research carried out, using the two principles of analysis of the narrative and of the symbol of the book graphic work (the compositional or formal-stylistic and the interpretative), it was found that we have the possibility to observe more broadly the connection between the artistic processes and the semantic aspect of artistic images.

The structuring of Moldovan book graphic works on technical, compositional and semantic principles (thematic motifs) offers new practical solutions for artistic and analytical thinking or research. Each of the named principles can often, but not usually, serve as a unifying or dominant factor for the others. Thus, we find examples of works with different semantic connotations created in the same technique or having the same compositional principle (I. Bogdesco, I. Cârmu, A. Țurcanu, E. Zavtur, etc.), we observe the same compositional thinking within the illustration of works of different literary genres, executed in various techniques (I. Bogdesco), etc. The repeated editions of the literary works allow us to nuance the aesthetic trends or preferences of the outstanding artists in the field of book graphics (illustrations to the ABC book and tales by L. Sainciuc, etc.).

Generalizing what was said, we find in the creation of the noted artists a cultivation of plastic thinking – from concrete reflections to the evocation of the general; from analysis to synthesis; from the objective appreciation of the character of the subject and of the phenomenon to an individual, more subjective treatment and interpretation, towards a broader approach to conventional forms, specific to the processes of the development of Moldovan plastic arts in the period 1945-2010. Under the conditions of the restructuring period, the pathos characteristic of the works created immediately after the war, in general terms, disappears, being gradually replaced by the emotional, lyrical and dramatic aspect. Later, the pathos after the war is tempered as well. With the distancing from the actual event, the possibility arose for the authors to analyze the thematic subject more objectively and rationally. Thus, in the works of many artists, certain imprints of intentional sentimentality (lyrical and naive or austere and rational) were felt.

Towards the end of the 1980s, the beginning of the 1990s, the creative searches of the masters in the field of satirical graphics and advertising posters, including polygraphic design, are intensively observed in Moldovan graphic art.

After the appearance of digital books, many specialists announce the danger of the gradual disappearance of printed ones from use. However, we know and must not forget the

existence of books that have been preserved for several centuries, even thousands of years, and we believe that the information processed in the form of a book must be perfected further. The aesthetic and “therapeutic” character of the books is obvious and indisputable, because the physiological condition, the eye and the mental skill demand it exclusively.

Today’s society participates in the evolution of a “theater of the world”, in which everyone has equally becomespectator, to which multiple social networks, internet sources, etc. contribute. A new type of thinking and competition was created. Borders are opening, investments necessary for development are increasing, new technologies are being implemented, the configuration of competition has changed in depth, which has expanded, in most cases, to planetary dimensions, through: technological substitutions, phenomena related to the evolution of consumers, changes are attested related to fashion and the ecological phenomenon. The editorial process is only a small example of affirmation and adaptation to new sociocultural requirements.

We have to take into account that at the current stage one of the basic trends in the art of books sometimes dictates absolutely new approaches, completely unusual forms, materials, structures and realization solutions. Books, through their forms and high technical possibilities, can speak and sing to us, play with the little readers, having the appearance of a toy, or dialogue with them, transforming them into other objects from everyday life. A less studied perspective can also create the appearance of books in digital format (virtual, digital, electronic).

There is a fundamental difference between book and easel graphics. True book graphics is related to text, but not all book designers manage to meet these requirements. Sometimes the easel works illustrate the books. “True book graphics cannot be viewed outside of the text”, experts in the field believe. But publishers often do not respect the basic legality of book graphics and select easel graphic works, executed without the text being studied by the author of the illustrations; they place them next to the texts, because at the subject level they, the faces, match. At the same time, considering all these changes, it is rather complicated for us to discuss and analyze the particularities and narrative and symbolic perspectives of national book graphics in the Soviet and post-Soviet periods. Each historical stage dictates its own principles of analysis. However, we believe that our research has also demonstrated that the artist’s talent can destroy all predetermined rigors. Much more important are the current conditions and the extent to which the contemporary artist must correspond to the new requirements of the time and how favorable the preservation of the aesthetics of edited books will be in the near future.

After 1990, several private publishing houses were opened in the Republic of Moldova, including mini-publishing houses and mini-printing houses. Their number did not remain stable further, especially after 2010. The economic crisis dictates new and more complex forms and principles of organizing the field. In addition to a few state publishing houses, like “Cartea Moldovei”, “Știința”, “Lumina” of high polygraphic level, the publishing houses “Prometeu”, “Museum”, “Pontos”, “Hyperion”, ”ARC”, “Cartier”, “Litera” ' and “Prut International” gained reputation.

Thus, in a situation of economic crisis, the strategic conditions for most publishing houses have become the following basic ideas: a) honoring contractual obligations from past years; b) maintaining the quality of the books, however, if something were to be reduced, to reduce the circulation; c) a more extensive collaboration with non-literary institutions in

Romania or the Russian Federation, etc. (depends on the strategy of the respective publisher), here entering contemporary art galleries, contemporary dance and theater centers, etc.

One of the acute problems became the change of aesthetics and with it the differentiation of tastes, approaches and attitudes towards the existing variety. First, we must eliminate the technological handicap we have, and in cases when we will have quite efficient technology - there are several printers in Chisinau that have this technology - we must know how to exploit it to the maximum, in order to “squeeze” all its possibilities regarding the art of the book.

Plagiarism is attested in book graphics as well, as it happens in all arts. The drawing is stolen (especially in fragments to camouflage the fraud), as well as the composition, the color range.

An interesting discussion on this topic was launched by the journalist T. Migulina with the graphic artist V. Zabulica-Diordiev. In the interview, the artist noted the current outline of the two book illustration trends. The first is oriented towards the simplification of both of the illustration and of the text, the minimal approach to cognitive activities, the tendency towards the so-called “primitivism”, in other words to the consciously incorrect performance of book graphics, bypassing the compositional legalities. Another trend, diametrically opposed to the one mentioned above, consists in the fact that some publishing houses emphasize the creation of books of a high professional artistic level, elite “souvenir books”. These two trends are similar to the formation processes of the two opposite social strata, rich and poor. The number of kitsch books and literature is increasing, oriented towards the requirements and tastes of the superficial public, unskilled in the field.

Among the valuable works of the period 1992-1999, the approximately 200 covers for the “Pupil’s Library” collection of “Litera” Publishing House, created by Isai Cârmu, under the influence of the postmodernist trends of universal art, stand out. Another example is the repeated editions of “Albinuta”, signed by L. Sainciuc. Following these and other current requirements, publishing houses from the Republic of Moldova participate in International Book Fairs, various exhibitions and competitions. The works of our artists in the field are mentioned at these international events.

The repeated editions of the ballad “Miorița”, of the tale “Punguța cu doi bani” by I. Creangă and “Don Quixote de la Mancha” by M. de Cervantes reveal in the illustrations the graphic artist I. Bogdesco’s desire to capitalize on the literary *artistic image* in a plastic aspect. We notice such tendencies of valuing the ethnic specificity in the art of book graphics by analyzing the creation of plastic artists I. Vieru, I. Cârmu, F. Hămuraru, A. Sveatenco, D. Trifan, E. Zavtur, V. Zabulica-Diordiev, S. Zamsa, etc. Among the motifs that valorize ethnic specificity in the art of national book graphics, we highlight epic-folkloric motifs, pastoral motifs, as well as universal or paradigmatic ones: love, nature, human relationships.

One of the most important problems of the art of contemporary book graphics is related to the protection of copyright within the fulfillment of contracts with publishing companies, but also the collaboration with professional artists, well-known names in the field. Several books with graphic illustrations, which appeared in the 2000s, did not include the names of the authors of the graphic part, which complicates the study of post-Soviet Moldovan graphics. In the second decade of the 21st century, the situation has gradually improved. But anyway, the collaboration with reputable graphic designers in the field is decreasing, which in some cases creates new

opportunities for young artists or those outside the field. The economic situation dictates many compromises, especially for small publishers.

The possibility of creating graphic works by means of the computer, the gradual decrease in the prestige of book graphics in relation to that of the Soviet period and the interest in works executed in traditional “manual” techniques also allow us to note the emergence of some regressive tendencies in the evolution of contemporary Moldovan art of book and easel graphics. Thus, illustrated books are published in the Soviet period and re-published in the post-Soviet period in computerized form. The aesthetics of these books does not always create a favorable impression. However, all these denote another stage of development and evolution of the genre in relation to the technical requirements of the present time. We can affirm with precision that the exploitation of several artistic aspects attested with the advent of digital book graphics, of books created in 2D and 3D format will still follow. For now, these new trends raise more questions about the future of the field of book art than clear conditions for the appreciation of artistic images and symbols used by graphic designers.

Currently, in all spheres of human activity, especially in the mass media, the notion of “value” is often addressed. “Artistic values” represent one of the most important elements of the development of human culture. The narrative and the symbol have become basic aesthetic categories, and the symbol, as a phenomenon of culture, occupies the central place in all scientific spheres, therefore there is a need to study them also from the point of view of the study of arts.

Currently, the analysis of the aesthetic categories or the criteria that determine the value qualities such as the appreciation of the narrative and of the symbol in the visual arts and in the art of Moldovan book graphics, in particular, represents one of the important and quite complex tasks.

One of the premises has become the trend of historical research, when the theoretical aspect accompanies the process of studying data from archives and museums. The creative biographies of many authors are not fully researched, not all valuable works are put into scientific circulation, and their catalog data is missing. Under these conditions, the theoretically necessary changes of emphasis are not always well founded.

Another difficulty of the study is determined by the contradictory conceptions regarding the narrative and the symbol in world science and art, the interferences of their different aspects and other interconnections.

During the Soviet period, the terms “narrative” and “symbol” were sometimes replaced by the concepts of “content” and “form”, often used in a negative sense, and, in some cases, combined with the aesthetic categories of beauty and ugliness. At the current stage, in the world, there are a large number of representatives of “formalism” and semiotic schools. New sciences are being developed - pragmatolinguistics, semiology and narratology, which influence the understanding and analysis of the artistic image in the visual arts.

In this work, various modern theories of analysis of both fine arts and works of world and national literature were researched, in order to establish new, contemporary tasks of research and value appreciation of national book graphics. The achievement of the objectives fully confirmed the launched hypothesis. The search for purely theoretical analytical directions and links with those in the field of the history of the art of national book graphics can be continued on narrower aspects in the sense of the time limits selected for research or deepening in the subjects studied in

the thesis. For the present investigation, it was important to analyze the main theoretical and historical aspects of determining the artistic values of the national book graphics, offering the initial variants of typological and hierarchical work structures, the continuation of which will show the connection of the values of the national book graphics in relation to the world ones. That is why we have selected some research directions such as axiological, imagological, narratological, semiological, etc. From the ones already analyzed, we found their direct connection with the process of creating the artistic image in the field of book graphics. Literary hermeneutics can serve the theoretical interpretations of artistic images in literature and in the illustrations created for it. The aesthetic categories mentioned in the first and second chapters of the work reflect the specifics of the two historical periods of evolution of the national book graphics subject to research: Soviet and post-Soviet. The following four chapters describe in particular their evolution in historical terms. The last chapter offers a typological and hierarchical scheme of the analysis of the values of book illustrations created for various genres and literary species, as well as their repeated editions that confirm both the value of the literary text and the value of the implementation of the national specificity in the realization of the design of the books within the repeated editions.

By studying the characteristics of some literary species, we managed to establish certain historical and current links within them. We have noted that the fairy tale from its origins can be studied alongside other literary species because it has certain similar origins. Of course, these links cannot be directly analyzed or taken up in the process of studying the art of book graphics. However, the need to know them is obvious, because the semantic interpretation requires it exclusively. There have been several theories about the origin of fairy tales, the most important being: the mythological theory, the anthropological theory, the ritualist theory and the Indianist theory, as well as other scientific theories. Like the myth, the fairy tale induces the idea of a repeatable world, existing in archaic, timeless patterns, still in the beginning.

Thus, according to the characteristics of the characters, the specifics and themes of the actions, the predominance of miraculous elements or concrete aspects of life, fairy tales are classified into: fantastic, animalistic, novelistic; and by author into: folk and cult.

The particularities of the cult fairy tale refer to: compositional clichés (typical initial, middle, final formulas); various narrative motifs (journey, battle, victory of the hero, overcome trials, unmasking and punishment of the villain, marriage and reward of the hero, etc.); the specifics of temporal (fabulous, mythical time) and spatial (this shore and the other shore) landmarks; elaborate style (combining narration with dialogue, description); magical, symbolic numbers; miraculous objects; interpenetration of plans (real-fabulous, the fabulous is treated realistically); the convention of the fairy tale (in the understanding of the reader), which from the beginning accepts the supernatural as an explanation of incredible events. All these generalizations serve to develop the analytical concepts of complex research of a work of book graphics.

We must complete such observations with ideas of analysis of purely artistic principles, such as the technical and stylistic changes in the evolution of autochthonous book graphics.

During the 1940s-1950s, in Soviet graphic art, the forms of tonal drawing with black watercolor and charcoal, through which most thematic drawings made in series were executed, ceased to satisfy art consumers. In their place appeared larger in size color gouaches and watercolors, which made up the graphic series, which attracted the public's attention. Thus, the

ground will be prepared for the emergence of new trends, materials and techniques in the art of book graphics. Engraving and a genre of it, such as the stamp, will be addressed more often.

Towards the post-Soviet period, other dilemmas or even aesthetic and artistic confrontations appear, instead of hand-made illustrations come (both in opposition and in support) those created on the computer, their stylistics becomes much more varied, etc. All these changes continue to find scientific echoes, including in the researches of contemporary philosophers, who belong to new currents, many of whom were noted in the first chapter of this work. In these conditions, an important task consists in the development and creation of studies that will fill other gaps not yet covered in historical and theoretical terms of the local scientific approach.

Recommendations:

- It is strictly necessary to search for more effective solutions and practices to promote the values of the art of national book graphics both by carrying out new scientific research and restoring older traditions (such as national and international book graphics exhibitions and competitions with the editing of their catalogs /the last studied catalog was published in the 1980s);

- Organization of exhibitions focused on subjects from book illustrations, ex-libris, book art, unique book, etc.;

- Creation of radio and TV shows on exhibition topics, discussions with book designers;

- Completion and permanent updating of history, theory and practice courses of book graphics, publication of curriculum projects, etc.;

- Continuous documentation and development of new research in the field of history and theory of national book graphics in a world context;

- Organization and preparation of laboratories, workshops, meetings with artists versed in the field from the country and guests from abroad, such as masterclasses, workshops, etc.

- Initiation of creative camps in the field of book graphics, calligraphy and graphic techniques;

- Promoting artistic writing in high schools, organizing national and international contests for children, youth and the category of professional artists, biennial or triennial book graphics, etc.

However, we note the fact that despite all the circumstances and historical-cultural changes, being influenced by the technical requirements and conditions in permanent improvement, book graphics from the Republic of Moldova has always launched aesthetic achievements of national and international value, which deserve continuous promotion.

The present work broadens the spectrum of ideas and information in the field that will open new research directions of the art of national book graphics. The topic under study opens up new perspectives and a direction of research that we have named the axiology of national book graphics, and will continue through several subsequent investigations dedicated to the still unaddressed aspects of the artistic values achieved and the evolution of the treatment of the narrative and the symbol in the creation of local book graphic designers. The results of this scientific research can be implemented in the writing of new monographs or didactic materials for research and educational institutions in the field.

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ADNOTARE

Rocaciuc Victoria, *Valori artistice ale graficii de carte moldovenești 1945-2010*, teza de doctor habilitat în studiul artelor, Chișinău, 2023

Structura tezei: introducere, șapte capitole, concluzii generale și recomandări, bibliografie din 594 titluri, 264 pagini text de bază, volumul total al tezei 368 pagini, 8 anexe.

Cuvinte-cheie: axiologie, valoare, artă, grafică, carte, ilustrație, narațiune, simbol, tehnică, stil, autor, metodă, mijloc, principiu, categorie, estetică, filosofie, literatură, text, mit, poem, poezie, poveste, roman, nuvelă, fabulă, legendă, baladă, abecedar.

Domeniu de studiu: arte vizuale (651.01 – Teoria și istoria artelor plastice).

Noua direcție de cercetare științifică: axiologia graficii de carte, studierea evoluției valorilor artistice și estetice ale graficii de carte moldovenești, 1945-2010.

Scopul cercetării: determinarea valorilor artistice ale graficii de carte moldovenești din perioada anilor 1945-2010, ce reprezintă patrimoniul artistic, estetic și cultural național.

Obiectivele de cercetare: Examinare și sistematizare a datelor teoretice și istoriografice, privind valorificarea operelor de grafică de carte națională în contextul artei universale. Elaborarea unor instrumente metodologice de studiere a graficii de carte moldovenești din perspectiva axiologică, bazată pe cercetarea imagologică, tipologică, comparativă etc. Selectarea și clasificarea datelor și principiilor analitice de tratare a valorilor artistice ale graficii de carte naționale, care ar cuprinde, în special, problematica din perioada anilor 1945-2010: activitățile expoziționale, evoluția creației și biografiile artistice ale graficienilor marcanți etc.

Metodologia cercetării științifice: axiologică, hermeneutică, semiologică, naratologică, iconologică, iconografică, formal-stilistică, tipologică, istorico-comparativă, ipotetico-deductivă, interpretativă etc.

Noutatea și originalitatea științifică: Pentru prima dată în istoriografia națională a fost efectuat un studiu al evoluției istoriei graficii de carte, bazat pe cercetarea axiologică a valorilor artistice și structurilor tipologice ale acestora, cu evidențierea principalelor categorii estetice, precum narațiunea și simbolul.

Rezultatele principale: A fost efectuată sistematizarea datelor teoretice și istoriografice privind valorificarea operelor de grafică de carte națională în contextul axiologiei artei universale cu elaborarea unor instrumente metodologice de studiere a graficii de carte moldovenești din perspectiva axiologică, tipologică, comparativă etc. Au fost cercetate operele și biografiile graficienilor de referință, precum și factorii de impact ce au influențat evoluția graficii de carte naționale, a temelor, motivelor și a mijloacelor artistice abordate de graficienii de carte moldoveni.

Semnificația teoretică: Studierea operelor de grafică de carte prin prisma valorilor artistice va crea o direcție nouă pentru următoarele cercetări în domeniu. Acest studiu va permite să urmărim dinamica preferințelor plastice și editoriale, concepțiilor artistice și a gustului epocii la nivel de capodopere ce au rezistat în timp, la nivel de capodopere literare.

Valoarea aplicativă a lucrării: Informațiile și datele obținute în urma cercetării vor fi utile pentru următoarele investigații în domeniu, cât și pentru toți cei care sunt interesați de procesele de evoluție ale artelor plastice naționale (elevi, studenți și profesori ai instituțiilor de învățământ de profil artistic, cercetători științifici, artiști plastici, colecționari și muzeografi, editori etc.).

Implementarea rezultatelor științifice: O parte din rezultatele științifice au fost implementate în procesul de predare a disciplinelor „Mitologia și simbolistica” (ciclul I) și „Discursuri asupra artei” (ciclul II al studiilor universitare, domeniul de formare profesională 21 – Arte plastice, specialitatea – 211.4 Istoria și teoria artelor plastice la Academia de Muzică, Teatru și Arte Plastice). Rezultatele cercetării științifice au fost aprobate la peste 100 de foruri științifice (naționale și internaționale) și publicate în peste 100 lucrări științifice, inclusiv 4 monografii științifice (2 monoautor, 2 colective).

ANNOTATION

Rocaciuc Victoria, *Artistic values of Moldovan book graphics 1945-2010*, doctoral habilitat thesis in the study of arts, Chisinau, 2023

Thesis structure: Introduction, seven chapters, General Conclusions and Recommendations, Bibliography of 594 titles, 264 pages of basic text, total volume of the thesis 368 pages, 8 annexes.

Keywords: axiology, value, art, graphic, book, illustration, narrative, symbol, technique, style, author, method, medium, principle, category, aesthetics, philosophy, literature, text, myth, poem, poetry, story, novel, short story, fable, legend, ballad, ABC.

Field of study: visual arts (651.01 - Theory and History of Fine Arts).

The new direction of scientific research: the axiology of book graphics, the study of the evolution of artistic and aesthetic values of Moldovan book graphics, 1945-2010.

The aim of the research: to determine the artistic values of the Moldovan book graphics in the period 1945-2010 which represents the national artistic, aesthetic and cultural heritage.

The research objectives: to examine and systematize the theoretical and historiographical data regarding the valorization of national book graphic works in the context of universal art; to develop methodological tools for studying Moldovan book graphics from an axiological perspective, based on imagological, typological, comparative research, etc.; to select and classify data and analytical principles for treating the artistic values of national book graphics, which would include, in particular, the issues from the period 1945-2010: exhibition activities, the evolution of creation and the artistic biographies of outstanding graphic artists, etc.

Scientific research methodology: axiological, hermeneutic, semiological, narratological, iconological, iconographic, formal-stylistic, typological, historical-comparative, hypothetical-deductive, interpretive, etc.

Scientific novelty and originality: For the first time in national historiography, a study of the evolution of the history of book graphics was carried out, based on the axiological research of artistic values and their typological structures, highlighting the main aesthetic categories, such as narrative and symbol.

Main results: The systematization of theoretical and historiographical data regarding the valorization of national book graphic works in the context of the axiology of universal art was carried out with the development of methodological tools for studying Moldovan book graphics from the axiological, typological, comparative, etc. perspectives. The works and biographies of reference graphic artists were researched, as well as the impact factors that influenced the evolution of national book graphics, the themes, motifs and artistic means approached by Moldovan book graphic designers.

Theoretical significance: Studying book graphic works through the prism of artistic values will create a new direction for the subsequent researches in the field. This study will allow us to follow the dynamics of artistic and editorial preferences, artistic conceptions and the taste of the era at the level of masterpieces that have endured over time at the level of literary masterpieces.

Applicative value of the paper: The information and data obtained from the research will be useful for the following investigations in the field, as well as for all those who are interested in the evolution processes of national fine arts (pupils, students and teachers of art educational institutions, scientific researchers, plastic artists, collectors and museographers, publishers, etc.).

Implementation of scientific results: Part of the scientific results were implemented in the teaching of the disciplines „Mythology and Symbolism” (cycle I) and „Discourses on Art” (cycle II of university studies, field of professional training 21 - Visual Arts, speciality-211.4 History and Theory of Visual Arts). The results of scientific research were approved at more than 100 scientific forums (national and international) and published in more than 100 scientific works, including 4 scientific monographs (2 by one author and 2 collective).

АННОТАЦИЯ

Рокачук Виктория, *Художественные ценности молдавской книжной графики 1945-2010 гг.*, докторская диссертация в области искусствоведения, Кишинев, 2023 г.

Структура диссертации: введение, семь глав, общие выводы и рекомендации, библиография из 594 названий, 264 страниц основного текста, общий объем диссертации 368 страниц, 8 приложений.

Ключевые слова: аксиология, ценность, искусство, графика, книга, иллюстрация, нарратив, символ, прием, стиль, автор, метод, средство, принцип, категория, эстетика, философия, литература, текст, миф, поэма, поэзия, сказка, роман, рассказ, басня, легенда, баллада, букварь.

Область исследования: изобразительное искусство (651.01 – Теория и история изобразительного искусства).

Новое направление научных исследований: аксиология книжной графики, изучение эволюции художественно-эстетических ценностей молдавской книжной графики 1945-2010 гг.

Цель исследования: определение художественных ценностей молдавской книжной графики 1945-2010 годов, представляющей собой художественно-эстетическое, национальное культурное наследие.

Задачи исследования: Изучение и систематизация теоретических и историографических данных о валоризации произведений национальной книжной графики в контексте мирового изобразительного искусства. Разработка методологического инструментария изучения молдавской книжной графики с аксиологической точки зрения, на примере имагологических, типологических, сравнительных и других исследований. Отбор и классификация данных и аналитических принципов трактования художественных ценностей отечественной книжной графики, включающей в частности вопросы периода 1945-2010 гг.: выставочную деятельность, эволюцию творчества и художественные биографии выдающихся художников-графиков и т. д.

Методология научного исследования: аксиологическая, герменевтическая, семиологическая, нарратологическая, иконологическая, иконографическая, формально-стилистическая, типологическая, историко-сравнительная, гипотетико-дедуктивная, интерпретативная и др.

Научная новизна и оригинальность: Впервые в отечественной историографии проведено исследование эволюции истории книжной графики, основанное на аксиологическом изучении художественных ценностей и их типологических структур с выделением основных эстетических категорий, таких как повествование (нарратив) и символ.

Основные результаты: Проведена систематизация теоретических и историографических данных относительно валоризации произведений национальной книжной графики в контексте аксиологии изобразительного искусства с разработкой методологического аппарата изучения молдавской книжной графики с аксиологической, типологической, сравнительной и других перспектив. Были исследованы работы и творческие биографии выдающихся художников-графиков, а также факторы, повлиявшие на эволюцию национальной книжной графики, темы, мотивы и художественные средства, к которым обращались молдавские художники книги.

Теоретическая значимость: Изучение книжной графики сквозь призму художественных ценностей создаст новое направление для последующих исследований в данной области. Это исследование позволит нам проследить динамику художественно-редакционных предпочтений, художественных концепций и вкусов эпохи, на уровне сохранившихся произведений и литературных шедевров.

Прикладная ценность исследования: Информация и данные, полученные в результате исследования, будут полезны для дальнейших исследований в данной области, а также для всех, кто интересуется процессами эволюции национального изобразительного искусства (учащихся, студентов и преподавателей художественных учебных заведений, научных сотрудников, художников, коллекционеров и музеографов, издателей и др.).

Внедрение научных результатов: Часть научных результатов внедрена в преподавание предметов «Мифология и символизм» (I цикл) и «Рассуждения об искусстве» (II цикл вузовского обучения, направление профессиональной подготовки 21 – Изобразительное искусство, специальность – 211.4 История и теория изобразительного искусства в Академии Музыки, Театра и Изобразительных Искусств). Результаты научных исследований получили одобрение более чем на 100 научных форумах (республиканских и международных) и опубликованы более чем в 100 научных трудах, в том числе в 4 научных монографиях (2 моноавторских, 2 коллективных).

ROCACIUC VICTORIA

**ARTISTIC VALUES OF MOLDOVAN BOOK GRAPHICS
1945-2010**

651.01 –THEORY AND HISTORY OF FINE ARTS

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