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VERA MOLEA: THE ART OF LIVING IN/ THROUGH/ FOR THEATER

Abstract: The present study is about Vera Molea and her books and studies dedicated to the history of Romanian theater: Teatrele din grădinile de vară ale Bucureştilor de altădată (2011) (The Summer Garden Theaters of Old Bucharest- translated title) and to important characters that changed the destiny of culture: Un regizor uitat Aurel Ion Maican (2012)(A Forgotten Director Aurel Ion Maican-translated title), Marietta Sadova sau arta de a trăi prin teatru (2013) (Marietta Sadova or The Art of Living Through Theater-translated title), George Löwendal – Un aristocrat în luminile rampei (2011) George Löwendal - An Aristocrat in the limelight-translated title).

Keywords: Marieta Sadova, Romanian theater, biography.

Highlighting the Biography of the Author

Vera Molea (born on the 4th of February 1963 in Gornet-Cuib village, from Prahova County) is the researcher of the Metropolitan Library *Mihail Sadoveanu* from Bucharest, specialized in Theater Studies in 2005 at the Faculty of Theatre of the National University of Theatre and Film "I. L. Caragiale" from Bucharest. In October 2008 Vera Molea graduated with the academic distinction *magna cum laude* obtaining her PhD in Arts-Theatre, at the National University of Theatre and Cinematography "I. L. Caragiale" from Bucharest, with a doctoral paper about Romanian theater history, about the theater man par excellence who was Aurel Ion Maican. Appealing to original documents, to oral testimonies and personal archives, focusing on the analysis of the periods and spaces less accessible to the theater historians before 1989 (as the interwar activity of theaters from Odessa and Cernăuţi), Vera Molea certifies that Aurel Ion Maican can be considered the first modern Romanian theater director, and that his stage work and his theoretical approach being closely linked to theater *theatricalization*, a movement famous in Europe in the first decades of the last century and in Romania since the '20s.

To *theatricalize* means to adapt to the theater, to dramatize, to display in showy fashion and in a special way, Vera Molea's biography was adapted to the theater. Between 1990 and 2005 Vera Molea has worked as a theater puppeteer at *Toma Caragiu* Theater from Ploieşti, interpreting over thirty primary and secondary roles in the theater's performances. Between 1996 and 1998 Vera Molea has also activated as a professor specialized in acting dolls in the Foundation Concordia Aricești-Rahtivani, Prahova County instructing in artistic and educational activities different groups of disadvantaged children teaching them dolls handling lessons, acting lessons, diction and art direction exercises. Between 2002 and 2003 Vera Molea has collaborated as an assistant director and editor for the TV series *"Ultimul stinge lumina"* (*The last one turn off the lights*-translated title) directed by Gelu Colceag, produced by TVR1 (Romanian Television channel 1). In 2005 Vera Molea activated as the

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Literary Secretary of the Theater "*Toma Caragiu*" from Ploieşti. Between 2006 and 2011 she published articles[1] about the history of Romanian theater in *Historia* magazine.

Marieta Sadova or *The Art of Living In/ Through/ For Theater*

Vera Molea's Book about *Marieta Sadova or the art of living through theater* is the result of an excellent work of documentation of a successful narrative and editorial talent and effort.

Marieta Sadova, the heroine of Vera Molea's book, is a character who is revealed, thanks to the immensurable fortune of the documents that talk about her. Talented, endowed with the gift to be noticed despite her small stature and her image, which is not closer at all to the classical beauty, very elegant and refined, endowed with the gift of being able to be confused with waters, as turbulent or as clear as they are reflecting the image of the sky, hardworking, passionate, intelligent, endowed with the ease of finding the exits through the tightest existing cracks in the granite environments of the times, ambitious, stunning and breathtaking as a true magician of the dramatic stage, both emotional and choleric, learning hard to know her emotional powers, Marieta Sadova could very well define herself through the gifts that she had been endowed.

Marieta Sadova is one of the Romanian theatre personalities who, for years has managed to impose herself by the quality of dramatic interpretation, by the vocation of pedagogue, who inculcated into the soul of her talented students the respect for the public and for the performing on the art's altar and by the intelligence of the director with a huge potential. And her artistic achievements define herself.

Controversial figure, arrested in 1941 for her beliefs and her relationship with the so-called Iron Guard rebellion, involved in the process Noica – Pillat, after which she will be sentenced to eight years in prison, of which she executed three, Marieta Sadova was born on July 14th 1897 in Sibiu in the family of Toma and Ana Bârsan. She died on July 16th 1881, predicting that she would die at 84 years old, after a tumultuous life, full of innumerable sufferings. Damaging character in *Jurnalul fericirii (The Journal of Happiness* – translated title), whom Nicolae Steinhardt remembered regretfully, Marieta Sadova is an embodiment of the idea that there is a huge force in the universe that blends destinies and that the personal fulfillment depends a lot on the power of intention and the fundamental connection with the source of eternal truth. Intelligence, creativity and imagination of every being in the universe, each one of them has a meaning. Her reputation, the beliefs of the others about her can be sometimes defining for Marieta Sadova.

In a society that cut the decks with the past, beheaded the intelligences and severely punished the attempts of revisiting the past, Marieta Sadova was the one who brought "illegally" in the country the writings of Mircea Eliade and Emil Cioran. Aware of the humanity in specific forms of the time, Marieta Sadova had the audacity to fight against the current and to come out from the deepness of the muddiest waters. The drama of those who have dared to read these works is related to her name and it is recorded in the archives of Noica- Pillat's process.

[1] *1930 – Legea teatrelor scandalizează scena parlamentară*, (1930 *Theaters'Law Scandalizes the Parlimentary Scene* –translated title) in *Historia*, year VI, nr.57, September 2006.

1945 – Tribunalul poporului în acţiune. Aurel Ion Maican acuzat de jefuirea teatrelor din Odessa, (1945 - People's Tribunal in Action. Ion Aurel Maican Accused of Robbing Theaters in Odessa –translated title) in *Historia*, year VI, nr.55, July 2006.

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Involved in the newest ways of spreading the theatrical art of the moment, Marieta Sadova attended the premiere of the radio broadcast *Ora veselă* (The Happy Hour- translated title) on the 23rd of June 1929. She was a member of radio broadcasting distribution in the following plays: *Romeo şi Julieta (Romeo and Juliet)* by Wiliam Shakespeare directed by Mihai Zirra (1953), *Dincolo de zare* (*Beyond the Horizon*) adapted by Leonida Efrimov after Eugene O'Neill, directed by Constantin Moruzan (12th of May 1957), *Copacii mor în picioare* (The Trees are dying Standing) adapted by Constantin Moruzan after Alejandro Casona (2nd of June 1957), *Micii burghezi (The Little Bourgeois)* adapted by Emma Beniuc after Maxim Gorki (29th of March 1959), *Pescăruşul* (The Seagull) by Chekov directed by Marieta Sadova (11th of July 1954), *Livada de vişini (The Sour Cherry Orchard) by* Chekov directed Marieta Sadova (24th of July 1955), *Dincolo de zare (Beyond the Horizon) by* Eugene O'Neill.

From Marieta Sadova's filmography we mention: the Englishwoman Miss Mary played by Marieta Sadova in *Maiorul Mura* (*The Major Mura*– translated title) directed by Ioan Timuş (1928), *State la Bucureşti (State in Bucharest* – translated title) directed by Ion Şahighian (1934), *Mitrea Cocor* directed by Victor Iliu and Marietta Sadova (1952), *Răsare soarele (The Sun is Rising* – translated title) directed by Dinu Negreanu, screenplay by Cezar Petrescu and Mihai Novicov (1954), *Nufărul roşu* (The Red Lilly – translated title) directed by Gheorghe Tobias (1955).

Detached from everyone from her generation, by her talent, skill, intuition, innovation, willingness to go beyond her limits and by her culture, Marieta Sadova has the science of uttering the words that creates worlds. Her simplicity, her discrete humor and especially her naturalness with which she avoided the harshness of the characters, which she has sought to understand the inner springs, her refined intelligence, her desire to go beyond her limits, her professionalism, reliability, sensitivity, lucidity and vanity have made that her stature of talent to define Marieta Sadova.

Marieta Sadova the director understood her artistic destiny as an extension of all desires that her early life space was lacking. Knowing to choose the texts, to distribute the roles, to work with the actors, to build the play's scenery, Marieta Sadova gave up the experiment and added to her new vocational job the aura of poetry combined with geometry, mounting classic realistic performances in the manner of Paul Gusty's school. She always thought that histrionic art must be blessed with the fertility of creation. The actor's "wet soul" as a fertile land is that land that has the life generating energy in absolute. Director's life soul has always tried to be connected to modern Romanian directing values concert which include A. I. Maican, Soare Z. Soare, V.I. Popa, Ion Sava, G. M. Zamfirescu, Ion Şahighian, Sică Alexandrescu, Liviu Ciulei, Crin Teodorescu, Vlad Mugur, Lucian Pintilie, Radu Penciulescu, Lucian Giuchescu, Valeriu Moisescu, David Esrig and Dinu Cernescu. Concerned about training younger generation of directors, Marieta Sadova offered the opportunity to impose to some prestigious names such as: Sorana Coroamă, Mihai Raicu, Dumitru Neleanu, Liviu Ciulei and Tony Gheorghiu.

Marieta Sadova was a teacher of acting on several occasions: between 1939 and 1941, a short time after her arrest in 1941, she taught acting classes in private and then she returned to the Department of the Theater Institute from Bucharest in the 50's. The chance to be a professor of some students who will become the sacred monsters of Romanian theater and movies such as Leopoldina Bălănuţă, Florin Piersic, Emanoil Petruţ, Jean Lorin Florescu, Florina Cercel was fully valued by the one who knew how to enrich the spiritual background of the young disciples and by the one who had the gift to reveal for the students those qualities of them that would become visible, thanks to the actor's art. With her rare distinction, with her sober and elegant attire, with her deep voice that could illustrate every shade from the rainbows of nuances, with a precious thought, fruit of a vast culture, Marieta Sadova taught her students that the mission of the theater on earth was to intellectually arouse

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people. Aware of the fact that the students were not familiar with the scene, she made all the possible efforts for setting up Casandra Theater.

Mistress of Nicolae Vlădoianu (son of the general Vlădoianu), the founding director of the Alhambra Theater, (the famous ballerina) Leny Dacian's father, wife of Ion Marin Sadoveanu and then of Haig Acterian, Marieta Sadova had the good fortune to live, act and create in the entourage of Bucharest's interwar elite. Discipline, love, wisdom and abandoning made from Marieta Sadova an inspiring character in the sense that, appreciating her worthiness, Divinity endowed her with the Art of living through theater in a constantly changing world, a world in which the man, trapped in the Maya's veil, venerates however both Talia's scene and theater curtain.

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