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STANISŁAW DYGAT

was born on December 5, 1914. Up to 1939 he studied architecture and philosophy.

He made his debut in 1938 in the literary supplement of the "Kurier Poranny" (Morning Courier) with the story: "The Little Pink Notebook."

Being a French citizen at the time of Poland's defeat in September 1939, he was interned by the Germans in a camp for foreigners in Constance,

from which he was released in 1940. From then on, until 1944, he lived in Warsaw. In 1949-1950 he was president of the Wrocław branch of the Polish Writers Union. At present he resides in Warsaw.

His first novel, "Jezioro Bodeńskie" (Lake Constance), which appeared in 1936, placed him among the outstanding Polish prose writers. Some of his next works were: "Pożegnania" (Farewells), a novel, 1948; collections of short stories: "Pola Elizejskie" (Champs-Élysées), 1949, and "Słotne

wieczory" (Rainy Evenings), 1957, as well as "Podróż" (The Trip), 1958 — a novel for which he was awarded the Literary Prize of "Przegląd Kulturalny" (Cultural Review).

"Rozmyślenia przy goleniu" (Meditations While Shaving) is a collection of feuilletons which appeared in "Przegląd Kulturalny" in 1957-1958. This is his third volume of this type of writings; the other two were "Wiosna i Niedźwiedzie" (Spring and Bears), 1953, and "Różowy Kajecik" (The Little Pink Notebook), 1958.

"Farewells" is correctly called an "atmosphere" film. This, of course, does not mean that it has no interesting, exciting action. But what is most important here is the atmosphere in which the heroes live.

The producers based their film on the story by STANISŁAW DYGAT, a popular Polish contemporary writer, who actually wrote the dialogue for "Farewells." Close cooperation between the writer and film director WOJCIECH HAS yielded an interesting picture. Furthermore, being both the film director and script writer, HAS managed to retain the most essential values of the book — the ironic approach of its author to the milieu he presents and also to some of the acts and the conflicts of the heroes. The film was constructed according to non-traditional dramatic principles and does not have a definite ending.

"Farewells" is the work of a young film director (ranked with Andrzej Wojda and Andrzej Munk as one of the finest representatives of the "Polish film school") who had previously adapted Marek Hlasko's story "Noose," for the screen and who at the beginning of 1960 saw the premiere of his newest film, "In One Room."

HAS is especially good in leading the actor and his films are among the best from the point of view of acting. His favourite actor is Gustaw Holoubek. Others appearing in "Farewells" are: Maria Wachowiak (this was her debut, which made her very popular) — a 4th-year student of the Warsaw drama school — and Tadeusz Janczar, a known theatre and film actor who played in such pictures as "Five Boys From Barska Street," "Generation," "Kanał" (They Loved Life) and recently in "Cock-eyed Luck," which was shown at this year's film festival in Cannes.

"Farewells" was well received by the critics in Poland and was a great success with the public. It was chosen to represent Poland at the film festival in Locarno (1959) where it won the FIPRESCI prize. The film was made in 1958 in the Wrocław studio and the shots on location were made, among other places, in Leśna Podkowa, a beautiful summer resort near Warsaw. It should be added that the theme song of "Farewells" became the greatest Polish hit in 1959. This was due also to the person who sang it, namely, Sława Przybylska, the outstanding Polish songstress.



Paul — a young man "from a good family" — does not feel well in the surrounding atmosphere of pettiness and hypocrisy. He wants to oppose it, to get away from it...

It's the regular weekly reception day at the home of Paul's parents. But Paul...

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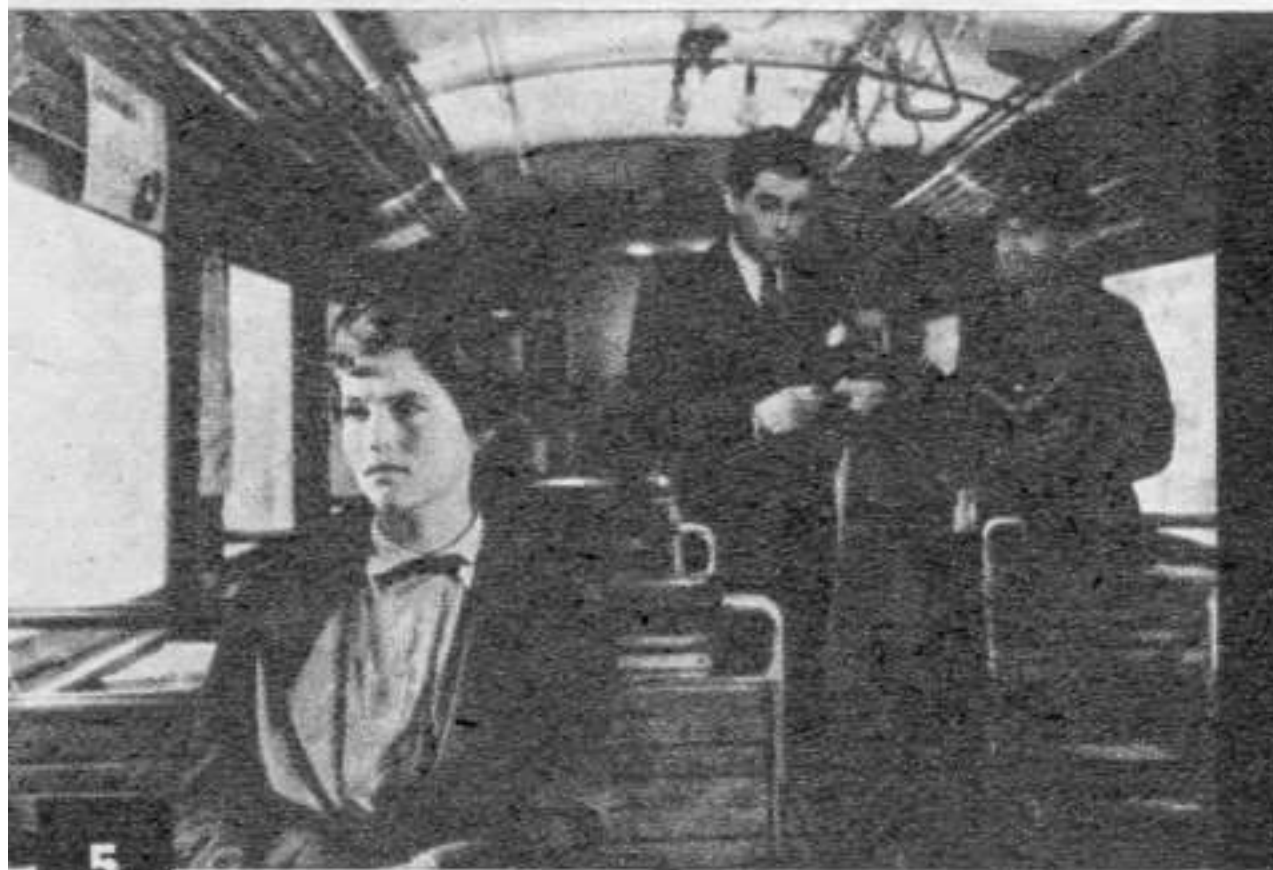
"What's that? You're going out, Sir?" asks the astonished maid.
"Yes, I'm off."
"How come? The guests have just arrived... I'm bringing in the tea."
"That's exactly why I'm leaving, Frania dear; that's exactly why!"
"What an idea" — Frania shakes her head indignantly.



Paul roams the streets, goes into a night club. The atmosphere there is one of a parody of love, just as at home it is a parody of relations between people. But...



Paul meets Lidka, who is the dancing partner of the place, and she seems to him to be a fresh and unspoiled girl, better than everything and everybody around her. He learns that Lidka has been working in the night club only a short time, that poverty had forced her to take the job. Paul feels inclined to help the girl, without any ulterior motives.



In the morning he proposes that they should go somewhere out of town, to get some fresh air. They take the suburban electric train and set out for Leśna Podkowa.



They wander across fields and through forests, enjoying — like children — the sun, air, nature...



...Hungry and tired they come to a secluded inn where they are served by a funny-looking, panting waiter.

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...But evening approaches...
"I'm not going back to Warsaw," says Lidka, "and they'll throw me out of my job."
"And I won't go home and they'll throw me out of the house," adds Paul. "But, we must find some place to spend the night..."
"Look, here's some sort a villa. It's called QUO VADIS."
"It looks rather unpleasant..."
"But I want to stay there. I saw the film QUO VADIS and I cried my eyes out... I want to stay there, nowhere else."



9

The owner of the QUO VADIS, a queer old woman, receives the young couple with obvious distrust but with extreme hospitality...
"Newlyweds?" — she asks looking at the wreath of wild flowers.
"Yes, of course," Lidka readily chimes in. "We've just been married and we have come here for our honeymoon. We're poor and cannot afford a trip abroad."
"I, too, am poor and would not let my rooms to rich people, but to such a poor couple as you..." says the old woman, and it is obvious that she did not believe a word they said.



10

The room is old fashioned owner. Whether they like it or not, they are forced to spend the night here by the atmosphere of the place... His idea, after all, and nothing else! True, she likes her, even very much, but she is so ordinary and trivial.



13

Meanwhile the war broke out which changed the fate of so many people and led to the separation of so many of them. Paul's parents found themselves in England, while he himself went through the Auschwitz concentration camp and the Warsaw Uprising. After the Uprising he managed to escape to a place near Warsaw, precisely the very place which he once visited together with Lidka... He had not seen her since that time... Did he still remember?...



14

Paul takes a room in the QUO VADIS. The owner had grown older and queerer than ever, but she recognized Paul at once.



15

Accidentally, Paul learns that his aunt lives in the palace of her friend, Countess Rose, so he goes to pay her a visit.



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Now and again Paul visits the palace. In their relationship Paul and Lidka hide their feelings for each other under a cover of apparent anger and dislike. They cannot understand each other. He had wanted to lead her onto a good road. But is the Countess' palace a good road? No, it is full of falsehood and rottenness, worse than all the night clubs.
She got into the upper circles only for his sake. After all, he had wanted that she should change. They don't speak about this, but it bothers them.



19

To everybody's amazement, Paul takes a job of waiter at the restaurant run by Felix, the former valet of the Countess. In the meantime the front moves nearer; the Soviet Army is pursuing the disorderly retreating Germans.



20

Mirek and his friend, who was in the restaurant, and get to Vienna to flee together with Paul.