

The way we were (1973)

Literature, Russian Literature



Film Analysis of "The Way We Were" by Sydney Pollack Set at the time World War II was at the height of stirring revolutionary attitude toward drastic reforms in the world politics and economy, "The Way We Were" film of 1973 by Sydney Pollack exhibits a story of love that strives to seek union with its identity and truth in the midst of rivalling career paths.

While Katie Morosky (Barbra Streisand) adheres to radical activism with downright passion as a young Marxist figure, she realizes having the natural capacity to fall in love with Hubbell Gardner (Robert Redford), a college fellow who is equally drawn to his literary skills in the absence of political context. Love of literature and love of political affairs, apparently, are two distinct worlds with which Morosky and Gardner are especially drawn as lovers who struggle to resolve huge differences yet find themselves growing apart and wearied by human nature of holding on to individual professions and sense of individualism. "The Way We Were" emerges to embody a film that demonstrates how complex dimensions of history and philosophical culture of arguments may give birth to love which later finds itself walking out of the conflict with which it is built.

At the onset, it is rather less difficult to assume possibility that forces of attraction could govern between Katie and Hubbell as college students of the 30s who initiate with the point of gaining interest over something peculiar or strange given that it is normal for their youth to understand complements as well as the tendencies of fascination and fondness attached with them. So, basically, this is the type of setting that prevails as a typical WASP encounters a Young Communist League member as if two distinct worlds settle to satisfy curiosities of each other in the hope of discovering further

wonders that are established by the opposites. Hence, the way each one is becomes an object of consideration for the other to the extent that in the real time of love, individual temperaments are set aside. Certainly, this stage must take place in a film that is expected to justify its romantic theme, thus, with some degree of success Katie and Hubbell necessitates a formal bond. Beyond marriage, however, remains a question of intrinsic priority and stronger yearning to proceed with the essentials left behind without proper closure. In the story, Gardner could not help the desire to become a Hollywood screenwriter for which Morosky expresses fervent disagreement. Eventually, the opposites are too sharp to handle, no longer constituting the character that builds love and affection as it used to particularly when Morosky inevitably felt back her political inclinations. It might count as sad ending to have found out that the protagonist lovers in the beginning do not end up with each other despite crises due to irreconcilable differences. Nevertheless, the space and time of separation brings each of them to summon remarkable memories which, no matter how complicating, has taught them the morale of making the right choice of keeping and letting go, in the name of love.