

# Romanian War Correspondence Yesterday and Today

**Lucian CIUPEI**, PhD Student

Babes-Bolyai University, Cluj-Napoca

Email: lciupei@yahoo.com

**Abstract.** *The present study seeks to debate a comparison of modern and contemporary war correspondence from the Romanian space, including forms of representation from photography to current forms of new media. The starting point is represented by photographer Carol Pop of Szathmári and the terminus is reached by young Romanian reporters participated in the wars of Europe, Egypt and Middle East. The past-present parallel, although apparently forced, aims to question the role of Romanian war correspondents in conflict areas. Although the war correspondence evolved in a spectacular mode, being constantly modified, it contains some universal principles, applied both for nowadays journalists and for those from its very beginnings. Similarities and differences reflected in past and present war journalism are put into dialogue to demonstrate that Romanian correspondents echo was heard and known in Europe, even if the Romanian public had not benefited from a culture of foreign news. Modern war correspondent is debated by using a guided interview with two titrated Romanian correspondents Adelin Petrișor and Carmen Avram.*

**Keywords:** *war correspondence, romanian public, Carol Pop de Szathmári, Adelin Petrișor, Carmen Avram, photography, mass-media.*

## 1. Correspondence as a specialized branch of modern journalism.

Human nature needs to be always informed, even if war belongs only to men, knowing of the realities of a conflict area is inherent to humans. From ancient times, according to Thucydides and Xenophon's example, there were always people that

could record unbiased and arbitrary war events in order to be known by its contemporaries and then to remain in the memory of generations that are to come.

At the beginning, before a theoretical framework was built or war correspondence was defined it was approached, by writers, artists, painters or photographers, therefor experience had preceded the theory in this area of journalism.

According to the dictionary *war correspondence* is an editorial function, specific for the employee of a newsroom or global agencies, covering a certain field, like politics, social life, cultural life, war, etc.

Being sent in different parts of the world or especially in conflict areas, war correspondent must be familiarized with the local cultural area. The war correspondent is a representative of us, of those who need to know, many times information being obtained with the price of his life (Cristian Florin Popescu 2007, 116-117).

Therefor modern journalism consider war correspondence as a specific profession for at least two reasons: from its very beginning it enriches the news and it gives authenticity to news by determining the geographic correspondent as a witness to the event.

If until the nineteenth century, pioneering correspondence was addressed by anyone who was interested in the field, after that period, we can talk about institutionalization and professionalization of these niches of modern journalism.

This profession was institutionalized with the founding of news agencies which provided the nineteenth century major European illustrated magazines. These agencies were considered business enterprises which aimed at collecting, processing and distribution of information (Claude-Jean Bertrand 2001, 233-234).

Until the nineteenth century newspapers had no specific war correspondents, they only provided official statements and news from the most closed publication (Gabriel Thoveron 2003, 22).

War correspondent becomes a function starting with the creation of certified news agencies. The first agency, Havas (1835), after the translation of foreign publications covered a large area of present events due to individuals or groups of correspondents sent in all the important event happening places on all the continents (Gabriel Thoveron 2003, 34).

After the appearance of new means of communication, networks of correspondents were created. These networks, made of journalists, were more compact and covered more specialties. If, at the beginning of war correspondence, the news was gathered having only one source for textual and photographic representation, today, the correspondence team is made of: a cameraman, a reporter, a photographer, each of them being specialized on his segment of selecting the information in order to be comprehensive and spectacular.

At the same time, war correspondence, both in the past and in the present, functions applying the same principle of combining field work with the newsroom and

large agencies work. People in war zone collect the on-site information in order to be sent to the newsroom and agencies, that are in charge to disseminate this information to the reader or to the viewer. If the correspondent deals directly with the news, the institution knows the requirement of the consuming public. The on-site information is not sent unless the agency is consulted in accordance with the rules imposed by the National Audiovisual Council of Romania. Therefore the media process integrated within the institutional frame has gone under several transformation that are to be seen in the complex organization of the newsroom up to the using of the computer abilities across the vast production and dissemination of news.

## **2. Constraints and freedoms of war correspondent**

There are two forms, which, in the process of entering the war zone, greatly influence the development work of war correspondent, freelancer or enrolled journalist. The first reflects the activity of the independent journalist who is responsible for documenting and writing its own material for the newsroom whereas the second one is enrolled, being present in the midst of the war events with troops, benefiting of accommodation in a military base, accompanying whenever allowed the existing operations troops in different known actions or in those caused by insurgents. Since the inception of modern war correspondence, the newspaper correspondents accompanied the armies, and the army officials or governments have suffered from their on-site presence. The *The Times* correspondent William Howard Russell received authorization from the British Authorities in the Crimean War, triggering continuously an altercation with them, changing his position to an independent journalist after losing his military support as he confesses: „I was attached [to the Army] by the slender but vital thread of life—the permission to draw rations when there were any—without which I could not have remained in the field” (John J. Matthews 1957, 44). Thus a mixture of tension and cooperation characterized and will characterize the relationship between the media and the military institutions because journalists are committed to the on-site truth, without regard to the national security, whereas the military officials require to control all the information for the national security.

American literature and field correspondents currently define the two types of journalists as unilateral and embedded journalists. The role of the two categories of correspondents is, in the first case, to operate on his own behind the war lines, whereas, in the second case, journalists accompany troops in open conflict created by insurgents. The debate between scientists and on-site professionals is reflected in the different ways they view the accounting of conflict areas. These types of coverage areas of conflict influence considerable the activities and the life conditions of war correspondents in the contact with the reality of the war. The first ones regard them in a contrastive way, the second ones add to this the complementarity of war life.

In the Iraqi conflict, the contemporary researchers, due to their studies and reports received from the war field, consider that embedded journalists tended to be positive because they stationed with the combat troops, directly recording the dominance of U.S. troops and the situation of Iraqi civilians, enthusiastic because of the surrender the dictator Saddam's troops. These researchers consider that independent, unilateral journalists witnessed war from distance and their stories were perceived as being treated with uncertainty and unpredictability (Shahira Fahmy, Thomas J. Johnson 2007, 98). In the study conducted by Shahira Fahmy and Thomas J. Johnson reports of 159 journalists (unilateral and embedded journalists) are compared, 60 respondents belonging to both groups. Although most were satisfied with the freedom of movement in the base and the freedom of editing the news critics they do not hide the inconvenience of not being allowed to enterprise individual actions outside the camp without military escort. The two researchers have found that 80% of the respondents admit that embedded journalists have concentrated their stories on the troops and on individual battles, whereas the stories of the unilateral journalists were directed at refugees and Iraqi civilians. Regarding the constraints and freedoms, the embedded ones have access to the territory battle but are limited in the direct contact with citizens, while the unilateral journalists have quite the opposite perspective. Another result expressed by an overwhelming majority of respondents report that the differences between the two categories of correspondents were determined by their access, so that both were limited to their writing of stories. The advantage of embedded correspondents is represented by the opportunity to be better positioned to monitor war and fight itself, instead of losing contact with civilians, a segment covered by independent correspondents.

Instead the CBC News Online independent (unilateral journalist) reporter Paul Workman while monitoring the events of the war in Kuwait (2003) has an adversative opinion to the enrolled or embedded journalists (Paul Workman 2003, 1) considering them radical, that it "sounds like cheerleaders". He considers that "embedded" term belongs to the military lexicon meant to glorify the deeds of the Americans attacks and rebuild heroes from among combat troops. Mass media is the power ally willing to channel the efforts to maintain and support the policy of Pentagon. He recognizes the benefits of this type of correspondence through the access to core events, providing spectacular images, with a predominance of the color red, inevitably raising the commercial side of the information. He sanctions the commitment of the press to Pentagon, due to bias and arbitrary opinion, to offer only one perspective, unidirectional to allied military bases and the monopoly imposed by these.

A freelancer journalist listens to the voice of the civilians caught between combat troops and communicate it to the public. This is exemplified by the author in the opinion of an old civilian, expressed towards the allied domination, allowing them

to camp on his land, „We don't want the British, and we don't want the Americans,“ he told me. „We don't want to become another Palestine“ (Paul Workman 2003, 1). But within the interaction with troops the unilateral journalist is exposed to the risk of fighting an enemy inside the front, meaning the soldiers of the same nationality. He is perceived as an inconvenient witness because he is considered as a nuisance that threatens military base security because of their tendency to defend him and then because he sees too much of the inside troop life that released can put into a bad light the entire military unit. In the war in Kuwait, Paul Workman noted, both in words and in action, the military adversity on independent journalists (unilateral journalist). Starting with the vehicle confiscation of a team of Portuguese correspondents in the holy city Najaf and continuing with three arrests of a Portuguese journalist, present in ten wars, who was subjected to inhumane treatment by U.S. troops. All these actions have led correspondents to express in one voice „I believe the reason we were detained is because we are not embedded,“ he was quoted as saying. „Embedded journalists are escorted by military minders and what they write is controlled, and through them the military feeds its own version of the facts to the world.“ Bitter dispute will continue as long as some will be focused on the civil parts and others only on the military side of the war. Journalists will not cease to charge extreme measures applied to civilians whereas soldiers will cover them up stressing the need to ensure balance in the conflict area.

The independent journalist (unilateral journalist) is just a passenger in the military bases, accepted only in a temporary shelter, not expressing any security claims, being always at risk, sanctioning any abuse of dominant and dominated force in the war zone. He is the voice of the victims and of the dying ones while the embedded journalist will be the bullhorn of the soldiers considered heroes for the restoration of democracy in countries with highly political instability. Regarding the war correspondents constraints and freedoms reflected in the two previously expressed positions, Romanian war correspondents, in particular Adelin Petrișor and Carmen Avram, the first experiencing them both, were delivered in a peaceful manner. The guided interviews conducted with both of them on the 04/26/2013, revealed that they see a nonsense in this conflict. In Adelin Petrișor's opinion the two forms of the current war journalism, have advantages and disadvantages, they don't exclude one another, but are complementary. The reader and the viewer need them both, because combined they give a full sensational picture, reconstructed like a puzzle of all fragments designed for a high image definition.

Carmen Avram, as correspondent for Antena Television in the conflict in Egypt, emphasizes that the common denominator of the two forms of correspondence should be the respect for the news-consuming public. While some reveal the movements and actions of combat troops, others made known the situation of the civilians, who have, in their turn, the right to the opinion. For example, the Romania

correspondent who was in Tahrir Square in Cairo made a report about the people outside the market where she found a whole new world, the one of the ordinary people, who had led their non-violent struggle, although they were armed to defend their apartments from armed gangs, that nobody talked about.

Therefore if there is an international media disagreement on the status of correspondent in the conflict areas, due to the priority given to different topics of concern, the Allied powers rebels' annihilation and the fate of victimized civilians often considered collateral victims by soldiers, the Romania correspondents consider that the two forms of war correspondence, unilateral journalism and embedded journalism, with their pluses and minuses, must be placed in dialogue to be heard by the news consuming public. None of them do claim a comprehensive approach, but each of them, beyond its limitations and freedoms, give the correspondent the possibility to rule on a fragment of the whole complex of War, impossible to fully rebuild once carried on the hazard axle.

### **3. The past of the Romanian Correspondence War**

The beginning of the Crimean War, provides the opportunity for a Romanian studio photographer, Carol Pop of Szathmári to be one of the eyewitnesses with a camera in the conflict areas on the banks of the Danube from Silistra and Oltenia. Attending the two Balkan conflicts, both the war in 1854 and the one in 1877-1878, the war correspondence is for the painter-photographer both a private investigation and an enrolling military campaign.

Although some researchers (Pat Hodgson 1974, 14-15) induced the idea that the artist had had access to the conflict area only due to the authorities' facilitations, no written document was found, that could prove that there was an empowerment given by the Romanian officials who governed at the time or by the authorities of the two belligerent forces involved in the first phase of the war. The Hungarian Newspaper Publishers *Magyar Polgár* support the same thesis for the Romanian painter that of an employee of the Russian state court in 1849. When the Russian and Ottoman troops entered Bucharest Carol Pop of Szathmári had had the assignment to create images of the Ottoman military units in order to later send an album to the Court afterwards him being generously rewarded (Murádin Jenő 2003, 87-88). From historical documents we know that this gesture of handing an album to Tsar happened but in the absence of a record of the mandating of the artist on the front this statement is just one hypothetical. Even starting from this premise of the freelancer status, military superiors can not ban total access to the front for the artist. In that period, as the conflict unfolded the press and any of its manifestation was subject to military censorship, the correspondents' presence was not accepted by the military authorities or accepted without the approval of the states participating to the war.

A plausible alternative regarding the access of the artist in the war is highlighted by the war medals received from the two leaders involved in the confrontation. Both the Sultan and the Tsar, after receiving, a year before, an album with military photographs from Carol Pop of Szathmári had given him a war medal. These distinctions embodied in medals represent the Romanian photographer's badge around camps, in the territory battle.

In the second campaign, that of the conflict between Russians and Turks, Romania's participation in the conflict zone stood out with a trained team of correspondents to provide a more comprehensive view of reality held in conflict space. The team of four painters, Nicolae Grigorescu, Sava Henția, Carol Pop de Szathmári and G. Demetrescu-Mirea, exercised their talent to be able to represent in the most evocative approach this campaign resulted in the freedom of the Romanian. Of all, Carol Pop de Szathmári was the painter and the photographer at the Court of the ruler Alexandru Ioan Cuza (16th of Octombre, 1863), titles renewed by a patent by the Hohenzollern-Sigmaringen house in 1866 (Murádin Jenö 2003, 87-88). The Romanian correspondents' team was not sent to the front by any editorial or Romanian news agency but it traveled under the auspices of the Army Health Service and of the Photographic workshop of the Central pharmacy led by the Romanian army dr., with great organizational skills, Carol Davilla (C. Săvulescu 1977, 89). Therefore their recruitment is completed through military service, the Military Hospital receiving at "The Exhibition of Arts and Romanian Industries" in Bucharest, 1880, the golden medal for the „Campaign Photos”.

Carol Pop de Szathmári, beyond the military protection provided and his embedded status, organized alone his photographic material, providing visual information for both the Romanian Publications *Dorobanțul* and *Răsboiul*, few clichés, and for the European illustrated magazines, such as *Llustration*, *The Illustrated London News*, and most of his pictures being found in the publication of Leipzig *Illustrierte Zeitung*.

Deprived of any arms Carol Pop of Szathmári was recognized by his photographic tools and his defined clothing, frock coat and modest and felt comfortable hat (Adrian Silvan Ionescu 2006, 225). In all campaigns the living conditions were austere, a specially designed van was divided so as to host, both the workshop photos and the bedroom, as you can see in the two images (Fig. 1 and Fig. 2). The outset as these standards was mandatory due to the process used by artist, wet Collodion, which requires an imminent cliché processing executed after 5 seconds of exposure on sunny days.

Carol Pop of Szathmári had extensive experience in the forms of representation of reality (painting and photography), was an avid voyager, fluent in Russian, Turkish and Arabic. Multiple specific war correspondent qualities came together for Carol Pop of Szathmári, even in his 65s, being prepared for the journalistic adventure when joining Carol I by participating in the war across the Danube (1877-1878).



**Fig. 1.** Roger Fenton's photographic van, 1855, Roger Fenton, *The Royal Photographic Society Collection* at the National Media Museum Marcus Sparling, Fenton's assistant, is the figure shown seated at the front of the van.



**Fig. 2.** Type of carriage specific for shooting in the Crimean War.

All the information collected by Carol Pop of Szathmári did not get to an interested audience to the extent of the professionalism of the photographer artist and no Romanian illustrated magazine showed interest in publishing consistently photographs taken in a conflict zone. The succession of media to modern values was stopped by editors who manifested radical tendencies for the two competitor orientations, nationalism and conservatism. The freedom of the press was shaky so that in 1877 the nine newspapers published in Bucharest were all politicized advocating either for the conservative or for liberal policies (Marian Petcu 2005, 17).

In Carol Pop of Szathmári's first campaign of the conflict, the Romanian media situation was precarious due to political, economic difficulties and disincentives expressed by the regardless public reception. With a majority rural population (Luminița Roșca 2000, 69) (aproximatively 80%), urban residents were not able to increase the circulation of the existing publications because the interest was manifested only in environments composed of bishops and dignitaries (Marian Petcu 2005, 9), who were minority. The majority of the population was illiterate according to data provided by the historian John Bull who found that in 1899 the percentage of illiterate population was 22%, slight increased in ten years later with a percentage of 39.4% (Ion Bulei 2004, 35). With a low number of subscribers, with a non-existent middle class, the population persisted in a state of acute ignorance, so that the words of the writer John Luca Caragiale on public opinion and citizenship in Romania *are sublime, but are lacking completely* (Luminița Roșca 2000, 69), evaluate



at macrocosmic level the state of the nation located in the bottom range of culture. Therefore the Romanian photographer is bound that the material collected in the Russo-Turkish confrontation to be broadcast in Western Europe, both in political circles of the time represented by the crowned heads and in the publications shown in Paris, being publicized in French circles after his participation at the Universal Exhibition in Paris, 1855. The inability of the Romanian newspapers *Resboiul* and *Dorobanțul* to constantly reward the publication of Carol Pop of Szathmári's war images will determine him to become a correspondent for the illustrated European magazines such as *L'illustration*, *Le Monde Illustré*, *The Illustrated London News*, *Illustrirte Zeitung*. His Collaboration with the European publications as a war photographer correspondent is reproduced in the table below.

**Table 1.** The numer of images from national and international newspapers

Year	International Newspapers	No. images	National Newspapers	No. images
1855	The Illustrated London News	1	-	-
1857	Le Monde Illustré	2	-	-
1877	The Illustrated London News	2	Resboiul	5
	L'illustration	1	Dorobanțul	1
	Illustrirte Zeitung	13		

As seen in the aboved table the collaboration with the foreign publications is overwhelming comparing it with the collaboration with the Romanian publications. If low motivation in Romanian media appearances of Carol Pop of Szathmári work was exemplified by the above arguments, putting into question the quality of the existing newsrooms and public, not that of the Romanian correspondent, it still remains to be clarified why the number of appearances in international publications is much lower during the first Balkan conflict comparing it to the high percentage of appearances in the second war, to which he participated as a photographer. A fundamental reason taken into account is the time mentality, incapable to recognize merits and reasons of lobbying aimed at war performance correspondent. Apart the financial aspects Carol Pop de Szathmári aimed as target group the state leaders (Queen Victoria, Napoleon III, Franz Joseph I, Grand Duke Carl Alexander of Saxe-Weimar-Eisenach), offering them an album of 200 photos, rewarded each time with different awards for international popularity and acquiring confirmation. These recognitions are beneficial for the subsequent period when viewed as a legitimate correspondent he is requested by major European outlets. Thus in addition to the access to war correspondence performance, his validation, according to that time, was made by limited partners and mecenelor (people passionate about art) that created tracks for the supply and purchase of works of artists from the war zone.

With a view containing a mixture of realism and romance, the Romanian painter's experience in the war photography (1854), with soldiers allegedly put together

between the two camps, as an expression of their patriotism, with fortifications, and troops lined bivouacs is worshiped by two French chroniclers in their work Ernest Lanca and Auguste Devanux. They consider him to be the first reporter-photographer in the world, a reporter with great taste and talent, unstoppable in his way by any technical difficulties or dangerous battles in order to recompose a picture of war in an original way, of great documentary value. The name of this Romanian war correspondent is not overlooked in any art history or media manual but rather occupies a leading position in the gallery of the great artists, witnessing to the first world covered war such as: Roger Fenton, James Robertson, Constantin Guys, Isidore Alexandre Auguste Pils, Jean Louis Ernest, masters of academicism and the scenes batailliste and many others (Adrian Silvan Ionescu 2001, 11-126).

#### **4. The current Romanian war correspondence**

Romanian contemporary war correspondence rises to the height of the debut one, exceeding it by the specialization and professionalism of special correspondents who went on the fronts in Europe, Africa and Asia under the auspices of private and national television. One of the outstanding figures of this niche of journalism, Adelin Petrișor is characterized by extensive experience conveying conflicting stories from several areas such as Iraq, Afghanistan, Lebanon, Israel, Algeria, Albania, North Korea. Living the experience of an unilateral journalist and embedded journalist at the same time, he was the only Romanian journalist who flew American supersonic airplanes managing to interview the great personalities of the Middle East like Yasser Arafat, Ehud Barak, Benjamin Netanyahu Valentino Rossi, Ayatollah Mohammed Fadlallah, the spiritual leader of Hezbollah, Secretary General Jaap de Hoop Scheffer (April 2009).

He received various awards, in 2012 he won the section „Editorial non-pro” at the International Photography Contest Awards in Los Angeles competing with five photographs taken in North Korea. Author of a book often read in Romania, *My Wars*, and of several war photo albums Adelin Petrișor regards war correspondence as a vocation that goes beyond the narrow side of the job.

Among war correspondents we find women who demonstrate professionalism equal to the one shown by men. Carmen Avram, former correspondent for TV Pro Television is currently working for Antenei 3 Television. These two private televisions, describe the journalism trajectory for Carmen Avram, a mere job, at the beginning, that turns into a vocation. She participated in the campaigns in Afghanistan and Egypt making exciting reports from conflict zones.

Together with the two reporters I completed a guided interview to debate the editorial position against war correspondence, the meaning of the correspondent and the perception of war stories issues. Following this conversation with the two of them, who have expressed their view as professional as possible, I've got some re-

sults that prove what I intended to demonstrate: the professionalism of the Romanian correspondents and the indifference of the Romanian public for foreign news war.

War correspondence is a specialized branch of journalism, one of the most spectacular by the nature of the stories and by images submitted. Even if the current editors in Romania have the advantage of taking information from large global agencies, the existence of this function is very important, because, in addition to the overall picture provided by these, the correspondent offers a particular embodiment of untold stories, uncovered by no reputable agency in the conflict area.

Besides the holistic image of the agencies, the presence of the Romanian war correspondents in the conflict area provides the Romania editorials with details total escape totally to foreign agencies. The macrocosmic picture is completed with the microcosmic one, that is caught only by the correspondent at the spot. This correspondent is supposed to know the whole picture but he or she can change a route from the pre-established one, as Carmen Avram confessed, giving people an unbiased war look, different from the policy perspective known at home.

Both respondents argued that in this area of journalism, war correspondent is the most expensive branch of journalism today. All war campaigns no matter where they take place are very expensive and the truth is that the Romanian Televisions can not fully financially support them unlike televisions in Europe and America, that can afford to hire an army of correspondents: producers, sound technicians, sometimes makeup artists, translators. Adelin Petrisor illustrated that the health insurance in the war time for a period of one month for a correspondent compared to that of a tourist varies between 3000-5000 euros. In 2003 Adelin Petrișor and Florin Dobre were sent in Irak by Antena 3 Television and the investments have amounted to \$ 100,000, an enormous sum for a Romania TV, the only television that afforded to have two correspondents in Baghdad, when it was attacked.

Therefore, the contemporary journalism in Romania obstructed, but not pre-meditatedly, the sending of war correspondents in war conflicts because of the two major reasons: money and public interest. The financial crisis has caused the dismissal of hundreds of journalists from editorials and the reducing funds for travelling in areas of conflict determined the war journalists to seek sponsorship in the private sector. The second reason concerns the issue of Romanian viewers culture as a fundamental indicator for viewer's interest or disinterest for foreign news, especially in a war zone. Adelin Petrisor highlighted that the explanation for the lack of interest in foreign news lies in the fact that Romania was not an empire or a country with considerable economic status such as France, UK, Austria, Germany or United States, countries where news are sold even if they are from Pakistan. Due to poor economic and social situation in Romania, the general public, unlike the few ones who read or watch BBC, CNN, is merely concerned with the bare necessities, and show an interest in political and social news at national level and therefor these

news are better sold. The two reasons combined, explain the extremely low number of war correspondents in Romania, from its very debut up to the present. The editor and the director probe in advance if the audience is interested and only then allow the presence of the war correspondents in the conflict area, which means that their selection is highly competitive. Both interviewed correspondents testified that they did not participate in the construction of media in conflict areas if the large audience was not interested. Adelin Petrișor testified that he was the only Romanian correspondent who participated to Libya's events before the fall of Gadaffi, because the Romanians over 40 were interested in this topic, unlike Liberia, Sudan and other areas that were not relevant, the public having not even geographical knowledge about warring territories.

The answers to the questions regarding the relationship of the correspondent with the people and the realities of the war zones underline the original vision they had experienced the reason of their professional experience and peaceful cooperation, both the civilians and the militaries. On how to select the news topics both correspondents focus on human and social aspects. Adelin Petrișor confessed that, in priority, he was always watching the humans, even if he dealt with militaries or civilians. In 2008, in Sadîr City, in an outpost of 20 American soldiers he made for private TV station Antena 1, in România, a report about the way of life of these soldiers in all their moments, whether it was the outpost operations or privacy. On the other hand, in Irak, he focused on stories regarding the fate of civilians of any nationality, those who are always caught between Iraqi insurgents and U.S. military, British and Romanian. Carmen Avram focused on social issues starting from the premise that military issues are caught by large agencies with greater access to authorities. Therefore her reporting in Egypt were about armed men outside the market, who guarded their houses from rebel gangs, a reality that no television station in Romania communicated. When checked the impartiality of the correspondent's point of view on the territory of war, they both replied that they were not constrained by any institution in the material processing, but probably in the circulation of the news when disseminated by the editors. The war in Yugoslavia caused the Romanian Presidency to draw a single press line of representation, more or less pro NATO, due to the process of accession to the North Atlantic Alliance. Therefore, even if the correspondents try to be as objective as possible they don't succeed completely, because they are conditioned by the cultural background, the status of unilateral or embedded journalist, and by editors that are in constant debate on what you can or can not deliver. The both correspondents agreed that they should presented to the world the suffering and atrocities caused in the conflict zone, once because the involved states policy changes, but people are victims of policies across countries, and secondly to awaken a civic sense in the audiences who are far from the war zone to fight back against abuses created by the involved troops.

When the correspondent is an embedded journalist the evolution of news can have an upward swing. Adelin Petrisor, the only correspondent in Romania, who has experienced both forms of journalism, indicated that enrollment with the Romanian troops does not give the correspondent the opportunity to report news about the actual fighting, since the Romanian troops have no aggressive missions, only the defense of the outposts, whereas when enrolled with the American troops this advantage is given to the correspondent.

Depending on the function of each correspondent, the two interviewees were marked differently in the war. Carmen Avram, as newsreader, noted how much social networks inflame spirits, how much the front moved away from the troops towards guerrillas, armed gangs and paramilitary groups. Adelin Petrisor having the quality of a photographer as well, noticed more intensely the reality of the front, that drama of the events being acknowledged after the time of the execution of the frameworks, during processing when details overlooked by eye are noticed. Because of the adrenaline and the stress to record the moment only later you realize the foolishness and the dramatism of the scenes that you participate to. When you relax a little, and analyze what you accomplished, then you live the fear and the dread. It is not necessarily to be blood in a frame to get scared in order to realize the madness of the war.

## **Conclusion**

War correspondence in Romania gave, beyond information about the harsh circumstances and obstacles rised in this study, war correspondents, highly trained in all aspects, so that you can easily aligned them with major European and American war correspondents, responding equally to exigencies of war journalism. Beyond the financial difficulties and the uninterested public for foreign news, the Romanian war correspondents, starting with the genre precursor Carol Pop of Szathmári and continouing with contemporary war correspondents, in particular Adelin Petrișor and Carmen Avram, the journalists who got interviewed, impressed by visual or textual materials, being rewarded with different prizes, both internationally and nationally.

If I were to underline the similarities between the war correspondence of yesterday and today, the professionalism shown by the protagonists in the war zone stands out, even if, they fully did not succeed to attract public attention and institutions in Romania, they did not go unnoticed on international level. The Romanian war correspondents showed great determination and respect for the public they interacted with either by displacement in the conflict zone or by providing news. They proved to the world that, even if they were very few and were never supported according to their competences, they assumed a responsibility in Romania, not relying on various criteria but, primarily, on mere vocation.

## References

1. Bertrand, Claude-Jean (coordonator), *O introducere în presa scrisă și vorbită*, Prefață de Claude-Jean Bertrand. Traducere coordonată de Mirela Lazăr, Polirom, Iași, 2001.
2. Bulei, Ion, *Viața cotidiană în timpul lui Carol I*, Editura Tritonic, București, 2004.
3. Fahmy, Shahira, Thomas J. Johnson, *Embedded versus unilateral perspectives on Iraq War*, in *Newspaper Research Journal*, vol. 28, no. 3, sum. 2007.
4. Hodgson, Pat, *Early War Photographers*, Ospray Publishing, New York, 1974.
5. Ionescu, Adrian Silvan, Prefață, cronologie și coordonarea volumului, *Războiul Crimeei, 150 de ani de la încheiere*, Editura Istros, Muzeul Brăilei, Brăila, 2006.
6. Idem, *Cruce și semilună, războiul ruso-turc din 1853-1854 în chipuri și imaginii*, Cuvânt înainte de acad. Dinu C. Giurescu, Editura Biblioteca Bucureștilor, București, 2001.
7. Matthews, John J., *Reporting the Wars*, The University of Minnesota, Minneapolis, 1957.
8. Murádin Jenő, *Szathmári Pap Károly*, Kriterion, Kolozsvár, 2003.
9. Petcu, Marian, *Jurnalist în România, istoria unei profesii*, Comunicare.ro, București, 2005.
10. Popescu, Cristian Florin, *Dicționar de jurnalism, relații publice și publicitate*, Editura Niculescu, București, 2007.
11. Roșca, Luminița, *Formarea identității profesionale a jurnaliștilor*, Iași. Polirom, 2000.
12. Săvulescu, C., *Fotografia în Războiul pentru Independență de stat a României (1877-1878)*, în *Fotografia*, nr. 117, mai-iun. 1977.
13. Thoveron, Gabriel, *Istoria mijloacelor de comunicare*. Traducere de Maria Zbarcea, Institutul European, Iași, 2003.
14. Workman, Paul, *Embedded journalists versus „unilateral”*, in <http://ics-www.leeds.ac.uk/papers/vp01.cfm?outfit=pmt&folder=34&paper=256>. (accessed 12.04.2013)