

**„LUCIAN BLAGA” UNIVERSITY OF SIBIU  
FACULTY OF LETTERS AND ARTS**

**SUMMARY OF THE PHD THESIS**

**ROMANIAN TELEVISION PLAYS OF THE COMMUNIST ERA.  
LITERARY, PERFORMATIVE AND MEDIA-RELATED ASPECTS**

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The research project is a scientific approach to search, selection, identification and evaluation of sources and, especially, the resources of a subject at the confluence of literature, performing arts and media, more specifically, between Romanian drama and television. The stakes of our research is on a first level, the novelty of the approach from the literature into theater television.

This paper aims to radiography intersection of three of the most expressive forms of communication arts - literature, theater and television - through an analysis of both quantitative and qualitative of the result after combining them into a specific product, namely television theater. Specifically, our research aims Romanian television theater productions, from the early beginnings of the late 50s to the fall of communism, that means over more than three decades. The research aims the double dimension of the television theater, namely the studio's own productions and transmissions / recordings at theaters from Bucharest and countrywide.

If about Romanian literature (including Romanian drama) we can find many reference sources in autochthonous academic grounds, we can not say the same about television drama. Therefore, our approach has focused largely in the area of identifying sources that were represent this subject, which made the approach to be and a quantitative assessment of the phenomenon theater television through the aspects of representation television productions in the specialized press. Dramatic text and television script are two different ways of writing, but have the same purpose: sending a message, visually and emotionally, creating a reality in which the audience and the viewers are found themselves or refuge for tens of minutes.

I proposed this PhD research project and for both Romanian landscape philological and in the media have not yet systematic studies of the relation between literature, theater and television, but approaches cyclical, small articles and essays presented in several magazines specialty or website, which is more or less comments related to a single production and not devoted to a cultural phenomenon that has grown over a period of fame and obscurity (which

is now, for various reasons, mainly related to the financing of such productions, but preferably more accentuated public to see outdoor performances in unconventional, which has led to the migration authorities to these forms of expression).

This approach is involving a high degree of complexity, since in the period 1957 - 1989 Romanian television theater can be discussed only in line with the development of public television service, whose existence in the local area measuring nearly six decades, of which 32 years under communism. National television channel specifics will be another criterion to systematize the analysis grid used , which should take into account three aspects extra-aesthetics: credibility (TVR was the only television in Romania and the number of tv's per capita proved that theater television have an important function of educating the public), accessibility (public could be not only informed, but also influenced by television productions offering behavioral patterns, social and literary-cultural) and addressability (the function inherent to any television station, especially the public one, theater and television aimed at the current location , and entertainment function - without creating public habits, ie its loyalty - and the program schedule).

We propose , then, to look over resorts of theatrical adaptation, much more interesting in terms of aesthetics and semiotics than broadcast records from the classical stage, that the tension power lines that arise between what is probable and what passes for acceptable basing we analyze and practical constraints that this creates tension for different sectors that intervene in the production of television theater. Our investigation aims, on the one hand, textual analysis to observe the evolution of the characters, textual changes, and on the other hand, the types of activities to enact updating the original text. Televised fiction has many specifications: it differs from that of the cinematic and literary composition of the general public to whom it is addressed through the duration of the works broadcast, through the regular nature of the appointments, by the perception of simultaneity, extremely private ordering blends with life experiences through the affinity he has with intimacy. Another important aspect is the strong feeling, shared by all professionals working in the field of television, and therefore (at least ideally), the responsibilities of each of them. Interogația on the tv adaptations of dramatic works presents a great interest, because the original text represents a stable reference.

In the first chapter, entitled the theatre of television: spectacular literary, media, analytical method used is one, to the surprise of the three hypostases/dimensions of theatre. This introductory chapter discusses and tries to fix the tv Theatre status on the basis of the most important concepts from literary theory, semiotics and communication theory. As a

result of their radiografierii, I advanced a structural model, which aims to capture the specifics of "tele-theater" in relation to the dramatic genre, with theater as art of the show and with the media. Television, as it appears she designed in the late 1950s and early 1960s, using an individualized communication and having an intimate relationship with the Viewer. Also, it does not address than a single person. Screen cinema or television means the abolition of space and its conduct on a flat surface and circumscribed, which one can gaze over the front. The Viewer includes watching the screen, but its contents, in terms of Visual grammar framework, direction, angle, perspective and montage is up to the Director. The spectator becomes passive in this relationship. Conversely, in the theater, the most often stated, may not be embraced by the spectator in its entirety and depends very much on the position. Cinema, in contrast, offers the possibility of introducing supporting frameworks which guides attention to detail, to the isolated object or the reaction of one of the characters, which cannot play theatre than calling all the specific technical means of cinema and television. The framework is not the same as in the theater. At the cinema and on television, framing, image composition, encompasses the entire atmosphere. In the theatre, Hall and the audience are part of the show. Thus, the theater is mostly dependent on the context in which performance takes place, while television can recreate the whole atmosphere in the studio. This total Dominion space in television/cinema, makes improvisation, hazard to be much rare than in the theater. If we start from the premise that the theater is an art, because it brings to the stage people in meat and bone meal, and that only cinema can avail themselves of the procedures pertaining to the viewer's singularity, we can say that the latter is an art of personal privacy. Television tries a reconciliation between the two arts by combining life with privacy. Whether or not there is a specific type of audience response to the theatrical, television is certain: there is. What is this specifically is harder to say. The difficulty seems to turn the overuse of disjunction (or-theatre or cinema) where it must be sought in the first place. Seems more than apparent that the only valid way of achieving aesthetic Theatre on television is a synthesis between performance on stage and film.

The second chapter, Romanian television Theatre in the international context, includes a historic approach aiming at his concept of television drama (and related phenomenon) in the occidental and the arrangements for carrying it into space. In this chapter, we set out to show the intrinsic mechanisms of theatre and television as well as distinctive elements thereof, as they manifest themselves in different cultural spaces. We have, therefore, a comparative analysis with the same links, as fairly as part of interconnected spaces, in order to devoala the internal structure of the whole process. At the same time, under this chapter, for a better

analysis and understanding of mutation spent along the evolution of Romanian theater, I approached the period between 1957 and 1989 three partitions, each of them having a specific aesthetic ideology. The identification of periods and the rift that have determined the evolution of Romanian theater, I went always faced political-ideological mutations with items found in the magazines time, repeatability, and emphasis on identifying points of force in television theatre in Romania, have allowed us to distinguish and to creionăm some temporal categories. Thus, we have identified three major periods, namely: 1957-1965-the beginning or first tests; 1965-1971-or "Decade" (although only covers 7 years) great television directors, which meant and the culmination of the development of television in Romania; 1971-1989-decline or "ideological Frost", in which the visible diminution, crippling hours of airtime until the purges in repertoire selection, coupled with a precariousness of production costs and the technical means, the television began to know more and more clout in key programs, both at the quantitative level, but, most importantly, quality. In this periodization, we relied on a series of fundamentals of thematic order, whereby I surprised events highlights within the evolution of the perception of the television theatre. The criterion of theme park recorded a series of mutations, in parallel with the requirements of the critical discourse whose evolution along the time cannot be ignored. From this point of view, the critical reception was based, to a large extent, on a mature taste, aesthetic awareness on an increasingly acute need for identification of television theater with one of the most important links in the context of the delineation of an artistic sense of appropriate quality at national level.

In the third chapter, Repertory vs Canon in the television theatre of the Communist era, we develop an analysis of the dramatic discourse in the period under review, of aesthetic mutations operated at the level of species. Temporal Division proposed in the previous chapter is matched by our attempt to capture the core of force development of Romanian dramaturgy during the analysis period but, especially, to determine possible points of Confluence, the identity between the two registers: the television theatre and the dramatic discourse of the period. The second floor of the analysis contains a statistical approach, which aims to build some refinement of repertoire and canon in television and theatre, especially the reflection of this report in televisual media reality. Not a few times, circumventing the canon repertoire, due or due to requirements other than the aesthetic order. Thus, the Socialist realist aesthetics, cultural calchieroa the model of the Soviet times the affinity to the public only with certain types of shows have often interfered with their vision for TV. Producer's preference toward the fitting stage for writers from Russian literature, for instance, was not a voluntary choice and always assumed, but often a compulsion coming from outside. Precisely because

of this scale more or less imposed on producers for television, party relations established between Romanian television theatre repertoire and literary canon (in the present case, drama) of the era were sometimes in disarray. Aesthetic criterion has suffered because of ideological interference, which required a specific grid of different pathways, unfortunately, perception, and of the assimilation of cultural trends synchronic that marked the universal drama. On the other hand, the process of ideological thaw coinciding with the dramaturgical efflorescence what has appeared in the following thematic and artistic openings of new pieces and authors. The modern concept of drama is synchronous with the mutations produced in the context of Romanian literature and can express a cultural-artistic model. Dramatic Romanian literature was erected on a concern to human and social, and dramatic works of the period analysed, bearing the insignia of reality, are insufficient and unicate and aesthetic theme highlighting the great problems of life, the sphere daily, but also psychological mutations taking place in the conscience of the individual.

The fourth chapter, Techniques to transpose the text în Visual drama, delineating the fundamentals through which literalness the text becomes an essential component contributing to achieving theatrical spectacle. Through this approach, trying to identify a specific type of theatrical texts whose potential can be realised in the scenic representations. Here we discuss the status of a literary text, whose primary intent does not target its implementation in a dramatic form, reprezentabilă but which had, however, part of the Photo Studio, based on a vision of a Director who sets up the structure on the basis of the interdependence of image-text and giving rise to a number of ways in which the text becomes scenic tv act (as an example of the process set out, we offer a review of several scenes within the show *O noapte furtunoasă* by I.L. Caragiale). Here we put in balance the aesthetic criterion and criterion (for public) tv show, seeking a separation of the overall vision that spectator (real or ideal) in front of the tv, theatre as an intermediate space between cultural and entertainment value. We will thus bring into question the theory of perception by the tele-Viewer audience theatre of the period and, in particular, were based on the evolution of what mutations television theatre from a reflector of some cultural figures from national and universal drama (typically a shows what the canon of dramatic text, but also dramatically show) towards the entertainment value, closer to that of the television today. Viewer to whom addressed these cultural or entertainment products was identified and represented in its capacity as a user of services and he having, in principle, the freedom of his will, of its provisions, taste, care, culture, social issues, to out or to neutralize through non-active participation, one or the other of the products being offered.

In the fifth and final chapter, Television Theatre in the cultural system, we will highlight the principles and routines by which, going beyond the aesthetic of gratuity Act allegedly shows televised cultural product, analyzed the various dimensions of targeting the socio-political context. Thus, the tv is not just a way to exhibare an independent development of aesthetic taste of his audience, but also a way of processing information, and dissemination "ideological" and has as its purpose setting up a mature audiences and "healthy" in terms of cultural (and, not less, political). Carried out in the form metacritică, our analysis was done based on indexing of items from vintage television theatre applicated, they define a barometer creditabil in zooming interests television shows they represented. Television theatre is not a unitary element, independent of the other branches of culture, he was permanently linked to the needs of the public and the critics. The importance of a lucid visions and objectives, as a specialty, offering criticism of a cultural phenomenon is an indispensable process of assimilation by the public. Neither as regards television theatre is not different. It took even in Romania those years of political tension , a connection to a relevant analytical apparatus . To do this, theater and Contemporanul magazines were the main sources of credible information about script with which the audience can interact .

The work of the present and proposed to carry out a panorama of the evolutionary approach that television theatre followed him into the local cultural space as well as in the light of the role which such media had an aesthetic consciousness in increasing, among the masses of viewers. The present study centred on the tele-theater, was developed in parallel with addressing the dramatic literature trends, the ways in which it has gained momentum in Romania, through influences arising out of major cultural spaces.

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