

1.4 Dataset

The dataset associated with the landmass and with the institutional theatre structure I have presented so far includes IbsenStage recordings up until 1947, filtered by country and language as the main criteria. The dataset points at:

- 1 playwright
- 6 languages
- 16 works
- 37 directors
- 511 actors
- 275 events

Additionally, I used 272 theatre reviews on Ibsen performances published prior to 1947, as well as revenue balance sheets, receipts and other archive materials as evidence to ascertain the reception to the plays. References to all these resources are registered in IbsenStage at the “Sources” field of each event of the dataset considered in this thesis.

1.5 Periodization and patterns revealed by the data

1.5.1 Periodization

The patterns guiding the further elaboration of my argument are interconnected with the periodization I have chosen. In this regard, the historical material was not enough to frame my research, and I relied on interrogation of the IbsenStage data to identify the time span and the research patterns to be investigated. Spatial, temporal and linguistic criteria guided the database searches and framed my hypotheses, while contributors and works lists confirmed and structured the information revealed by the archival material.

The periodization of this thesis is fluid concerning both the starting and finishing points in order to allow some flexibility in the analyses of performances, tours, and multiple seasons of single productions. Yet, given the impact of the historical facts upon the development of the Romanian theatre, my analysis of Henrik Ibsen's reception on the national stage takes 1947 as its final temporal edge. The time span is further governed by spatial and linguistic criteria. Although this thesis focuses on Ibsen performances in Romanian, the constant presence of foreign performances, within the fluid frame of the national territory, made it mandatory to consider their contribution to the development of local theatre productions of Ibsen's plays. Thus, the temporal frame is flexible, while not going beyond 1947.

To begin with, 1894 is the year when the National Theatre in Iași staged the very first Ibsen play in Romanian, *Doctorul Sâlceanu* (a local version of *An Enemy of the People*), marking the beginning of Ibsen's reception in Romanian. However, 1879 is both the year of the first performance in Hungarian within the actual Romanian territory, and also the very first Ibsen performance in Hungarian. The final year of the Hungarian frame considered in this thesis is 1945. 1884 is the year of the first Ibsen performance in German