

## Part Six: Technical Appendix. Networks

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In order to understand the connections between the most influential contributors in the Romanian reception of Ibsen, I worked with several networks that covered the need to know the position of the key contributors in: 1. the Romanian Ibsen production landscape and 2. the national theatre landscape. They also accounted for relevant connections in the Romanian Ibsen production that were less visible in the Ibsen network.

The starting point was that the key contributors were dynamic agents at the industrial level of the theatre production. Their movements, actions and connections within the Ibsen, and national theatre landscapes respectively indicated interweavings shaped either heterogeneously in actor-based productions, or homogeneously in ensemble-based productions.

On the one hand, the interweaving was heterogeneously shaped in the case of the star actors, especially visible in their different choices of performance styles. In some cases the star actors were also directors of the productions, managers of the tours, guest actors and translators of the play(s). Petre Sturdza is the strongest example of this. In addition, actors such as Agatha Bârsescu performed Ibsen as guest actress in 1925, Aristide Demetriade managed some tours with *Ghosts* in 1908–1909, whereas Mărioara Voiculescu managed her own theatre company, re-opening with a performance of *Peer Gynt* in 1924.

On the other hand, the Romanian field of Ibsen production was also characterised by homogeneously shaped interweavings in the case of ensemble-based performances. The star actors dominated the Romanian history of Ibsen, yet there were still signs of a slowly emerging ensemble tradition.

How do we detect the ensemble productions statistically? How do we know that they were ensemble productions and not simply actor-based productions? And finally, how do we assess their impact? Here I considered the lists of actors in both leading and secondary roles, as well as the plays in which they performed.

A look at the 12 actors initially identified by IbsenStage and at the events that connect them revealed that four of them were closely connected to each other: Agepsina Macri-Eftimiu, George Ciprian, Aurel Athanasescu and Nicolae Soreanu. They were all actors at the National Theatre of Bucharest, reaching the peak of their careers in the interwar period. On the one hand, the number of events starring Agepsina Macri-Eftimiu and the history of her career indicated her as a star actress. On the other, while we might be

tempted to say the same about George Ciprian, Aurel Athanasescu and Nicolae Soreanu, this is hardly the case. Although they were all renowned actors, they were not stars. In addition, these three actors had a balanced presence in Ibsen productions in both leading and secondary roles.

This forces us to look at the actors who had most performed secondary roles too. The most obvious was that there were few actors with a consistent contribution in secondary roles. Only six out of 238 actors in secondary roles performed in at least five Ibsen events. Some of them were also noticeable leading role contributors, such as George Ciprian, who ranks high on both lists. The remaining five actors performed only secondary roles. One of them, Ion Crețu, was part of Petre Sturdza's tour in 1907–1908. Yet, given the dominant role of the latter, I did not pursue an analysis of Crețu's contribution. As for the remaining four – Ana Luca, Ion Morțun, Ion Livescu and Victor Antonescu – they statistically compete with the star actors in leading roles.

Thus, we are left to wonder why few actors had a statistically consistent contribution in secondary roles and how the two statistics on leading and secondary roles are interconnected. The two productions in which these actors were mostly cast, namely *A Doll's House* (1921–1932) and *The Wild Duck* (1920–1928) provide the answers. More specifically, they starred the eight actors highlighted by both leading and secondary roles statistics: Agepsina Macri, Aurel Athanasescu, George Ciprian, Nicolae Soreanu, Ana Luca, Ion Morțun, Ion Livescu and Victor Antonescu.

Finally, the evidence tells us that the star actor still dominated. Agepsina Macri-Eftimiu in the *A Doll's House* production is the most striking example. Yet, the ties between the actors indirectly suggested by the statistics indicate that the ensemble gained similar importance to the star in the interwar period. Moreover, actors performing in both leading and secondary roles strengthened the idea that ensemble-based productions became more and more important in the Romanian Ibsen tradition. Finally, these productions maximised the interactivity between contributors and provided a balanced interaction between them.

## 6.1 Three layers

The network analysis was based on the three layers: 1. An Ibsen network layer; 2. A Romanian Ibsen key contributors layer; and 3. A national network layer. The connections and interweavings of these layers were indispensable in understanding Ibsen's impact upon the Romanian theatre, as they helped us visualise the interaction between the key contributors.

## 6.2 Ibsen network layer

This layer was based on SQL queries. The networks of this layer were exclusively contributor-based: Contributor-event, Contributor-play, Contributor-venue, Contributor-organisation. What do they indicate?