

**Some Aspects of the Communist Cultural Policy Regarding Theatrical Life.
Case Studies: Theaters from Iași and Constanța**
(Abstract)

Cristian VASILE

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Considering the opinion of the Propaganda and Agitation Section the main objectives of the cultural policy in the theatrical field were the elevation of the cultural and artistic level within the frame of the socialist realism as well as the proper ideological “guidance” of the public. The communists considered that the bourgeois theatre – labelled as “decadent, mystic, chauvinist and diversionist – created a specific type of audience which, under the new political circumstances became undesirable. Consequently, the state and ideological authorities tried to modify the spiritual profile of the spectator. Among those entrusted with the fulfilment of these politic objectives were the theatres’ directors. The net of theatrical institutions grew significantly after 1948, especially in the province. In this article we intend to identify the main criteria of selection applied to the theatres’ directors using the party cards, personal files of these theatres’ directors, preserved in the communist archives. We also tried to detail the content of the repertoires, emphasizing the fact that at the end of the 50’s the number of the historical inspiration plays grew. The party was aiming to increase the audience and the internationalist, pro-Soviet and pro-Russian discourse sent by these plays was more and more diluted.