

# NOVEMBER, THE LAST BALL (1989)

DAN PIȚA (1938- )

## Contents (Overview-Synopsis-Characters-Character Analysis-Themes-Scenes)

### OVERVIEW

**Auteur** Dan Pița was born in 1938 in Dorohoi, Romania. He is one of the most gifted directors of the Romanian golden age of cinematography. He is the director of an impressive number of artistic films, such as *Paso Doble* (1985), *November, the Last Ball* (1989), *Top Hotel* (1992), *Pepe and Fifi* (1994) or *Second Hand* (2005), to name just a few of his cinematographic achievements. In 1986, he was awarded Honorable Mention for *Paso Doble* at The Berlin Film Festival.

**Film** *November, the Last Ball* was released in Romania in June 1989. It is based on the novel *The Place Where Nothing Happened* [*Locul unde nu s-a întâmplat nimic*] by Mihail Sadoveanu (1933). The film plays on the classic story by Sadoveanu, juxtaposing scenes and images of a surreal nature, much in the fashion of silent cinema. One reason for this technique might to recreate the atmosphere of the earlier time when the film is set. Another possible reason for the use of these images might be to transmit the intense states of mind the characters are going through. In any case, the movie achieves a complex dramatisation of the inner lives of the characters.

**Background** The movie presents the character of prince Cantacuzin, who comes from a very old and respected family of noblemen and kings of Romania. Prince Cantacuzin embodies a whole generation of true aristocrats and their principles and moral values. Many of the characters in the movie are representative of different social classes at the time. Both the novelist and the director wanted to give a wide picture of society at the time.

### SYNOPSIS

*November, the Last Ball* is a period movie about the love story between Prince Cantacuzin, a Romanian aristocrat, and Daria Mazu, a young woman from a well-off family. This love affair goes wrong, mainly because of the reticence of Prince Cantacuzin, who fears avowing his feelings for Daria. Consequently, she has to marry a man she does not love, major Ortac. She is unhappy in her marriage and even more unhappy for not being able to be with the man she loves. Daria comes from an abusive family, which treated her and her brother, Emil, very badly. Her brother escaped, becoming a vagabond. In the meantime, Daria marries Major Ortac, but both she and Prince Cantacuzin keep day-dreaming about each other. They meet once again at the ball of the title. Prince Cantacuzin finally avows his feelings for Daria, but it is too late for her. Daria's brother returns that night and kills Mr Mazu, their father. Daria and Emil kill themselves by drowning themselves in the nearby lake. Devastated by Daria's refusal to marry him, Prince Cantacuzin also decides to take his own life.

### CHARACTERS

Prince Cantacuzin	The main character in the movie.
Daria Mazu	The woman Prince Cantacuzin is in love with.
Vasile Mazu	Daria's father.
Emil Mazu	Daria's brother.
Aglaie Argintar	Prince Cantacuzin's lover.
Major Ortac	Daria's husband.

### CHARACTER ANALYSIS

#### **Prince Lai Cantacuzin** (*Sensitive, Adventurous, Controlled, Unhappy*)

Prince Lai Cantacuzin is the typical aristocratic man, whose manners and actions are the result of a good education. He is sensitive, has an inclination for daydreaming. He is also quite adventurous,

having an affair with a married woman. However, deep down, Prince Cantacuzin is fundamentally unhappy, as he cannot be with the woman he loves.

*Sensitive* Prince Cantacuzin's sensitivity stems mainly from his being in love with Daria, which turns him into a delicate man. His attention to her is transformed into admiration as he begins to perceive her finesse and elegance, but also her impeccable discourse. He becomes entranced with every single detail he sees of her, such as her face behind a bunch of pink dahlias. Prince Cantacuzin's love of Daria is coupled with his appreciation of beautiful and valuable things. He has a fondness for such things, as we can witness in the smoking of the cigar or the drinking of good wine in moderate amounts.

*Adventurous* Prince Cantacuzin is also adventurous, as he has an affair with a married woman, Aglaie Argintar. Aglaie is in love with him and says she wants him to stay by her side forever. However, the Prince does not seem interested in her. Moreover, Prince Cantacuzin seems disposed to have an affair with Daria, after her marriage to Major Ortac.

*Controlled* We witness Prince Cantacuzin's states of mind in relation to Daria mainly when he is alone, or when no one sees him. Otherwise, nobody except for Aglaie, notices anything. He is very controlled, well-mannered and distant even towards Daria. So much so, that on her wedding day, he is absent, presumably for treatment in Vienna.

*Unhappy* Prince Cantacuzin is essentially an unhappy man, mainly due to the fact that he was unable to express his feelings for Daria at the right time. There are a few moments of joy for him, when he falls in love and when he sees signs of attention from Daria, but mainly he is unhappy. This is why, when Daria refuses him, his death by suicide does not come as a surprise. He blames his failure on himself, as he confesses in his last words to her.

#### **Major Irimie Ortac** (*Tolerant, Insecure*)

Major Irimie Ortac is the type of military man who likes the good life: hunting, eating and drinking. He is not a bad man, but he is a bit rough and insensitive. He marries Daria Mazu but soon discovers that his wife does not love him.

*Tolerant* In spite of realizing that Daria does not love him, Major Ortac does not force her to do anything and lets her be with her books and daydreaming. He simply confesses his pain to his friends, among whom is Prince Cantacuzin. Major Ortac is a sort of gentle giant, who stands in the middle of Daria and Prince Cantacuzin's unavowed love for each other.

*Insecure* Because of his wife treatment and rejection of him, Major Ortac feels insecure and frustrated. He does not know how to approach her and, with his rough manners and ways, he fails miserably. He shows his insecurity in front of his friends, which brings secret joy to Prince Cantacuzin, who is happy that Daria does not seem to love Major Ortac.

#### **Vasile Mazu** (*Unfriendly, Selfish*)

Vasile Mazu is Daria's father, a very abusive and stingy man. He is presumed to have abused and almost killed his son, who fled home as a result. He does not get along with Daria either, who is forced to leave the parental house due to his cruel treatment.

*Unfriendly* Vasile Mazu is unfriendly not only with his family, but also with the other people he encounters. He is always in the mood for a fight and has an altercation with his son-in-law in the street because of the money the latter is presumed to owe him.

*Selfish* Vasile Mazu is also selfish, having estranged his two children because he is ashamed of them. This applies in particular to Emil, who, because of his epilepsy, is a shame for the family. At the time, this was considered a shameful disease and most aristocratic families kept it a secret. Thus, Vasile Mazu is selfish, wanting to keep his reputation more than preserving the well-being of his children.

#### **Aglaie Argintar** (*Disloyal, Determined, Anxious*)

Aglaie Argintar is the aristocratic woman par excellence, refined and versatile. She claims she is the chaperone of Daria, but she does not really care about the young girl's future. She has a plan and is determined to achieve it.

*Disloyal* Under the pretense of caring for Daria and wishing her well, Aglaie betrays Daria and manipulates her into marrying Major Ortac. She does this for her own interests, as she is in love with Prince Cantacuzin. Normally, as a chaperone, she should have been loyal to Daria, but she is not.

*Determined* Aglaie is also very determined and pulls all the threads to make sure her plan comes to fruition. She makes Prince Cantacuzin believe it is Daria who wants the marriage by showing him a wedding gown that Daria had presumably already prepared for the wedding. Thus, when Daria asks for Prince Cantacuzin's help, he consents to the marriage, thinking that it is what Daria wants.

*Anxious* Aglaie is also an anxious woman, as we can see in the scene on the terrace. Seeing Daria speak with Prince Cantacuzin, she immediately goes to check on what happened. She is anxious and troubled and afraid she might lose Prince Cantacuzin.

### **Daria Mazu** (*Sensitive, Trusting, Serious, Unhappy*)

Daria Mazu is the type of aristocratic young woman who is very well educated and sensitive. Because of her very young age, she is trusting, yet she is somehow very aware, too. We almost never see her smile as she is very serious. Like Prince Cantacuzin, she is fundamentally unhappy because of her unfulfilled love.

*Sensitive* Daria Mazu equally likes beautiful things, such as books and flower, and she plays the piano. She has a keen attention for detail and observes the reactions of the people around her. She realizes that Prince Cantacuzin loves her and moreover, unlike him, realizes that he somehow knows she loves him in return. But this sensitivity and realization only bring her more trouble and misery.

*Trusting* Because she is very young, Daria is also very trusting. Such is the case with Aglaie, whose real intentions she does not perceive in the beginning. She lets herself be manipulated and driven into an unwanted marriage by this woman. She also trusts Prince Cantacuzin, who had been her tutor. When he says that he agrees to her marriage, she has no other recourse but to wed Major Ortac.

*Serious* Daria is very serious. In her conversations, she rarely smiles and is stern, more than her age would suggest, because of her solid education and determined nature. She has also been very troubled by the events in her family and these problems have left an indelible imprint on her face.

*Unhappy* Daria Mazu is just as unhappy as Prince Cantacuzin is. Unlike him, who is only half-aware that Daria loves him, Daria is very much aware of his love for her, not to mention her love for him. She decides to get married because she needs a family to protect her from her abusive parents. When she sees that Prince Cantacuzino will not propose, she contents herself with Major Ortac. This marriage and her unrequited love for Prince Cantacuzin make her very unhappy, which is why she kills herself by drowning at the end of the movie.

### **Emil Mazu** (*Disorderly, Unstable*)

Emil Mazu is the black sheep of the Mazu family. He suffers from epilepsy and has gone mad from all the suffering he has been through. He lives alone on the streets and haunts the places around the town.

*Disorderly* Because he has become a vagabond, Emil Mazu looks disorderly, like a beggar. His disorder is also owed to his mental disturbance, as we can witness in the scene where he tells his sister about the secret place in the lake. Most of the other times, he does not even speak.

*Unstable* Emil Mazu is also very mentally unstable. After the ball, he tries to get back home, to his parents' place, where he is met by his father who starts scolding and beating him. Emil retorts and strikes his father in return. The father dies and Emil goes to tell Daria about this. After they see their dead father, the two children go to drown themselves in the lake.

## THEMES

### **SOCIETY** (Patriarchy, Gender, Class)

**Patriarchy** The theme of patriarchy is present in the movie through the men's influence on women's lives. At the time, they dictated the course of a young woman's life—who she was to marry, the reasons for marriage, what she was to study and whom she was to meet. This is what happens in *November, The Last Ball*, where Daria Mazu has her whole life dictated by Prince Cantacuzin and his

associates, in particular Aglaie Argintar. As a result, Daria Mazu is forced into a loveless marriage because it is deemed good and secure for her, even if the husband is much older than her. The theme of patriarchy appears also in the hunting scenes, where we are shown men's power (and violence) over the land and lesser beings. In the movie's first scenes, the camera lingers on the hunting and killing of ducks, an act which was considered noble and fit for a real man at the time, but which was really just another act of violence. Patriarchy represents, in the movie, the old world's values and principles, such as they were laid out by and for men.

**Gender** The theme of gender, related to patriarchy, is equally important in the movie. We see how, at the time, women were discriminated against and treated as objects. Their will and needs had little value. What mattered was that they marry well, that they do not compromise themselves, and that they listen to their parents'/protectors' commands. Very few were those who did not do so, and Daria Mazu is exceptional in her courage and determination to leave the parents' house and seek refuge elsewhere. Unfortunately, in the hands of the new chaperones, she is treated as currency and married off to the first man who asks for her hand. As compared to men, who had the freedom to choose as they pleased, women were most of the time married into money, with little care for their feelings. In the movie, Aglaie, who wants to see Daria marry quickly because she has noticed that Prince Cantacuzin looks at her differently, does not take the side of Daria and is part of her manipulation into marrying Major Ortac. The women did not always hold out for each other; rather, they were in a competition for the attention of men.

**Class** Dan Pița takes great care in depicting class in his movie. First of all, he does so through the scenes of hunting, which were customary for the aristocracy at the time. Secondly, and most importantly, he portrays class in the depiction of Prince Cantacuzin's manners and habits. Prince Cantacuzin is a very distinguished man, who clearly dominates the small community of noblemen and noblewomen in his vicinity. He is looked up to and he rises up elegantly, to this role. He is impeccably dressed and there are many close-ups of his hairdo (probably to show he takes more interest in his appearance since he is in love with Daria). Everything is elegant and refined in this class – the way they drink, the way they eat, the way they dress and the way they talk. However, there is an inner, latent violence which erupts at times, for example, in the hunting scenes but also in Daria's father's behavior, which is violent and aggressive. All this refinement is interspersed with scenes of the killing of dogs for fur, which was common at the time. Pița reveals the violence beneath the veneer of elegance and sophistication.

#### **POLITICS** (Intrigue)

**Intrigue / Misleading** In the movie, Aglaie impersonates the type of scheming person one would encounter in a text such as *Les liaisons dangereuses*. She manipulates the Prince into believing that Daria really wants to marry Major Ortac. She also manipulates Daria into believing that Major Ortac is her only chance of escaping her parents. She then goes on to persuade Daria's parents to support this marriage. She does all this because she is in love with Prince Cantacuzin and is jealous of Daria. She puts into play a whole strategy for this purpose and she wins: Daria marries Major Ortac and Prince Cantacuzin is convinced that Daria is in love with her fiancé.

#### **JUSTICE** (Cruelty)

**Cruelty** The movie has many scenes of cruelty, probably because it wants to foreground the cruelty present in human relations. In the main narrative of the movie (the story proper, not the interspersed oneiric scenes), cruelty is only suggested: for instance, in the casualness the hunters speak after the hunt, in Aglaie's frozen smile or in the rigid and somewhat forceful dances. On the other hand, the oneiric scenes put into play actions of great cruelty, such as the killing of ducks, rabbits and dogs. It is because the director wanted to show the cruelty of human relations, in particular when they are affected by such plagues as jealousy, fear, hatred or indifference. There is also a great disparity between the order and etiquette present in the main narrative and the chaos and violence present in the oneiric scenes. This disparity enhances the impact of the latter on the former.

#### **RELATIONSHIP** (Marriage, Love)

**Marriage** Daria marries Major Ortac because she has to – she has left her parents' house and all her new protectors, including Prince Cantacuzin, endorse the marriage. So she, a very young and delicate woman, marries a much older and rougher man. She becomes isolated and secluded, very rarely gets out of the house, and spends her time reading books. When Major Ortac tries to claim his rights as a husband, she rejects him, which pains him greatly. However, to his credit, he is gentle

towards her. The theme of marriage also appears in a discussion which Prince Cantacuzin has with the town's banker. The latter is about to wed his daughter to a well-off man. When Prince Cantacuzin asks if she loves him, the banker replies that love is of no relevance and that marrying well is much better suited for his daughter, who seems to agree with the arrangement. Therefore, marriage is something materialistic. It has nothing to do with love, affection or tenderness.

**Love** A major theme of the movie is love. Both Prince Cantacuzin and Daria are very much in love with each other, but they confess their feelings only at the end of the movie, after Daria's marriage, when it is too late. Prince Cantacuzin is literally ill with love for Daria: he sees her everywhere, he has flash-backs of her with her brother, he dreams he kisses her or dances with her. Daria, who has been aware of his and her love from the beginning, suffers in silence, alienating herself further. Before marrying, she tried to obtain his help and maybe his declaration of love, so she would not marry Major Ortac, but after the marriage all her hopes vanish. It is the drama of not daring to avow and manifest one's love that creates the major tension in the movie. Every time he has an occasion, Prince Cantacuzin shies away and it is too late when he does dare to declare his love to Daria. Daria refuses and they part.

**PSYCHOLOGY** (Sadness, Alienation, Boredom, Fear, Regret)

**Sadness** Sadness pervades the movie: it infiltrates the gloomy images and music and particularly the characters' hearts. The two main characters in the movie are both sad: both Daria and Prince Cantacuzin are sad for their unfulfilled love. Major Ortac is sad because of the coldness of his wife. Aglaie is upset because Prince Cantacuzin does not love her and loves Daria instead. Emil is also sad because of the abuse of his father on him. There is a cumbersome sadness in the movie, which seems to encompass everything. Almost no respite is given from it; rather, it is enhanced by the cruelty present in the oneiric scenes.

**Alienation** Alienation is presented mainly through Daria's brother, Emil Mazu. He suffers from epilepsy. After a feud with his father, he has left home and lives like a vagabond on the streets. He has become acquainted with the marshes where Prince Cantacuzin goes hunting and, on one occasion, tells Daria about the enchanted place as an entrance to a better world lying at the bottom of the lake. He is a lunatic, probably due to his illness and to his father's harsh treatment of him. He represents the degenerate part of the aristocracy, an aspect which high society had been trying to mask. However, it erupts in the person of Emil Mazu. Although she is slightly more adjusted, Daria is equally alienated as we can notice from her daydreaming and living solely in the company of books. Alienation, the movie seems to say, is, in this type of society, for those sensitive souls who cannot adapt to the overly materialistic perspective the others have.

**Boredom** Both Prince Cantacuzin and Daria are very bored. The director shows us that boredom was the rule at the time. Boredom, in its turn, makes way for gossip and intrigue, which we can see personified in the character of Aglaie Argintar. Prince Cantacuzin spends an inordinate amount of time simply contemplating the objects in his manor and interesting himself, for hours, about some detail. Daria, in her turn, spends days on end in bed, lost in reverie from books and from her inner life. The rest of the cast gossip, eat and drink heavily. When the ball is announced, everyone is naturally very happy that something is happening finally. The ball represents, or should represent, the opposite of boredom. However, there, too, we see the same tedious conversations, pedantic mannerisms and rigid poses.

**Fear** The trigger for the conflict in the movie is fear. Prince Cantacuzin is afraid to avow his feelings for Daria. At the end, he claims that he was unsure of her feelings, but she contradicts him, saying that he knew very well what she was feeling for him. Up until this final moment of confession, we see Prince Cantacuzin go through a whole range of states due to his fear: first, a timid joy as he starts humming a tune, then enchantment as he beholds Daria play the piano, then care, as she asks him to help her sort out the marriage, and then obsession and regret. All these feelings are underlain by fear and it is what prevents him and Daria from being happy. Their death by suicide at the end can be attributed to his fear of stating his feelings for Daria.

**Regret** The two main characters in the movie – Daria and Prince Cantacuzin – regret that they cannot be with each other. The Prince regrets not having had the courage or determination to propose to Daria. Daria regrets marrying Major Ortac and not being with the man she loves. Regret expresses the frustration in the face of arbitrary but strong things which govern man: fear or shyness. Prince Cantacuzin also feels he is too old for Daria as we can infer from the images in which he begins to groom himself to appear younger. Daria also regrets the Prince's indetermination in proposing to her,

which she reproaches him on the ballroom patio. What the two characters regret in the main are their own hesitations.

### **APPEARANCE** (Dreams)

**Dreams** There is a strong oneiric element in the movie, as the main narrative is juxtaposed with scenes from dreams or memories. These images focus mainly on Emil Mazu and on the dog killer. These are images that Prince Cantacuzin or Daria see almost as in a trance, in a dream-state of reality. It is as though each of them were haunted by a previous sin or curse. Daria is haunted by her brother, Emil, who will also lead her into death, while Prince Cantacuzin is haunted by the dog killer as a punishment, probably, for his killing of animals. In the elegant and orderly scenery of the main narrative, these dreamy, almost surreal images, disrupt and disturb the viewer.

### SCENES

#### **HUNT**

**DUCK HUNTING** We see a lake and the ducks on it being killed by hunters. A young man enters the lake and picks up the dead ducks. The death of the ducks is shown in detail. The music and color are dark, ominous.



**PRINCE CANTACUZIN GOES HUNTING** Three aristocrats have gone hunting with their dogs which fetch the prey from the lake onto the land. The men then talk casually about how they will spend the rest of the afternoon.

**AFTER THE HUNT** Prince Cantacuzin and his friends go on another hunt and then relax in Prince Cantacuzin's manor. Prince Cantacuzin learns that Major Ortac is displeased with the way his wife treats him.



*THE PLACE WHERE DOGS ARE KILLED* In images, which have no apparent relation to the rest of the movie, we witness a man who is receiving dogs in order to kill them for fur. The scene has something theatrical about it. The man seems very cruel and we can hear the squealing of the dogs.



***PRINCE CANTACUZIN***

*THE APPRAISAL* Prince Cantacuzin, elegantly dressed, is in front of a group of people who praise his great qualities. These people are the main characters in the movie. We hear the praises polyphonically: they overlap and create a choir of praise.



*PRINCE CANTACUZIN GETS GROOMED* These scenes show us the great care in the grooming of the master of the house who, in this case, is Prince Cantacuzin. First of all, he is given a bath. Then he is groomed by a butler and the butler arranges his hair with great care.

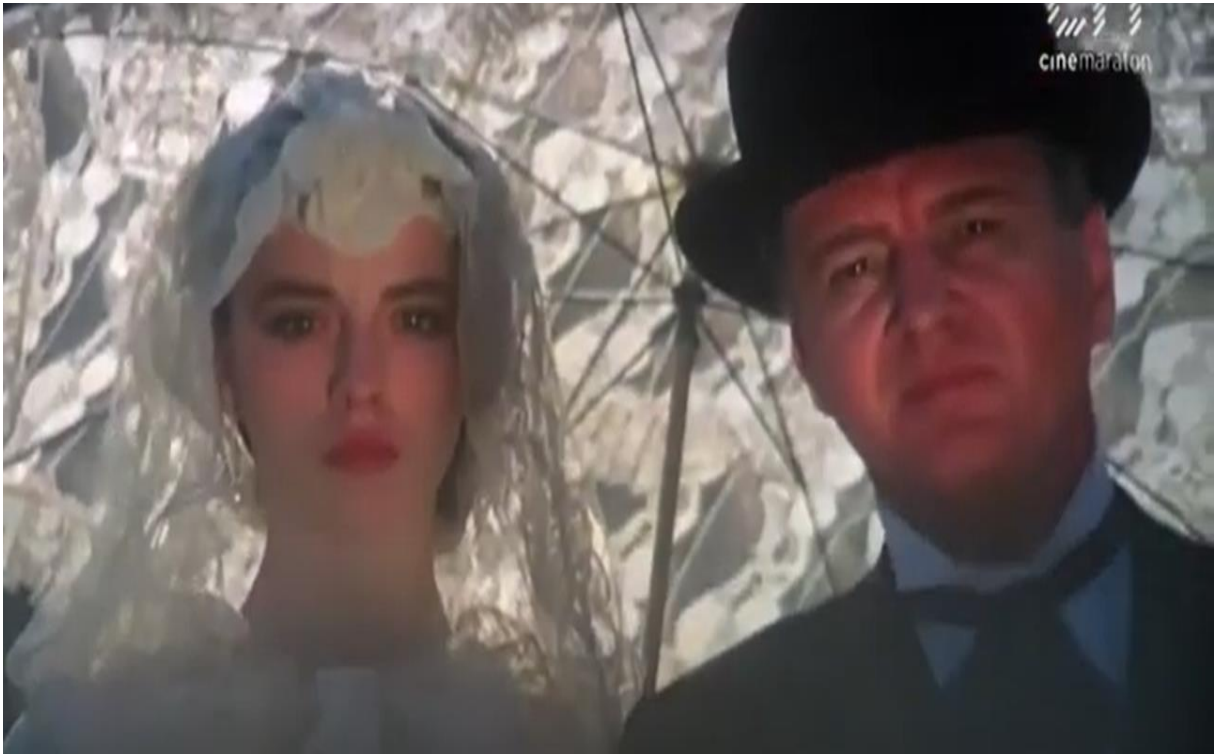


*PRINCE CANTACUZIN IS IN LOVE* In a room decorated with elegance and refinement, Daria plays the piano and Prince Cantacuzin watches and listens carefully. He has been Daria's tutor and we can infer he is watching the progress of his work with her. However, we can notice something more in his eyes, which is closer to admiration and even enchantment.





*THE FANTASTIC WEDDING* Prince Cantacuzin begins to have all sorts of fantasies about Daria. He sees her everywhere, as though in a dream. In this scene, we see him and Daria as newly-weds. This scene replicates a future when Daria will sit in the same position next to her actual husband.



*PRINCE CANTACUZIN DAYDREAMS ABOUT DARIA AGAIN* In a scene of great cinematographic beauty, we see Prince Cantacuzin imagining he is with Daria in the forest, kissing and embracing her. In reality, he is by himself, touching and embracing the trees instead.



**PRINCE CANTACUZIN LEARNS THAT DARIA IS GETTING MARRIED** Prince Cantacuzin and two of his friends are having dinner. Prince Cantacuzin is discussing his political views and we learn that he used to be a prefect. However, this discussion bores his guests and one of them even falls asleep. As he brings Daria into the discussion, his other friend tells him that she is about to get married to the man who had fallen asleep.



**PRINCE CANTACUZIN MEETS DARIA'S OTHER PROTECTORS** Prince Cantacuzin visits Daria's other chaperones to learn more about her engagement to Major Ortac. The lady of the house confirms the arrangement, but implies that Daria might not want this marriage. She asks Prince Cantacuzin when she can pay him a secret visit.



**DARIA SEEKS SUCCOUR** Before getting married, Daria makes one last attempt to evade marriage, by asking for the advice of Prince Cantacuzin, whom she visits. She tells him the sad story of her and her brother's childhood with their abusive family, hinting all the time at the fact that she would only marry in order to escape this family. Prince Cantacuzin listens carefully, but has no reaction. In the end, he says he consents to her marrying Major Ortac.



### **AGLAIE**

**PRINCE CANTACUZIN AND AGLAIE** Prince Cantacuzin and Aglaie have an affair, although Aglaie is married to an older man. Aglaie is very much in love with Prince Cantacuzin, but he seems preoccupied by something else. She says she wants to keep him by her side forever. He does not react.



**AGLAIE IS JEALOUS** Aglaie, one of Daria's chaperones, also watches her as she plays the piano. She also watches Prince Cantacuzin, her lover and another one of Daria's chaperones, and notices the great attention he pays to Daria. She seems to become jealous.



**AGLAIE SHOWS PRINCE CANTACUZIN DARIA'S BRIDAL DRESS** In an attempt to convince Prince Cantacuzin of Daria's willingness to get married, Aglaie shows him the bridal dress which is already prepared for the ceremony. Prince Cantacuzin is taken aback and further interrogates Aglaie. She is determined to convince him because she has noticed the way he looks at Daria.



**AGLAIE MEETS DARIA'S PARENTS** Aglaie goes to meet Daria's parents to make sure they agree with the wedding and that they will not cause any problems. Daria's father assures her that he does not oppose the marriage and will, moreover, help financially.



**DARIA CONFRONTS AGLAIE** Daria realizes what Aglaie has been up to and how she has manipulated her into getting married. Daria confronts Aglaie on the topic in a subtle yet clear way and Aglaie does not deny her manipulation. The two women are clearly opposed to one another.



## **MARRIAGE**

**DARIA GETS MARRIED TO MAJOR ORTAC** Given the lack of support from her protectors, Daria has no other choice but marry Major Ortac, a man much older and very different from her. We can see this great disparity in the scene where she is dressed in her wedding gown and he appears as a groom by her side. She is so much younger and more delicate than him.



**DARIA DAYDREAMS** In her room in her husband's house, Daria sits almost all day in bed and daydreams. She seems to think about something distant and she seems unhappy. When her husband comes to see her, she says she wants to go eat.



**DARIA AND MAJOR ORTAC DO NOT GET ALONG** After she gets married, Daria avoids her husband as much as she can, by not going outside and by reading books and daydreaming for days on end. Major Ortac becomes frustrated and asks for his rights as a husband.



### **THE BALL**

**PRINCE CANTACUZIN AND DARIA MEET AT THE BALL** Prince Cantacuzin has a chat with Daria. She is polite, but we can tell she is tense. He is restrained but very happy to talk to her.



*DARIA DANCES WITH ANOTHER MAN* Daria starts talking to a handsome man who invites her to dance. She accepts and the two appear to have a good time together. She flirts a little bit with him. Prince Cantacuzin follows the whole scene.



*THE MAN KISSES DARIA ON THE TERRACE* Daria says she wants to go out to get some air and the man follows her. He kisses her and tells her loving words. She seems absent and tells him to go away. She remains alone on the terrace for a while.





*PRINCE CANTACUZIN AND DARIA SAY ADIEU* In his final encounter with Daria, at the ball, Prince Cantacuzin finally musters his courage to tell Daria that he has loved her all along. She says she also loves him but that he should have acted before she was married. Now it's too late. Hearing this, Prince Cantacuzin is devastated and leaves.



*ONE FINAL DANCE* Down in the hallroom of the building, Prince Cantacuzin beholds Daria for the last time as reflected in a crystal mirror. He begins to dance as though he were holding her in his arms.



*DARIA DANCES WITH SEVERAL MAN* At the end of the movie, Prince Cantacuzin has a new vision of Daria. He sees her dance with the several men in her life. At the end, he, too, dances with her. Daria seems a puppet in the hands of men.



*PRINCE CANTACUZIN DECIDES TO KILL HIMSELF* In one of the film's last scenes, we see Prince Cantacuzin write something, which is probably his will. In a previous scene, he was shown staring from the top of the staircase into the abyss. After Daria's refusal, he feels he has no purpose in life, and we infer that, when he discovers Daria is dead, he decides to kill himself.



## *BROTHER*

**DARIA'S BROTHER APPEARS** Daria's brother, Emil, appears in Daria's room. Daria is very happy to see her brother and he tells her to run away with him. Major Ortac reappears and thinks he is Daria's lover but she tells him it is her brother.



**EMIL KILLS HIS FATHER** As Daria stands alone on the patio, she notices her brother come running to her. She tells her that he killed their father and takes her to the place where the murder happened. Daria is devastated, but flees with her brother.



*DARIA AND EMIL DROWN THEMSELVES* Emil leads Daria to the lake. There, he says, is a door to a better world. The two enter the freezing lake holding hands until they drown.

