

## **The civic valences of the theatrical phenomenon. The show for the audience or audience for the show**

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**Abstract:** *The present article is a brief presentation of the way the development of the post - modern society influences the manner in which the performing arts must reference modernity's contribution to contemporary society. Information overload has cultivated a selective assimilation mechanism in the audience, which theater couldn't ignore, adapting its' means of expression to captivate the spectator. This creates a need for balance between theater as pure emotion and the avalanche of digital information which dominates communication and art, in general. The audiences' impaired taste has driven the performing arts down a superficial slope, where the motor of a play must be visual at any cost.*

**Key-words:** *theater; television; art, communication; information.*

In an era of tabloids where everything begins with titles such as "Sensational," "Shock," "Incredibly," it is increasingly difficult for the art of theater, film or any other form of entertainment to stir up interest.

People no longer have the patience to listen. The cascade of information provided by the television, the internet, all that means media, has induced the usual man's zapping reflex. Time, paraphrasing Marin Preda, seems to have no patience. We do not have time to read and grasp a text. We look for the verb directly. Overloading with information creates the reflex to read diagonally.

Over the past twenty years, besides all the benefits of the much coveted freedom, they brought with them a series of hidden dangers, in front of which, the young and humble Romanian democracy, newly escaped from the fears and strains of the communist carcinom system, did not know face it. Instead of a real democracy, a so-called state of eternal transition characterized by chaos and void of authority has been installed.

There was a form of dictatorial democracy where words such as discipline, rigor, seriousness were avoided, almost forbidden. Freedom at any price ... the freedom to not read, to lie, not to work, to get everything with minimal effort, not to think, the freedom to be superficial.

So whether programmed or not, today's society is the slave of the easy, immediate. Automobiles have come close to driving us, food tends to fast-food, a world where new technologies dictate how to live. We are addicted to television, internet, over-communication. Perhaps if, by absurdly falling, even for a day, the internet network, the depression created by the withdrawal of the use of computer technology would produce tragedies on a planetary scale. This phenomenon of informational bombardment only causes chaos, confusion, everything comes to a standstill, and the ability to scratch and discern ordinary value has more and more fierce winnings. The value scale broke, broke and scattered horizontally. Today's people are other, with other tastes, other desires, with another way of referring to existence, a world that wants to live only to live, with the profound feeling of the ephemeral: "Today our world is a a mosaic world with a centrifugal tendency, reduced to horizontal and noisy in deafening reverberations, the messages losing in ether without finding the recipient" (Ceașu 2014, 21).

Of course, it is exaggerated to say that today the values have disappeared, but it must be noticed with concern that they have been invaded by a noisy magma of pseudo-lovers

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interested mainly in derisive entertainment. These pseudovalers have come to influence in a worryingly great public. The dilettantes became opinion makers. The noticeable degradation at the level of the daily attracted an increased degradation of the broadcasts from the communication environment, calling for the stimulation of the playful superficiality

The explosion of television after the fall of the communist regime has created and consolidated over time the taste for ease. Entertainment shows where vulgar and violence constitute the ingredients for a good rating, television series of often doubtful quality, have come to be the backbone of any television station succeeding in time to capture and form the audience.

Or this toil to deform the audience seems to be not random. Everything seems to have a carefully structured structure. For example, if other times as a landmark for children's television entertainment were the famous Walt Disney cartoons, there has now emerged a multitude of more than dubious quality channels with often suburban language encouraging violence, superficialism. In this way, society prepares its future for cheap consumerism, cultivating the land for a atomized, flattened and flattened world, a world without relief, a world without power.

That is why theater, film, art in general, must understand and take action against this danger represented by the mediocre avalanche of the whole society.

As a theater man, I am increasingly confronted with choosing songs from the repertoire of the theater. Theater directors often base their idea of repertoire on the idea of bringing public audiences to the theaters as much as possible.

So it is a study that firstly shows that the baccalaureate examination items (which is most common in the provincial theaters) must be approached. In this way there will be some theaters that are surely full of pupils who, in order to study and deepen the subject of baccalaureate (and especially to avoid the boring torment of reading the piece) come to groups organized to study the subject.

Another crucial criterion in repertorial composition is the urgent need to entertain the public at all costs. They are paying, so somehow they decide what must exist in the artistic menu of the theater. That's why theaters are being invaded more and more often, by comedies in the avenue area where sexual allusions should not be lacking in order to keep public attention. It is very difficult for a theater, especially in the provincial province, to accept a serious piece. The caliber pieces, deep performances take the attention and appreciation of only a small number of performances. Deepness, symbolism, encrypted metaphor is accessible to a smaller number of spectators, so approaching a piece of this kind is most likely passed to the loss chapter.

Thus, a paradoxical phenomenon is noted: special performances, valued as valuable by the criticism of the specialty, to pass on the dead line after several performances without spectators and performances as text and not necessarily modest as achievement, succeed in keeping the poster and if possible, maintain the influx of spectators to the theater.

We are increasingly seeing the phenomenon of multiplying non-institutionalized theaters and here I am not referring to the underground area that appeared as a protest response to the conservatism and closure of most state-run theaters. The observation refers to private theaters that fill their spectators' rooms where most of them offer light comedy with a doubtful taste, but which shake the laughter of laughter.

The recipe of success contains besides the comic text and the obligation of some names of stars, and here we do not necessarily speak of sound names in the theater world. It is enough to put on the poster a name of a controversial character in the world of fashion to assure the sale of tickets and implicitly the success of the artistic act. We are witnessing a fascinating rise to imposture. It matters less if it has talent or not. It has created the impression that anyone can be an actor ... and television has taken care to promote and

cultivate the idea that anything is possible. Moreover, titrated artists, from the need to survive financially, are willing to compromise. To please the audience, the actor is willing to anything.

And then you can put the sign of dependence between success and art? Is it a good theater that has a successful audience? I would quote here a phrase from famous director Peter Brook's famous "Spot Space" which states: "If a good theater depends on a good audience, then every audience has the theater they deserve" (Brook 2014, 6)

Of course, theater also means entertainment, relaxation, but theater also means moments of thought, reflection, self-reflection, sensibility without which we are no longer human, but simple consumers.

That's why the question is why we're doing theater, for whom? Theater if we still need to remember is how to put the mirror world in front. The need to excite, to sensitize to tell the world of things on the face. And these things to be said have to have and to whom you share them. The theater appeared with the first curiosity that turned into a spectator. Or we must do that, give them curiosity, emotion. Between the creator and the public there must be a negotiation, an understanding, a vigorous exchange of energy. It is true that the level must not be lowered just for the sake of reconciling as many people as possible, to please them because we risk tabloidizing the theater, turning the scene into a paradise of the snakes. On the other hand, the hardening of a hermetic, narcissistic, difficult to decipher theater is not the solution to bring the spectator to the theater. Krejča's rather sober position for today is difficult to apply: "Let's do what we consider to be essential; to do so from the beginning to the end so that we feel happy and satisfied in our work; to work so that, after all the inevitable efforts and doubts, we can say, "Yes, that is what I meant - exactly what we wanted to express - there is no other way of expressing it. If we had said otherwise, we could not have been ourselves " (Krejča 1972, 9).

That's why I think an exaggerated aesthetics, it has a lot of chance to win the audience. People can love what they can understand and what they can find. It takes a balance that the theater man needs to look for in order to understand his work. Communicating with the viewer is essential. He seeks in any artistic act a social relevance because the artistic event must identify itself with a relevant issue of the moment. The stake of any theater show is to make a man better, more understanding of himself and his fellow men. And he will become better and more comprehensible as the quality of the artistic act comes to fulfill his spiritual needs.

## **Conclusions**

This article intends to debate the need to implement the concept of quality in theater, keeping in mind the range of interests that the audience manifests.

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