

Acknowledgements

This book will tell the reader a story about the power of encounters that cross one's path and shape an unpredictable destiny. But entanglements and intercrossings have left the strongest mark not only on the on-stage history of Ibsen in Romania that is the subject of this book, but also my backstage journey through this research. I am grateful for all the encounters that have made me part of this incredibly fascinating *histoire croisée*.

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I must express my gratitude to the Centre for Ibsen Studies for the PhD scholarship that gave me the opportunity to conduct this research. More than an institution dedicated to one of the most performed playwrights worldwide, the Centre for Ibsen Studies has been my home since the very first time I came to Norway in 2015 as a Master student, with a scholarship granted by SIU, which gave me the opportunity to write a Master Thesis in Ibsen studies. This was how I discovered the IbsenStage Database, which has been an essential tool in my PhD Thesis. The filling in of gaps in Romanian Ibsen per-

formance was the first step of this research, and since 2015, I have constantly worked on supplying the database with information on this geographical area. I am thankful to Prof. Frode Helland, Stine Brenna Taugbøl, Hedda Solberg Rui, Nina Marie Evensen and Maria Fåskerti for entrusting me with the responsibility for the Romanian IbsenStage dataset. Former and present colleagues and PhD candidates at the Centre for Ibsen Studies have constantly encouraged and supported me with my research. I am particularly indebted to Jens-Morten Hanssen for the SQL guidance, which allowed me to take my investigation of the IbsenStage database one-step further. I also owe special thanks to Ragnhild Schea for her English language mentoring and for being a patient and careful audience at rehearsals for my conference presentations.

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My travels across Romania entailed the contact with numerous archivists, librarians and professors whose contribution was essential for my fieldwork. The massive bureaucracy that characterises the Romanian research institutions and the too few digitised materials affected my research practice. Almost all the material that I have consulted was gathered through hands-on research. This process is not only more time-consuming than a research based on digital resources, but it also made me aware of how sensitive and even threatened historical material is by the very passing of time. The pieces of paper I investigated and which attest to Ibsen performances in Romania may no longer exist in a few decades. One of the aims of this book is to symbolically save this material and make it visible to the world outside the archives.

Participation at conferences gave me the chance to tell the story of Ibsen in Romania to diverse audiences. I thank the organisers of the SASS Conference (Los Angeles 2018 and Madison 2019), IFTR Conference (Shanghai, 2019), TaPRA Conference (Exeter, 2019), ARSBN Conference (Târgoviște 2018, Constanța 2019), and not in the least the Ibsen Conference (Skien 2018) for generously offering me an opportunity to share new knowledge about a mostly unheard history.

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To conclude, I agree with Barbu Fundoianu, who considered that

trebuie să-l iubești mult pe Ibsen și să știi iubi [...] ca să ai curajul să renunți la un omagiu mediocru, în schimbul unei critici cu respect făcută (one must be capable of a great love towards Ibsen and must be capable of love in general [...] in order to give up a mediocre homage for a respectfully expressed criticism; my translation) (1920: 1).

I hope that this book fulfils his expectation.

